STAGE BROADWAY SCREEN

VARIETY

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HAYS AND REPUBLICANS

NUMBER OF STRANDED GIRL FILM EXTRAS MUCH BELOW LAST YEAR

Publicity About Conditions in Picture Colony at Hollywood Beneficial in 1927—Of Those Going to Coast 5 Per Cent Only Got Inside Studios

Los Angeles, Jan. 31.

The number of girl film extras requiring charitable assistance in 1927 was almost negligible, as compared with previous years, according to records of the Hollywood Studio Club. It is an organization maintained for the welfare of girl studio workers.

National publicity given Hollywood's unemployment problem and propaganda circulated by local civic organizations is said to have reduced to a minimum the number of penniless girls. Formerly they yearly poured into Hollywood ex-

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7 NEW HOTELS GOING UP IN TIMES SQ.

All West of Broadway—Chanins Propose World's Largest of 6,700 Rooms

Times Square as a hotel center took form when the Chanin-built Lincoln opened at 8th avenue, 44th-45th streets. It represents an investment of between $10,000,000 and $11,000,000, with 1,400 rooms, all with bath.

Within three blocks, three other hotels of top class are shortly to open—Piccadilly on the 45th street block nearer Broadway; Paramount, directly back of it on 47th street, and the President on 48th street, nearer 8th avenue. In addition are building the Victoria at 51st street and 7th avenue, Century on 46th street east of Broadway and now open, and Leftcourt, designed as a major structure on 47th street west of Broadway (now the site of a warehouse).

These seven hotels are spotted in the heart of the theatre district. Those west of Broadway give promise of enhancing the proper-

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Guest's Success

During the Beaux Arts ball at the Hotel Astor Friday night, when boys and girls in all sorts of dress, some fancy, were wandering over the hostelry, one of the regular guests attached a sign to his door reading:

Ladies' Room

And with much success, he stated.

WAY OF REFORMERS

Washington, Jan. 31.

A speech released last week by the Lord's Day Alliance as having been made by Congressman Lankford (Ga.) on his Sunday closing bill for Washington, was not delivered by the Congressman.

Tied up in an unexpected committee meeting, Lankford could not attend the meeting called by the Alliance here. He was to have been principal speaker.

So the reformers let the talk go to the press anyway.

Golf Champ in Six Films

Los Angeles, Jan. 31.

Walter Hagen, national professional golf champion, has signed with Tiffany-Stahl to make six features.

The stories will all contain a golf background.

Prison Shows Off

Auburn, N. Y., Jan. 31.

No more shows by inmates of Auburn Prison.

The show has been an annual event, with public admitted.

A report from the State Commission in charge recommending against it squelches future events.

Queen Asks About Harvey

Toronto, Jan. 31.

Queen Mary of England was amongst those who cabled asking for the condition of Sir Joan Martin Harvey, who collapsed during the first act of "Scaramouche" and was almost immediately operated upon for intestinal trouble.

The actor will recover.

BUT INDIE EXHIBS CONTROL SCREENS

Insistent Report Republicans Look to Hays to Deliver U. S. Screens to Their Party—Hays Without Authority in Moving Picture Business Details — May Have Couple of Chains Favor Him, Perhaps 500 Theatres and That Doubtful — Over 7,000 Indie Houses

DEMOCRATS WATCHFUL

Negotiations between members of the Republican party and the Hays organization for the purpose of getting screen support during the forthcoming elections, especially for Hoover as presidential candidate, are reported at an unsatisfactory stage.

It is said Hoover representatives have already asked for national screen support from Hays. In independent circles the impression is that Hays' ability, or inability, to deliver the screens will have its reaction in an influence on the pending Brookhart bill.

Independents have been trying to combat the belief, held by political leaders, of Hays' power in the mo-

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BEAUTS OF N. Y. SOUGHT FOR FILM TESTS

Sidewalks of Metropolis More Fertile Than Cafeterias of Los Angeles

Harry Rapf's industrious pursuit of "another Joan Crawford," which has kept the cameras grinding steadily for the past 10 days as scores of girls were given screen tests, seems to be a forerunner of a general movement of Hollywood

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SUIT TO COMPEL N. Y. 'TELEGRAPH' TO PRODUCE PRIZE PLAY, 'CLAIM'

E. J. Reilly Awarded "Telegraph's" Judge's Decision 2 Years Ago Claims Daily Failed to Fulfill Obligation of Contest—Unique Enforcement Action

On behalf of E. J. Reilly, author and playwright, Abnor J. Rubien, attorney, has been retained to start suit against the New York "Morning Telegraph" for specific production of a play entitled "The Claim," awarded first prize in a contest conducted by the "Telegraph" about two years ago.

The contest was used as a ballyhoo by the "Telegraph" for over a year, with David Belasco presiding over a group of judges comprising some of the best-known legit and literary names on Broadway.

Though winning the contest, Reilly alleges in his complaint that

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Continuity and Radio

Columbia Broadcasting System is branching out and anticipates several new commercial accounts. For this purpose a new continuity writer has been taken on.

Continuity is as important to commercial radio now as to a film company.

Chorus Blames Weak Singing on Low Wages

Berlin, Jan. 20.

Chorus of the Dresden opera is so badly paid that it is not singing as well as it did in former days. The chorus is accused of passive resistance, but denies this, stating that they are not able to get sufficient nourishment from the salaries they are receiving.

The 93 members of the chorus and ballet asked for a combined increase of $5,000, one-third of the raise in salary which Fritz Busch, leading conductor, has been given this year. Demands of the chorus have been definitely refused.

"Hot Mush" Announcers

San Francisco, Jan. 31.

"Hot Mush" announcers is what the average radio fan calls a number of station announcers who seem to regard themselves as the last word.

Either their announcements are so full of egotism they drive the average listener to tune in on another station or their words are so mumbled that it takes some guessing to find what station is on the air.

Among the principal offenders are the announcers at KSL (Salt Lake) and KOA (Denver).

At station WBBM (Chicago), the announcer of the midnight revels sing-songs his announcements so rapidly it's next to impossible to gather what is being said.

SHOOLMAN MUST PAY TODAY OR LOSE $400,000

Final Date of Option's Renewal on Poli Circuit Expires Feb. 1

Max Shoolman and his associates stand to lose $400,000, the price of their option on the lease of the Poli circuit, unless the deal is closed by today (Feb. 1). It is said Shoolman has had a speculative motive for a turnover of the option to the purchase of the Poli string.

It is reported Shoolman realized the $400,000 cash deposit from a syndicate of 12 men and hoped to sell the option for $1,000,000 or more or lease the chain to one of the sev-

(Continued on page 58)

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 20.

London theatre managers have once again been wondering who it is has the right, every now and then, to call up the "Daily Mail," the "Evening News," the "Weekly Dispatch" and the "Daily Mirror" and tell them to boom some play or other.

Some years ago, when the whole of the Northcliffe Press began to say how marvelous Seymour Hicks was in "The Man in Dress Clothes," people could understand it, because it was known that when Northcliffe went to see the show, it was the first play he had seen for years.

The Mystery of "Quest"

The case of "Quest," though, is a more puzzling one. I saw this play on the first night and thought it a very poor comedy, written around obvious flapdoodle, and destined, it seemed, to drag along the four weeks it deserved.

Then, suddenly, the other day, I saw in the "Daily Mail" in big type, at the top of a column, the words "Miss Heather Thatcher." I thought it was a warning at first, and that Heather Thatcher ought to be missed.

But, no! Underneath, it said, "Defines Test of a Play's Success."

A Boom That Was Not There

Then I went on to read that "Business is booming in the London theatres," which was not true.

A little further down the column, I read that "'Quest' at the Criterion theatre is taking more and more money at every performance." If that were true, I wondered what all the fuss was about, because, obviously, it was a puff, one of those mysterious things that Carmelite House goes in for, every now and then, choosing, invariably, some play which has aroused merely my sense of irony.

Punk About the Pit

"If the pit is the test of a play's appeal, then 'Quest' is an undoubted success," Miss Heather Thatcher was reported to say in this same article. "The pit is full every evening."

Now, as, when there is a success at the Criterion, there is usually only three rows of a pit, it was extraordinary what fuss was made of this ingenuous statement.

The Courage of Gordon Beckles

Theatre managers wondered what it was all about. Later in the day, the "Evening News" boosted "Quest." On Sunday, the "Weekly Dispatch" was expected to have another go, although I am delighted to hear that Gordon Beckles, the boy critic of the "Weekly Dispatch," refused to print a puff in his column.

Fleet Street is ringing with the news of his bravery. I applaud young Beckles's display of courage. It was what I expected of him. He looks so stalwart. He is not even afraid of Lord Rothermere—or me.

Then, on Monday, the "Daily Mail" had another go. There was more about Miss Thatcher and the pit. It was marvelous to know that this great actress was coming into her own, at last.

Then, in the "Evening News" that night, I read about "Quest" that "People who have gone to this play feeling out of sorts and down in the dumps have found in the acting of Miss Thatcher and Mr. Hugh Wakefield an invigorating tonic, and their laughter has been as loud and whole-hearted as that of the really fit members of the audience."

Who Feels Their Pulses?

Now, I ask you whether theatre managers go round among the audience, before a play starts, take their temperatures, ask to see their tongues, test their blood pressure, knock their knees, and do all the other things done by Madison avenue specialists to make certain of their health before the bunk starts.

Publicity has gone mad when this sort of thing is allowed.

Pity the Real Tryers!

Now theatre managers occasionally spend thousands of dollars on a production; now and then, they select their companies with the greatest care; sometimes, they go to the trouble of obtaining the help of great artists and famous musicians; they have even been known to stage one of the world's greatest plays. When they do this, they are usually left to themselves, to go bankrupt. But when some little comedy in which an ordinary actress like Miss Thatcher is appearing is staged—this is not the first time there has been a Heather Thatcher boom—more fuss is made of it than if Shakespeare and Gordon Craig and Sybil Thorndike and Elgar and the Albert Hall all combined in one great art effort.

Why, then, take any trouble at all about the theatre.

More Bunk, Yes, Even More!

I read in the "Evening News," too, right across a screaming headline, that "Ivor Novello has grown a moustache." It is most manly of him. I applaud his fortitude. Perhaps, now, Noel Coward will sprout a beard.

We do live in days of bunk, don't we? Andre Charlot was saying, the other day, that as people wanted amusement on Sunday nights, he was going to start a new society to produce Sunday plays and he wanted to pay the artists!

A day or two later, Mrs. Geffrey Whitworth wrote to me, appealing for my aid for a matinee at which the boys and girls born of acting stock were to play "The Young Visiters," so that the Stage Society could be helped with the money. Now, the Stage Society, the first and most important of all Sunday night play societies in England, has been supported by Shaw and the brainiest people in the English theatre.

It has done a great work for the English stage. In fact, it is by far the most distinguished society of its kind in this country. But, in order that it can go on, kindly little children have to give a charity matinee once a year to help it along. Does Mr. Charlot know this, I wonder?

Truex Again in the Limelight

Anyway, I went along and I saw two of Sybil Thorndike's children, two of Ernest Truex's, the Dorothy Dickson girl, and a handful of Russell Thorndike's babes, oh, a whole array of infant effort, very clever, very charming, but, dear me, pity the poor Stage Society!

The afternoon was a joy, of course. Ernest Truex's oldest boy played the Prince of Wales with a fine American accent that made us all scream. The younger boy, as the Earl of Clincham, in speech was as refined as George Grossmith. Ernest Truex was to have sold two copies of the play by auction, to help the Stage Society, the funds of which were to be aided by the autographs of the baby actors. Fortunately, he had a cold, so he only sat on the stage, silently, while someone else sold them for him.

The War of the Paragraphers

Theatre managers are very pleased, anyway, about the new fight between Eric Barker, a theatre paragraphist on one evening paper, and Norman Hillson, a new rival on another. They have started a way to best each other with paragraphs. So the consequence is a manager can get, at the top of a column now in either paper, a story which, a few months ago, would have been given two lines among the greyhound racing.

The two men do not speak; their friends have taken sides; one contradicts what the other says. One new joke is to call up one man and tell him what you think the other has got.

For years, Eric Barker has prided himself on getting scoops about theatrical marriages. The other day, Hillson actually discovered that a girl who had acted in "Broadway" was going to marry a Canadian. It was on page one, with picture. Eric Barker turned green.

They tell me that Eric Barker goes in to his office every day to explain why he did not get what the other fellow got. As the other fellow calls himself "Argonaut," they are calling Barker "Argueneot."

Anyway, it is good for trade. Why advertise?

The Truth About Thomas Hardy

I must tell you about Thomas Hardy. Will Hays may have heard that he was one of England's greatest authors. He died at the age of 86, earning a funeral in Westminster Abbey.

Then a reporter went down to his native town in Wessex and interviewed an old woman relative, on whom Hardy based the character of Tess in "Tess of the D'Urbervilles," which is one of the greatest novels in England, although Micky Neilan put a motor car chase and a night club into its film version.

The old woman was called Theresa Hardy and she said that "Tom" had been very unkind in altering her and calling her Tess, and that "Tom" ought to have remained an architect, although he seemed to have done well with his novels.

I suppose they talked about Shakespeare like that in Stratford-on-Avon, three centuries ago. Even Sophie Tucker must have odd things said about her when she goes to her home town.

WILL MAHONEY

The New York "Sun" in reviewing "Take the Air" said: "There is no funnier person on two feet than Will Mahoney. His rendition of the song 'Lily' is a scream and his comedy tap dancing and falls, even more than that. But why go on? You will see him anyhow. You must see him. He's great.

Direction
RALPH G. FARNUM
1660 Broadway

Reinhardt, Barnowsky, Robert Quit Mgrs.' Ass'n

Berlin, Jan. 22.

Reinhardt, Robert and Barnowsky, the most important group of private managers in Germany, have resigned from the Managers' association. As a result the Authors' and Play Brokers' association is not allowed to close contracts for plays with these managers.

The Reinhardt combination is protesting and is suing the three above named affiliated associations. The seceding group claim that they have been badly treated in the Managers' association, as this takes care only of the interests of the municipal and state theatres, which are in the majority. The court ordered the Reinhardt group to make specific charges against the Managers' association and also to make statements of what plays they had already made contracts for before they had retired. The court recommended that some sort of a compromise be reached whereby the three directors could still remain under the jurisdiction of the agreement between the autho s and play brokers, but need not return to the Managers' association.

Decision has been postponed until the end of the month.

AMERICANS ABROAD

Paris, Jan. 22.

In Paris: Wanda Lyon, en route from China via Russia to New York; Arthur M. Loew; Joseph Freeman; Robert F. Wilson and wife; Wm. C. Burton, artist; Henry Bolitho, author; Claire de Lorez, film actress, from Berlin.

PARIS' LIDO

Paris, Jan. 31.

A new cabaret to be known as Lido is being inaugurated by Edouard Chaux and Rosenthal about Feb. 15.

Ernest and Yvonne, German dance team, will be featured with the Versailles band; Barbara and Graham are listed here for March. Fischer will figure on the program, as also Pizello, from the Casino de Paris, accompanied by a Neapoliten band, and Manuel Pizarro with Sechiari's Septur string band to follow.

E. S. Fernandez is to be m. c. Billy Arnold and H. Carson are booking.

Freddie Rich in Berlin

London, Jan 31.

Freddie Rich and his band, formerly at the Astor hotel, New York, has been booked for Berlin.

He opens a month engagement at the Winter Garden in that city February 6.

RITZY

When the Embassy theatre, New York, first opened with run photoplays, Gloria Bishop was widely exploited as its "hostess," though she seemed conspicuous by her absence. Prior to that time she had appeared semi-professionally as a toe dancer and before long she departed from her native land and dropped from sight. She has family connections in various parts of Europe, including an aunt, the Duchess Helie de Tallyrand (Ann Gould), in Paris a sister, Lady Decies, in London another sister, Mrs. Anthony J. Drexel, Jr., at Biarritz, and two uncles, Howard and Frank Gould, on the Riviera.

Mrs. Bishop, it seems, came into an inheritance last May of over $600,000 from the estate of her father, the late George J. Gould, and has since sojourned in Rome. Her husband's parents live in Bridgeport, Conn. Gloria's mother was Edith Kingdon, an actress, and her stepmother was Genevere Sinclair, also an actress, now Viscountess Dunsford. Her uncle, Howard Gould, married Katherine Clemmons, an actress, and her uncle, Frank Gould, chose as the second of his three wives Edith Kelly, an actress, now Mrs. Albert de Courville. Howard has long been devoted to Mrs. Oscar Lewisohn, who was Edna May, the actress.

Nazimova's Settings

The stage setting and costumes for Nazimova's playlet-act this season, "India," were done by Natalie Hays Hammond, heiress daughter of the rich and fashionable Mr. and Mrs. John Hays Hammond, of Washington. Natalie has also appeared semi-professionally as a dancer.

Her brother, John Hays Hammond, Jr., is an inventor of renown. In 1926 he surprised society by announcing that for a whole year he had been secretly married to Irene Fenton, who had taken up portrait painting after divorcing Frederick Reynolds, a shoe dealer of Gloucester, Mass. Another brother, Richard P. Hammond, lives in New York.

Alice Joyce in English Film

Alice Joyce expects to act in at least one picture production in London. She was recently at Palm Beach with her husband, James B. Regan, Jr., as guests of Mr. and Mrs. N. B. Spingold.

Years ago Alice and Mabel Normand were models posing for New York artists. Becoming friends, they went into the movies together, starting as extras. Later, when she had become a leading lady, Alice married and divorced Tom Moore, by whom she had a daughter. Later Tom was divorced by Rene Adoree.

Alice then married the son of the former proprietor of the old Knickerbocker hotel, and they, too, have had children. She then got her brother into the hotel business, and one of his ventures was the Hotel Joyce, on the upper West Side. The senior Regan, who in his day was a well known figure, got his start through the late Col. John Jacob Astor, original owner of the Knickerbocker.

SAILINGS

Feb. 21 (New York to London), Mr. and Mrs. Irving Thalberg (Norma Shearer) (Mauretania).

Feb. 11 (New York to London) Irene Franklin and Jerry Jarnagin (Berengaria).

Feb. 11 (New York to London) T. D. Kemp, Jr. (Leviathan).

Feb. 3 (New York to Hungary) Vilma Banky (S. S. France).

Feb. 3 (New York to London) Myrio, Desha and Barte (Olympic).

Feb. 3 (New York to London), Albert Lewis, Leslie Faber (Olympic).

Feb. 1 (London to New York), Bert Grant (Berengaria).

Jan. 27 (New York to London), D. Barstow, Mrs. A. Barstow, Miss E. Barstow, Albert Parker, John Robertson (Aquitania).

COLORED EDITOR SAYS RACE LOWERS STAGE

Weekly's Owner Creates a Spreading Discussion Among Negro Show People

Not in recent years have Negro professionals been so stirred up as they have over a recent article written by Theophilus Lewis, editor and part owner of "The Tattler," colored weekly, which he wrote for the publication, "Ebony and Topaz."

Lewis emphatically blames the Negroes for the present state of theatricals which he claims is deplorable.

Lewis said the general tone of the Negro stage has never risen above the level of the burlesque show. He pointed out its defects, shortcomings and tendency to draw it down instead of uplifting Negro stage work.

He claims that the Negro stage panders generally to lasciviousness of the feebleminded and depraved elements of the race. He also averred that the Negro actor has not only failed to make the stage a vital part of the Negroes' cultural life, but had degraded it below the notice of the better classes of the race.

From mouth to mouth the tenure of the article, scathing in its arraignment, has sped among the colored theatrical circles and opinion is about evenly divided. Some are censuring the writer in no mild terms while others leclare he spoke the truth in plain, unvarnished words.

Winnie Lightner's Break

London, Jan. 31.

Cecil Cunningham opened at the Trocadero restaurant last night (Monday) and management claims she is the biggest success the place has had. She will be retained indefinitely.

Saturday Miss Cunningham substituted for Winnie Lightner at the Alhambra (vaudeville) and was also called upon to replace another headliner at the Victoria Palace, another vaude house.

Miss Lightner is having a tough break here. Due to throat trouble she had to cancel the best part of last week at the Kit Cat restaurant and Alhambra and is out of both this week.

Beth Challis opens at the Trocadero April 15 for eight weeks.

Acts Open in London

London, Jan. 31.

DeMarlo, previously appearing with the Olympia circus, opened at the Coliseum (vaudeville) yesterday (Monday) and did nicely.

DeMarlo and his wife, La Marletta, were brought here by Bertram Mills for the circus. Mrs. Marlo was badly hurt during a performance, whereupon her salary ceased as per contract.

Other vaude openings included Jewett and Page at the Holborn Empire yesterday, who got away fairly on their first local appearance, although given the opening spot.

A cabaret opening yesterday was that of the Three New Yorkers, who made their bow to England at the Cafe de Paris.

The trio opened slowly, but began to unload a few comedy numbers, and from then on had nothing to worry about.

Riviera Bookings

Paris, Jan. 22.

Dayelma ballet troupe of 15, from the Scala, Berlin, is booked by Julien Duclos for the Casino (Ambassaders restaurant), Cannes.

Among C. Wyn's bookings for the Riviera this season are Patricia Storm, Beth Berri, Vivian Glen, Mario Abreu and Polly Day, Peppy Abreu, late husband of Wilda Bennett, and John Pickering.

"Crime" in Provinces

London, Jan. 31.

"Crime" will close at the Queen's March 3 and go on a nine weeks' tour of number one provincial towns.

Woods Buys "Quelle"

London, Jan. 31.

Al Woods has bought "Quelle," produced in Paris.

Titheradge-Stuart Marriage

London, Jan. 31.

Dion Titheradge will wed Madge Stuart Feb. 2.

STUDIOS' AVERAGE PAY

"YES," PARIS OPERETTA, REVEALS RENE DEVILLERS AS A "FIND"

Premiere to Piano Accompaniment—"Lord Babbs" Produced in Paris and London at Same Time—Gemier Stars in 90-Minute Playlet at Odeon

Paris, Jan. 31.

Four new attractions within a week give the Paris stage the aspect of unusual late winter activity. Features of the newcomers are the operetta, "Yes," at the Capucines, and a 90-minute playlet with Gemier at the Odeon.

"Yes" scored despite the fact that the incidental music was furnished by two pianos instead of an orchestra. The book is by R. Pujol and Soulaine, and music by Maurice Yvain, the book being trivial, but the score of great charm. The plot: Maxime, disobeying his father's demand that he marry the daughter of a wealthy friend, pretends to be wedded to a manicure girl, Totte by name, the marriage having taken place during a trip to London.

Totte really is in love with Maxime, but unwillingly consents to going through the motions of a counterfeit divorce, awaiting the time when Maxime's father relents, as he ultimately does.

The piece marks the Parisian debut of Rene Devillers, who is a revelation in the role of the demure manicurist. Constant Remy is excellent as the father. Louvigny is only fair in the role of Maxime.

Gemier in Double Bill

The presence of Gemier gives importance to the double bill at the Odeon. He appears in a playlet, "The Game of Love and Death," doing the character study of a physician who sacrifices himself to save the life of a fugitive whom his wife loves. The piece is of the period of the French Revolution. The single act lasts an hour and a half without intermission.

On the same bill is Paul Vialard's two-act comedy, "Le Bocal Bleu" ("Blue Bottles" in reference to chemist shop containers), which was indifferently received. The story has to do with the domestic situation of a country druggist, who believes his wife is trying to poison him and who suffers accordingly until he is convinced that his suspicions were unfounded.

The New Heart

"Un Coeur tout Neuf" at the Caumartin is a comedy by Paul Vialar, poorly done and coolly received. The sentimental plot deals with the austere landlord of a seaside villa, who believes his tenant, a pretty widow, is supporting a gigolo and tries to evict her on moral principle. He has all but compromised the woman's character when he learns that the supposed lover is really the widow's son.

Meanwhile the boy is led to imagine his mother is guilty and quits her home in disgust. His sweetheart, however, brings the tangle to a happy termination and the mother marries the honest but muddling landlord.

A group of English players took possession of the Albert Jan. 27 to give "Lord Babs," Kebel Howard's farce. It fared only fairly well. In the cast are Edward Stirling and Margaret Vaughan, Isobel Edmonds and Bernard Merefield.

The plot has to do with an English nobleman who flees from the consequences of an automobile accident in which he was concerned, until he suddenly finds that there was nothing to be terrified about.

Sisters in Triangle

The Comediens de la Croix Nivert, an independent stage society led by Paulette Pax, presented late last week "La Parade Amoureuse" ("The Romantic Procession"), by Andre Ransan. It scored a moderate success, particularly by friends of the group.

The story has to do with a youth who carries on a flirtation with two sisters at the same time, being forced to retire from both affairs before he has committed himself. Cast includes Solange Sickard and Berthe d'Yd. Marcel Herrand was originally in the piece, and upon his retirement the author had to read the missing part.

"CRADLE SNATCHERS" OVER IN LONDON

London, Jan. 31.

"Cradle Snatchers," known here as "Sauce for the Gander," came into the Lyric last night to a cooling reception. Its dialog has been polished a bit but the main hair-tearing scene is included and the production is brilliant.

Iris Hoey, in the Mary Boland role, won uproarious laughter and the show looks like a certain winner. Some of those who saw it in New York claim it is being better played here. That's a tough one to swallow by those who recall Miss Boland and Edna May Oliver at the Music Box.

The Q theatre also had a premier last night, "Temptation of Eve," one of those examples of good acting wasted on a badly constructed script. Unfolding a prolog and three acts, "Eve" registered as a poor society drama minus any outstanding scenes.

Marie Lohr gets credit for an excellent performance in heading the cast.

Gulliver Contracts O. K., Gibbons' Control Feb. 13

London, Jan. 31.

Remaining London theatres belonging to Gulliver and the Variety Controlling circuit are being transferred to the new company, headed by Sir Walter Gibbons, which took over the other houses. Date for the final change overs is Feb. 13.

Val Parnell, booking manager for Gulliver and Variety Controlling, will remain with the new concern in the same capacity. Artists holding contracts with Gulliver have been worrying about the possible evasion of their bookings, but Gibbons, queried on the subject by a Variety reporter, stated he would assume all existing liabilities.

Royal Command Acts

London, Jan. 31.

Following artists have been named to appear, subject to the approval of the Lord Chamberlain, for the Royal Command performance to be held at the Coliseum March 1st.

Gracie Fields, Anton Dolin, Noni and Horace, Stanelli and Douglas, Larry Kemble, Victoria Girls, Jack Hylton's Band, Will Hay, Clarkson Rose, Lillian Burgiss and Victor Andre.

"Lord Babs" Over

London, Jan. 31.

"Lord Babs," coming in at the Vaudeville last week, revealed itself as a roaring farce, starring Billy Merson.

Cordially received, it nevertheless carries provincial entertainment values which will likely limit its success as a West End attraction.

The show is doing splendid business.

The Tiller Dancing Schools of America, Inc.
226 West 72d Street, NEW YORK
MARY READ, President
Phone Endicott 8215-6
New Classes Now Forming

ALL OCCUPATIONS IN FILMS LISTED

Stars Average $2,500 Weekly—Featured Players, $750—Extras, $49—Directors Average $750—Executives' Highest Average, $700—Scenario Editors, $750

NO UNIFORM SCALE

Los Angeles, Jan. 31.

A survey on prevailing salaries paid studio workers discloses a wide gap between the top and low paid for the same work.

No two studios pay the same scale of wages or salaries, except for mechanical labor and office help, yet the latter surpass as a whole the scale paid the same occupations in any other type of industrial employment.

The high, low and average weekly salary in the studios are as follows:

OCCUPATION.		Low.	Top.	Average.
Actors				
Stars	week	$500.00	$10,000.00	$2,500.00
Featured players	week	150.00	2,500.00	750.00
Extra players	day	5.00	25.00	8.30
Directors and Staff				
Feature directors	week	$250.00	$7,500.00	$750.00
Western directors	week	150.00	750.00	250.00
Short subject directors	week	150.00	500.00	200.00
Assistant directors	week	75.00	200.00	100.00
Gag men	week	75.00	200.00	100.00
Script clerks	week	35.00	60.00	40.00
Property men	week	48.00	48.00	48.00
Cameramen	week	125.00	600.00	300.00
Second cameramen	week	50.00	100.00	75.00
Assistant cameramen	week	25.00	25.00	25.00
Akeley cameramen	week	150.00	300.00	175.00
Executive and Operation				
General production manager	week	$350.00	$3,000.00	$700.00
Asst. production manager	week	75.00	250.00	125.00
Auditors	week	100.00	200.00	125.00
Accountants and clerks	week	30.00	130.00	50.00
Purchasing agents	week	75.00	200.00	125.00
Stenographers	week	25.00	40.00	30.00
Typists	week	20.00	30.00	25.00
Secretaries	week	36.00	100.00	50.00
Production supervisors	week	250.00	3,500.00	500.00
Publicity directors	week	150.00	400.00	200.00
Publicity writers	week	75.00	150.00	100.00
Casting directors	week	100.00	300.00	150.00
Asst. casting directors	week	40.00	100.00	50.00
Scenario and Editorial				
Scenario editors	week	$500.00	$2,500.00	$750.00
Scenarios writers	week	25.00	3,500.00	200.00
Story readers	week	25.00	150.00	50.00
Title writers	week	250.00	1,500.00	500.00
Film editors	week	100.00	600.00	200.00
Film cutters	week	50.00	250.00	100.00
Film splicers	week	25.00	30.00	27.00
Film Laboratory				
Superintendent	week	$150.00	$300.00	$175.00
Developers	week	75.00	150.00	100.00
Printers	week	20.00	40.00	35.00
Roustabouts	week	25.00	25.00	25.00
Negative cutters	week	25.00	40.00	35.00
Projectionists	week	35.00	45.00	40.00
Mechanics				
Painters	hour	$1.00	$1.00	$1.00
Carpenters	hour	1.00	1.00	1.00
Plasterers	hour	1.37	1.37	1.37
Staff shop workers	hour	1.25	1.25	1.25
Common laborers	hour	.62	.62	.62
Metal workers	hour	1.12	1.12	1.12
Electricians	hour	1.00	1.00	1.00
Chauffeurs	week	30.00	45.00	35.00
Miscellaneous				
Technical directors	week	$75.00	$500.00	$250.00
Scene painters	week	75.00	150.00	100.00
Draughtsmen	week	50.00	150.00	100.00
Costume designers	week	75.00	500.00	200.00
Wardrobe helpers	week	25.00	50.00	35.00

"BURLESQUE" AGREEMENT

London, Jan. 31.

Clayton and Waller's prospective British presentation of "Burlesque" has been called off.

Arthur Hopkins won't accept the English managers' terms.

Pilcer Recovers from Flu

Paris, Jan. 31.

Harry Pilcer was out of the Moulin Rouge revue a week, the victim of influenza. He is now recovered and back in the show.

NOEL COWARD BARS SWAFFER, BUT SWAFF PICKED 'LUMBER LOVE'

Variety's Star "I" Correspondent Has Hectic Week in Home Town—Predicts Native Musical Will Throttle American Show Flood

Vic Palace's Americans

London, Jan. 31.

Manager John Hayman has lined up the following potential bookings of American acts at the Victoria Palace during the coming summer: Edith Clifford, Dooley and Sales (last played England in 1914); Bob Albright (two years ago), Togan and Geneva (four years ago), Trahan and Wallace (last year), Fanny Brice, Hyde and Burrell, Jerome and Grey, Davis and Darnell, Harry Holmes and Co., Castleton and Mack, Sylvia Clark.

All these are besides the all-American bill scheduled at this house week of July 23.

London, Jan. 31.

Hannen Swaffer has just had a peculiar week. He was courteously barred from the opening of "The Second Man," but may see a two-year personal campaign in favor of "Lumber Love" realized in fact.

Hannen's absence from the Playhouse for "The Second Man" premiere is explained by Noel Coward's friends, who state that Noel felt that inasmuch as he had a difficult role to play, he could do better by it if Swaff weren't in the house, saying, "I didn't mind him coming the second night, but there's nothing personal in this. It is merely that I felt I couldn't act if Swaffer were there during my first performance."

As a matter of record, Swaffer always paid Coward high tribute as an actor.

Produced by Basil Dean in association with Daniel Mayer, "Second Man" was warmly welcomed and will probably enjoy good business until its highbrow patronage is exhausted. Coward gave a brilliant performance the first night.

More About Swaff

Swaffer's real exultation lies in "Lumber Love," the all-British musical which he has touted for two years, as the show took off in Birmingham last week to break the theatre's 38-year-old record. The outlook is so bright the management of the show voluntarily raised the salaries of the cast and staff 10 per cent.

The wise bunch continue to say the musical has no chance in the West End, but Swaffer is predicting that its London success will stagger local managements, and that this effort will put a stop to the American invasion of the local musical field.

The Swaff figures British composition triumphs will follow on the heels of "Lumber Love."

Mr. Swaffer is Variety's special correspondent and also dramatic critic for London's "Daily Express," besides being "the" real commentator on British legit theatricals.

He's mostly internationally noted for dressing the way Hey Broun used to.

Cohen Putting on "Wreckers"

London, Jan. 31.

Harry Cohen and partners, who produced "The Wrecker" here, will also do the piece in New York.

Broadway presentation is due before spring.

Loraine's Am. Tour in Rep.

London, Jan. 31.

Robert Loraine is negotiating for an American tour with a repertory company, to include "Cyrano," Strindberg's "The Father" and "Dance of Death."

ARCH SELWYN'S MISSION

London, Jan. 31.

Arch Selwyn has arrived here with authority to arrange for the London productions of "Coquette," "The Royal Family," "Burlesque" and "Paris Bound."

"Coquette" will be produced by Sir Alfred Butt.

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KADJA SIMONSON, 'PRODUCER,' RETURNED TO INSANE ASYLUM

Kept Russians of Hollywood and Auto Dealers Dizzy With Promises—Broke Parole—Now Back Indef—Long Hairs Hadn't Anything Else to Do

Los Angeles, Jan. 31.

Kadja Simonson, Russian, 21, had the Russian mob and a few automobile dealers dizzy telling them about all the money she was going to put into picture oducti and the expensive cars she would buy, until the authorities picked her up for observation at the instigation of a brother in New York. They found she had broken a parole from the State insane asylum at Paton, from which she was released three months ago.

Kadja, as she called herself professionally, came to California a little over two years ago and called herself the female Balieff. She posed as a Ukrainian refugee. Fanchon and Marco gave her a job at Lyman's Club Alabam.

Kadja faded out after the first night and then decided to make a carcer for herself in pictures. They let her join the Lob in De Mille's "King of Kings," and the girl thought she was another Pola Negri. But no one had any work for her. Then she thought life was not so sweet and tried to leave this world by the poison and razor route.

After recovering in the hospital she was sent to Paton. There she remained until last fall, when she again visited Hollywood. About three weeks ago Kadja started going around with the long hairs. She promised all work in productions, going to studios and inquiring about rentals, etc.

Having nothing else to do, the long hairs fell for the spiel. At the lots they were told that there was no producer named Karja there. Then they would get hold of the girl and she would reply that the lot did not have the facilities, but that she would be at another lot.

As all producers have class autos for a front Kadja thought she would do likewise. Dealers need some cash for their cars, but she had them drive her around and teach her to drive the car, stopping off at intervals in different studios to show she had a car. When three days had passed with a certain dealer the girl would say that the car was not what it was represented and would get another dealer to fall.

Her stay at Paton this time, it is said, will be indefinite.

Katz and Dembow Leaving This Month

Sam Katz and Sam Dembow, respectively president and vice-president of Publix, will both leave New York shortly.

Katz, recently confined to his home, leaves for Palm Beach this Friday (Feb. 3) to be gone about two weeks.

Dembow goes to the coast the end of February to attend the opening of the new Publix houses in Seattle and Portland. He will be gone about three weeks.

Al Boyd's Resignation

Philadelphia, Jan. 31.

It is reported that the resignation of Al Boyd, the Stanley Company's picture purchaser, is still before the company with no action as yet taken.

From the opinion here, if Boyd leaves Stanley he will go with Paramount.

Hoot Gibson's Publicity

Los Angeles, Jan. 31.

Hoot Gibson is a good business man as well as an actor, as he makes his publicity kick back with a profit.

He has had for the past year or more a Hawaiian band which broadcasts over the radio weekly featuring his name.

Hoot is now negotiating for a hockey team to play in a local Hockey League, and identified as the Hoot Gibson team.

ACTOR'S 30% NET

Los Angeles, Jan. 31.

A film actor who played the lead in an independent "art" film some months ago agreed to wait for part of his salary until the picture was sold for distribution. Release deal was set, but the actor was refused his money as it was claimed other obligations had to be first met.

The actor placed the claims with his attorney, but if the money is ever collected the actor will get about 30 per cent of it. He has to pay the attorney 25 per cent for collection; 10 per cent goes to the agent that got him the job, another 10 per cent is payable to the agent to whom he is under contract, and he also has to shell out for his press agent.

PASCAL GUILTY OF ASSAULT ON GIRL

Ass't Mgr. of East Side Theatre First Charged With Rape—Sentence Indefinite

Paul Pascal, 24, assistant manager, Hollywood (films) theatre on 2d avenue, New York, was sentenced Jan. 23 to serve an indefinite period on Blackwell's Island when Judge Mulqueen in General Sessions accepted a plea of guilty of assault preferred by Millie Locastro, 16, at the instigation of the Children's Society.

Pascal was first charged with rape in the second degree. The District Attorney's office accepted a plea of guilty of assaut in the third degree and the other charge was dropped.

Attorney Louis Nizer (Phillips and Nizer) told the judge that Pascal was a victim of circumstances and that the girl was not of chaste character; that it was Pascal's first offense; that he had been sufficiently impressed with the majesty of the law and that there was no danger he would offend again.

Judge Mulqueen said he was impressed with the plea for mercy as Pascal's previous record was good. The judge cautioned theatre owners to see to it that their managers did not take advantage of their positions in theatres.

Under the change of the charge, Pascal's offence was deemed a misdemeanor and his sentence will be of short duration.

Brown Chills "Heat"

Los Angeles, Jan. 31.

Willis Goldbeck is working on a new script for Greta Garbo's next picture.

Clarence Brown, who will direct, decided that "Heat" was not a good story or title, and shelved it in favor of a yarn with a Java background.

Production starts about March 1.

Buffalo Bill, Jr.'s Fall Never Cost a Crank

Los Angeles, Jan. 31.

Buffalo Bill, Jr., Pathe western star, is laid up for repairs following an unprogrammed fall over a cliff while making a picture.

Pathe has the largest roster of cowboy stars in the trade, so jumped Wally Wales into the breech without losing a crank.

Menjou's Wedding Set

Los Angeles, Jan. 31.

Adolphe Menjou and Katherine Carver, who has played opposite him in several pictures, are to be married May 5.

May 19 they will sail for Paris.

ROSCOE AILS

Mr. Edward Fay, owner of Fay's chain of theatres, says: "Roscoe Ails' new act is the best buy in vaudeville. His new scene wherein he does a travesty on the Siamese Twins is a positive new thought and the biggest scream in present day variety."

Repeating the Fox houses again.

Direction SINGER & WARD

P. A. Gets Ford Display For House Auto Show Wk.

Minneapolis, Jan. 31.

Eddie Gallinagh, State theatre press agent who will handle publicity for the new F. & R.-Publix 4,200-seat Minnesota theatre, is credited with putting over the best tie-up in local theatrical annals for this house.

Learning that the Ford company could not agree with officials of the Twin City National Automobile Show regarding space and would not be represented by any display at the exposition, which last year drew 130,000 people in the midway district and will be held this year in the new local Municipal Auditorium for the first time, Gallinagh arranged to have the new Ford car on display at the State during auto show week.

A stage presentation is being build entirely around the car. Eddie Dundstedter, State organist, has devised an organ novelty called "Let's Go A-Fording." After he has played several appropriate numbers including "Henry Made a Lady Out of Lizzy," and the audience has sung the words flashed on the screen, the curtain will rise to reveal the new Ford in the center of the stage bedecked by the State ballet girls in one-piece bathing suits.

The State show will be boosted at the local Ford plant, employing 5,000 people, and at all the numerous Ford Twin City agencies which will hold open house for the thousands of visitors always attracted here from all northwest points for the auto shows.

Warners' Company for British Quota Films

London, Jan. 31.

Warner Brothers are arranging to immediately ship to England an entire producing unit to comply, in every way, with the British quota bill.

The troupe will include star, director, cameraman, scenario and continuity writers.

"Newsreel Nick" as Film

Dave Butler, Fox director, has come east to shoot part of the scenes for a production temporarily entitled "Newsreel Nick," with Sally Phipps and James Stewart. The Fox newsreel staff were called into conference for a story and gag material and will also appear in several scenes in the picture.

Truman Tally, editor of Fox News, Dan Doherty and Russell Muth were among those who helped frame the story and will probably appear in the picture.

Seymour for Coast FBO

Los Angeles, Jan. 31.

James Seymour has been brought from the New York offices to succeed Earl Wingart as publicity director for FBO here.

Before with FBO Seymour was publicity director for Harvard University.

THEATRE'S DOOR TENDER NOW CO-FEATURED IN FULL SIZE FILM

Jimmy Murray of Capitol, New York, in "Rose-Marie"—Also "The Crowd"—Went to Hollywood on Spec and Busted in Right

From tending door at the Capitol, New York, to co-featured billing in Metro-Goldwyn-Mayer pictures is the leap of James Murray, New York boy.

It is a story that outrivals any of the fictitious stories woven by Horatio Alger, Jr.

Not only does Jimmie Murray appear with Joan Crawford in "Rose-Marie" (M-G-M), shortly to make its initial Broadway appearance, but he also has an important role in "The Crowd."

"Rose Marie" is expected to follow "Love" at the Embassy, New York, and then later play the Capitol, where the ushers and other attaches who knew Murray when he was doorman there will have a thrill that the James Murray on the screen is the same Jimmy Murray they knew.

Jim Murray decided there was no chance for him in New York, although his Broadway experience had seen him an assistant manager at the Picadilly, now Warner's theatre, and later manager, and also as understudy in "The World We Live In," and he did a "bit" in that show when produced in 1922.

Murray made his way to Hollywood with no job in sight. For about three years he bummed around L. A. and the film lots, doing extra work, but getting more disgusted than anything else.

King Vidor came out of the M-G-M studio and saw Murray. The director thought he had discovered the very type for "The Crowd." King asked the young man to report next day at the studio. Murray had a test and was given his first real film job.

With Murray set for a film career it means something else. He is a son of Christopher Murray, living at 412 East 202d street, New York. Murray has four brothers and two sisters. Jimmy Murray was born Feb. 9, 1901, in New York, and attended school at Evander Childs in the Bronx.

He's a tall chap, broad, of the Irish type, considered good looking, and with an expansive grin that is infectious; has short, wavy brown hair, in fact, according to King Vidor, who discovered him, as having all the qualification for a film principal.

His dad is a deputy superintendent of the Metropolitan Life Insurance Co. in the Bronx, New York.

WEATHER FORECAST

Washington, Jan. 31.

Information obtained at the U. S. Weather Bureau gives the following outlook for the coming week:

For the country east of the Mississippi, rain or snow Wednesday (Feb. 1) will be followed by generally fair weather Thursday, Friday and possibly Saturday.

Rain or snow again first part of next week (Feb. 6).

Temperatures slightly below normal Thursday (Feb. 2), followed by a rise latter part of week.

U SENDS TROUPE TO NEW ZEALAND FOR FILM

Carl Laemmle Sold on Alex Markey's Suggestion—By-Products of Trip for U

Universal will send Alexander Markey, director and two cameramen to New Zealand to film a story of the wild country in the interior. The troupe leaves for Aukland, N. Z. Feb. 8.

Markey was formerly editor of Pearson's Magazine. In recent years he has been engaged as world traveler, writer and lecturer. He presented his idea for a picture to be made in New Zealand to Carl Laemmle, head of Universal, who was impressed with the nominal expenditure.

Lew Collins will go along as director. Wilfred Cline and Harold Smith will handle the camera equipment. Cline will act as first cameraman.

It is expected the crew will be away four months, with six weeks necessary to obtain the material necessary for the screen story.

The cast will be composed entirely of natives, with present plans calling for 20 of the latter to return to this country and appear in a prolog to run with the film in key cities.

It is also intended to obtain the most out of the trip by having the cameramen shoot stuff at several stops along the way, for three or more one-reel travelogues. Collins will also obtain as much material as possible which can be used as stock shots for his film library.

House Mgr. Carries Town

Nevada, Ia., Jan. 31.

When the Sunday movie question was submitted here at a special election, expenses of which were borne by W. P. Grossman, manager of the town's only movie house, the vote was in favor of repeal of the ordinance.

"Beverly Hill" as Flop For Barbara Leonard

Los Angeles, Jan. 31.

Barbara Leonard did not keep her screen name of Beverly Hill very long and will appear in pictures under the name of Leonard.

She had a term contract with Tiffany-Stahl and given the Hill cognomen for the screen. Later the company officials decided her regular name was better for publicity purposes and made the switch back.

DeMille as M.P.P.A. Pres.

Los Angeles, Jan. 31.

According to an authoritative source, Cecil B. De Mille may be the next president of the Motion Picture Producers' Association, replacing Jesse Lasky.

It is said his election would be a diplomatic move to bind him to the Hays organization.

Censor Bars 'Faust' From German Kids After 2 Years

Berlin, Jan. 22.

German children have been forbidden to attend performances of Murnau's "Faust" film. Although for two years they have been permitted to see the picture, the censor has now revoked his decision, intending that certain scenes are likely to disturb the youngsters' morals.

Although Ufa made the point that children may read Goethe's poem, the censor thought that this did not affect the matter.

Charlie Chaplin's "Shoulder Arms" has been forbidden for performances in Switzerland, too. No grounds are given but it is thought that the tendency of the film is considered anti-German and provocative of antagonistic feeling.

GLORIA LEE FEATURED

Los Angeles, Jan. 31.

Gloria Lee has her first feature role in pictures, opposite Buzz Barton.

Miss Lee returns to F. B. O. to play a feature role with Bessie Love in "Sally of the Scandals." Lynn Shores directing.

STARRING MISS VIDOR

Los Angeles, Jan. 31.

Paramount will again star Florence Vidor. Her next story, untitled, is to be directed by Harry D'Arrast. When completing it she is to be cast opposite Adolphe Menjou in the final film the latter will make under his present Par contract.

FOX GETS 145 F & R HOUSES

ROSSHEIM SUCCEEDS M'GUIRK AS PRES. OF STANLEY COMPANY

McGuirk Becomes Chairman of Stanley's Board—Dissension Over Internal Policy and Many Factions—Mastbaum Interests for Rossheim

Irving D. Rossheim, formerly treasurer of the Stanley Company of America, was elected president Friday at the monthly meeting of the Board of Directors in Philadelphia, with the resignation of John McGuirk, president, who becomes chairman of the Board of Directors, hitherto inactive position, now becoming active with salary attached.

Rossheim, it is understood, represents Morris Wolf, attorney for the Mastbaum interests, as well as the banking group, E. B. Smith & Co., the Stanley's financiers.

It is reported the presidency of Stanley was previously offered Judge Horace Stearn of Philadelphia, who gave up a practice of $200,000 annually to go on the bench. The latter preferred to remain on the bench.

The change in office hardly affects the internal management of Stanley affairs, with the exception that McGuirk is now off the firing line where he has been a target for attacks of three groups in Stanley, who disagreed with the expansion policy. They are the Mastbaum stockholders, Al Boyd, general picture booker, and E. B. Smith.

Boyd, and some of the others, have been protesting against the reinvestment of profits for extensive construction, preferring to draw most of the surplus. Boyd claims he made more money as an independent operator with a few theatres than in the hookup with Stanley.

Don't Like Losses

As has been the experience in other chains during the past year internal dissension has been caused on account of the purchase and construction of theatres which resulted in losses. How the change in presidency can affect the operating policy, especially with the McGuirk-Sablosky power still present, is not evident. In addition, a policy of retrenchment has already been adopted.

To offset possible market reaction a financial statement was issued with the announcement of Rossheim's appointment, showing $3,235,336 net for 1927. The tentative statement gives the amount paid for dividends in 1927 at $3,181,039, leaving a tentative surplus of $54,247.

Rossheim's Record

Rossheim's election is technically for the unexpired term of McGuirk, which ends in July. Rossheim was born in New York. He has resided in Philadelphia since 1901, graduating from the Wharton School in 1909 and from the law school in 1911. He was a member of the faculty of the Wharton School from 1908 to 1918 in the departments of economics, accounting and corporation finance. He became indentified with Stanley as comptroller, acting as treasurer for the past four years. James Brennan, assistant treasurer, takes Rossheim's place.

Recently the Stanley stock has has been subjected to heavy selling pressure, under which the price dropped to 47½. In 1927 it sold above 90 before the declaration of a stock dividend and the reports of the proposed consolidation with Keith-Albee. After the issuance of a new stock under a stock-purchase privilege plan sales went as high as 72. Friday the closing quotation was around 53, rallying from 47½ a little while ago.

McGuirk followed the late Jules Mastbaum as Stanley's president.

It is said that Al Boyd, the Stanley's film buyer, lately went to the west with the Stanley's officers, on the matter of buying product from [illegible]. It seemed that

(Continued on page 10)

MINN. BARRED HICKMAN FILM

Mayor Instructs Police to Prevent Film Showing

Minneapolis, Jan. 31.

Mayor George E. Leach has prohibited the showing in Minneapolis of a photoplay called "Hickman, the Fox," and having for its central figure the fiendish Los Angeles murderer, now on trial.

Advertisements for the picture state that it "covers the complete story of the most famous crime in modern times and to present the prineipal incidents in its perpetrator's career."

The picture is being distributed by the Melba Film Co., of Dallas, Texas. Its producer is unknown here. An obscure actor plays the Hickman role.

An exhibitor to whom the film was offered notified the mayor who ordered the police chief to instruct all department members to advise photoplay exhibitors on their beats that "this film will not be tolerated in Minneapolis." He further directs that if an attempt is made to show the picture it be stopped immediately and the offending theatre closed.

FBO-PATHE GETTING CLOSER TOGETHER

All signs point to a closer understanding being steadily reached between Pathe and F. B. O., whereby, if the proper time should arrive within a reasoinable period, a juncture could be made between the two picture producers.

Reports from Hollywood have said the staffs of the organizations out there have commenced to look upon the merger as set. Reports, however, in New York remain as were printed in Variety two or three weeks ago.

While the prospect of a Pathe-FBO union are favorable, a story has it that several angles are yet to be worked out. Particularly on the Pathe end.

One is mentioned as concerning present financing for the Pathe 28-29 product, which the Pathe banking house (Blair and Company) is reported taking in hand.

Mulhall-Mackaill Dissolve

Los Angeles, Jan. 31.

With the completion of "Lady Be Good," First National will dissolve the team of Jack Mulhall and Dorothy Mackaill.

Mulhall will then be featured alone in "The Butter and Egg Man" under direction of Richard Wallace with other pictures to follow.

It is understood F. N. will not renew the contract of Miss Mackaill at its expiration.

Offsprings in Same Film

Los Angeles, Jan. 31.

Offsprings of a number of motion picture people are appearing in De Mille's "Godless Girl." Among them are Marcella Edwards, daughter of Neely Edwards; the two Carter De Haven kids, Jr. and Marjorie, and Edward Pell, Jr.

Other juveniles include Mary Jane Irving, Buddy Messenger, Peaches Jackson, Pat and Mickey Moore and May Giraci.

PLUS W-C FOX NOW HAS 475 THEATRES

Swift Purchase of West Coast Theatres Circuit Followed by Quick Action for Finklestein & Ruben Chain in and Around Minnesota—No Positive Report Whether Publix-Loew Will Withdraw Coast Houses From W. C. Operation

FRANKLIN'S BIG PROFIT

William Fox is on the verge of closing for the purchase or control of the 145 picture theatres operated in and around Minnesota by Finklestein & Ruben.

These houses are additionally to those purchased last week by Fox and numbering 295 houses included among the West Coast Theatres chain (245) and Saxe circuit (50).

Together with Fox's own houses, including his vaudeville theatres capable of playing a presentation policy, Fox is in control and will operate 475 theatres. It places Fox as a theatre chain in the foremost rank of American house operators.

The addition of the F. & R. circuit is in line with the first contemplated plan of Harold B. Frank-

(Continued on page 25)

England's Theatre Situation Looming Toward Battle

London, Jan. 31.

Confirming Variety's inference that the theatre situation here is leading to a battle between the Szarvasy and Ostrer banking interests for control of the picture house field, the Osterers, who promoted the Gaumont British merger, are quietly buying theatres all over the country.

Recent purchases include the West Kensington super for $230,000 and the firm is also being offered the Princess (pictures), and Hippodrome at Blackpool for around $1,250,000. These two houses have a net profit over the last three years of $240,000.

Newsreel Views of M. C. In New York on Vacation

Milwaukee, Jan. 31.

A new exploitation stunt has been pulled by Midweseo at the Wisconsin.

With Dave Schooler, M. C., on a two-week vacation, the house last week supplemented its newsreel with shots of Schooler in New York. They showed Schooler crossing 7th avenue to the Roxy and interviewing Roxy. Shots also showed the m. c. in the Ghetto, "among his friends"; at the various booking offices, dancing schools and cabarets.

The film gave Schooler a big play on his return to town Sunday. Nat Nazzarro, Jr., wielded the baton in his absence.

3-Feature Bill

The first actual Broadway film house presentment of three features in one day for the same admish came to light during the recent week end. The Uptown, 170th and Broadway, New York, for Jan. 28-30 played up the trio.

Wanger's Vacation

There seems to be no positiveness about Walter Wagner's contemplated vacation abroad.

Paramount's studio general manager is in New York. He was to have sailed this coming Saturday, with his wife, Justine Johnston.

Up to yesterday the sailing appeared indefinite.

HAYS TALKS TO PRESS AGENTS; FREE LANCES TOO LIBERAL

Studio Practices by Some P A.'s Frowned Upon as Injurious to Industry—Taking It Up With the M. P. P. A.—Gifts to Reviewers Topic

Los Angeles, Jan. 31.

For the first time in two years Will H. Hays held a meeting with press agents employed by members of the M. P. P. A., at the Roosevelt Hotel today.

At this meeting Hays told the men he had no fault to find with the majority, but that many free lances, members of the Wampas, were functioning in a most unethical manner and that he expected these boys to stop that practice, as it was injurious to the industry.

Certain practices in studios where press agents were spending unreasonable amounts of money for gifts were discussed. One press agent working for an independent producer is alleged to have spent $1,100, while one studio was charged with spending close to $2,000 for getting alleged good will of newspapers and fan magazines.

It was pointed out that fan representatives called at certain studios and expressed themselves plainly as not liking the presents given, saying, also, that others had given far better things and that free lance press agents did better by them than anyone else.

This matter was taken under advisement by Hays and will be presented at the producer's meeting next week.

LOSES ALL HAIR FOR ART'S SAKE

Lina Basquette's Role Calls for Head Bare

Los Angeles, Jan. 31.

Lina Basquette, now appearing in De Mille's "Godless Girl," was forced to have her hair shaved off to conform with the custom of the picture's Girl's Reformatory, where she is incarcerated.

Several years ago Anna Q. Nillson was forced to undergo the same operation for her part in "Ponjola."

To date these are the only two girls known to be shorn of all their hair for a picture part.

"Abie" as Road Show

J. S. Zamecnik will write the musical score for the screen version of "Abie's Irish Rose," to be released as a road show by Paramount.

Specialized Organists In Big Broadway Houses

Broadway seems to be following Chicago's lead in the matter of specialized organ stuff for the big houses.

Henri Murtaugh is to be featured at the Capitol, New York, and Loew's State has brought Marsh McCurdy from the Lexington (New York) to emphasize the organ.

With Jesse Crawford remaining a big shot at the Paramount.

Auditions for Acts Held in Chicago

Chicago, Jan. 31.

Officials of the William Morris agency have completed arrangements with Paul Ash whereby auditions may be held at the Balaban and Katz Oriental theatre.

Talent under consideration by the Morris office and Paul Ash will be given tryouts at these auditions, scheduled each Tuesday after the show.

At the first audition 36 appeared and seven were selected.

Griffith Set for 2

Los Angeles, Jan. 31.

On his return from New York Friday, D. W. Griffith ready for production "Battle of Sexes" around Feb. 28.

When finishing this picture he will start making "Madame Butterfly," a picture he has wanted to [illegible] for 10 years.

Phila. Rift in Operation of Fryhoffer Houses by Stan

Four or five neighborhood houses in Philadelphia operated by the Stanley Company on a lease from the Fryhoffer (baking) interests may not be released to Stanley at the expiration of the lease contract.

It is understood Fryhoffer has been questioning the Stanley policy of making theatregoers patronize the downtown houses, owned and controlled by Stanley, while operating the neighborhoods on a less attractive policy.

Fryhoffer is of the belief, from report, that the present system is resulting in the depreciation of the realty value of his theatres, though these are now being operated profitably. He is considering the future value of the houses rather than current grosses, the account says.

Fryhoffer, reputed worth over $10,000,000, derived from over 25 baking plants, has been causing Stanley plenty of grief with his arguments. Stanley has tried to squeeze the neighborhoods on account of Fryhoffer's attempt to dictate operation, Stanley finally saying it would build a theatre in opposition to the Fryhoffer house in Frankfort, the baking man's pet Philly's neighborhood.

Statements attributed to Fryhoffer are to the effect that if Stanley builds opposition in Frankfort, he will build five theatres in opposition to choice Stanley houses, in retaliation.

Bill Mizner's $65 Laugh

Los Angeles, Jan. 31.

Wilson Mizner spent $65 for a laugh and got it the opening night of Charlie Chaplin's "Circus" at Grauman's Chinese. Mizner that afternoon scouted around and bought an old ramshackle Ford for the $65. He half wrecked the car and got hold of a picture gal, Cecile Evans, to go to the opening with him.

The duo had on their evening clothes as they drove up to the entrance. The girl got out of the car and Mizner after her. The starter waived to give Bill a ticket for the car. Bill with a smile across his jaw turned to the youngster and [illegible] the buggy is [illegible] and walked into the theatre.

"DOVE" IN NEW U. A., L. A., $29,400; $5,000 OVER LOEW'S STATE LAST WK

Chaplin's "Circus" Starts at $5.50 Top With $1.50 Regular and 80-Minute Prolog — "Lovelorn," Hearst-Plugged, at Met, 3d at $22,800

Los Angeles, Jan. 31.
(Drawing Pop., 1,450,000)

Business just below normal all around last week. Weather at times mild, other days crisp and sort of kept folks out of the theatres, on the auto roads at night.

"The Dove" at the United Artist, was the leader on the week in the initial stanza of its engagement. Norma Talmadge is a corking good bet locally and trade built up daily.

One newcomer in "The Circus," opening at Grauman's Chinese to a $5.50 top Friday night. With picture only running around 70 minutes, Sid Grauman put on a stage show which is atmospheric and has good lineup of circus entertainers. This runs some 80 minutes and is an asset for an all around program at advanced prices.

Biltmore seems to have a worthwhile film in "Wings" at $2 top. Consistent in draw on second week by doing practically as much as the first one. Eighth week at Carthay Circle for "Sunrise" showed better than $200 increase over the week before, with picture scheduled to haul freight Feb. 5.

Of the downtown weekly change houses Loew's State for second successive week was ahead of the Metropolitan. On the stage Eddie Peabody was in second week, while on the screen they had "Lovelorn," Cosmopolitan and Hearst newspaper plug picture which, of course, counted for a healthier gross than an average program would have drawn here. Peabody back after a long absence proved much on the draw, too, and can be credited with contributing greatly.

No Push-over

Metropolitan, thought to have a "push-over" in Beery-Hatton combination, "Wife Savers," did not so click. Rather a low gross for this couple, who have always drawn very big in this house.

For third and final week at Million Dollar "Love" got about 34 per cent. as much money as it drew on opening week, with its total on the three weeks $47,686 nothing to sneeze at when obtained from a house listed as a "has been."

"The Jazz Singer," in sixth week at Criterion, held up, only dropping around $1,500 below the week before.

Egyptian got good break with "Baby Mine," which came out from Loew's State and beat the week before by around $600.

"A Hero for a Night," Universal, at the Boulevard, where Gene Morgan continues as major domo on stage, did not turn out such a wow. Business about $1,500 below the week before, indicating Morgan alone was the draw and that the picture was just part of evening program.

Estimates for Last Week

Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-$1.50). Opening to capacity with short free list at $5.50 top. Got great start in first five days to $17,600, with $8,655 of that at the premiere at $5.50 top.

Biltmore (Erlanger) — "Wings" (Par) (1,661; 50-$2.20). Trade for second week on par with initial stanza, about $17,750.

Carthay Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-$1.50). For final week of second month jumped ahead week before to $9,400.

Criterion (W. C.)—"Jazz Singer" (War.) (1,600; 50-$1.50). This Jolson product natural hit here. Small drop on sixth week. $13,000.

Loew's State (W. C.-Loew)—"Lovelorn" (M-G-M) (2,200; 25-99). Peabody on stage with this Hearst paper-heralded film drew $25,500.

Metropolitan (Pub.-W. C.)—"Wife Savers" (Par) (3,595; 24-75). Not as good as any of Beery-Hattons generally do here. $22,800.

Million Dollar (Pub.-W. C.)—"Love" (M-G-M) (2,200; 25-99). For third week did fairly though dropped $5,000 below second, exiting with $9,000.

United Artists (U. A.-W. C.)—"The Dove" (U. A.) (2,100; 25-$1). Norma Talmadge does not seem to have lost in popularity locally. Initial week $29,400. No stage show.

Boulevard (W. C.)—"Hero for Night" (U) (2,164; 25-50). Gene Morgan on stage nightly—hero—not guy on screen. Former credited for most of $6,750.

Egyptian (U. A.-W. C.)—"Baby Mine" (M-G-M) (1,800; 25-75). Arthur-Dane combination good bet here with $9,000.

Broadway Palace (Orpheum)—"Fortune Hunter" (War.) (1,540; 15-40). Wrong house for this one, as $3,000 draw shows.

SCREEN SHOWS GROSS EFFECT AT FOX'S, WASH.

New Policy at Earle Starts to Droop—Met. Is Town's Wonder

Washington, Jan. 31.
(Estimated White Pop., 450,000)

Another demonstration that with a half-way worth-while picture the Fox gross jumps was again given last week at this newest of Washington houses with "The Wizard." Consistently presented stage attractions have failed to stem the tide when a "weak sister" is on the screen. Business went up about $4,000 last week over the preceding seven-day stanza.

"Patent Leather Kid" held up well at the Met., considered all the more remarkable after the terrific skid the house had gone through prior to this picture and "The Jazz Singer" previously. "Jazz Singer" is being brought back again, beginning next Sunday, something in itself.

Earle isn't getting by so well. Last weeks' picture failed to please and the stage show helped but little. Business dropped considerably.

As with all specially exploited and "extra" pictures, "The Student Prince" got much at the Columbia and is holding over.

Storm Saturday raised havoc with night shows on the beginning of the current week, but the matinees were benefited, as most of the government departments turned loose their employes.

Estimates for Last Week

Columbia (Loew)—"Student Prince" (M-G-M) (1,232; 35-50). As with all specials after $2 runs in Manhattan brought here at usual scale and packed them in. About $12,500.

Earle (Stanley-Crandall)—"No Place to Go" (F. N.) and Hyman presentation (2,300; 35-50) Nobody got excited. Possibly $8,500.

Fox (Fox) "The Wizard" (Fox) and stage attractions (3,432; 30-50-60-75). Added interest because of higher rating picture; $21,500.

Met (Stanley-Crandall) "Patent Leather Kid" (F. N.) (1,585; 35-50). On second week of run scheduled to go four weeks. About $10,500 on second week.

Palace (Loew) "Love and Learn" (M-G-M) (2,363; 35-50). Picture characterized as pleasing, coupled with stage tab of "Merry Go Round." Liberally estimated at $16,000.

Rialto (U) "City Gone Wild" (Par) and stage presentation (1,978-35-50). No improvement. Something like $6,000. Current week marks switch in stage policy offering musical comedies in tabloid, doing "Little Jessie James" first.

This Week

Columbia, "Student Prince," 2nd week; Fox, "Silk Legs"; Earle, "Valley of Giants"; Metropolitan, "Patent Leather Kid," 3rd week; Palace, "Man, Woman and Sin"; Rialto, "Finders Keepers."

Topeka's $3,200 for G. O. 1 Nite, $4.40; Startling

Topeka, Jan. 31.
(Drawing Pop., 85,000)

The big smash of the week was "The King's Henchman," Topeka's first real opera performance. Tuesday night at the Grand it got $3,200, one performance, despite the highest prices ever charged here, $4.40 top.

The really bigger surprise of the occasion was that every first run picture house and the vaude house did capacity business the same night. Theatre Guild rep. due here Tuesday, and two days in advance most of the house has been sold.

Heavy week, with Clara Bow in "Get Your Man" taking the biggest share of the gravy.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk), Colleen Moore in "Her Wild Oat." Hit rather hard first half; good Wednesday business, something unusual. "Adam and Evil" last three days stood up well. Week's take $4,000.

Orpheum (1,200; 40) (National), Clara Bow's "Get Your Man" liked. Clara vamps better than she flaps; $2,200.

Cozy (400; 25) (Lawrence). "Pajamas" first three days did well, but weakest in proportion for same three days. "Arizona Wildcat" didn't pull well except from children. Week's total about $1,100.

MARY'S HOME TOWN IS COLD TO HER

"My Best Girl" Got $8,500 in Toronto, $15,000 Expected —Bad Storms

Toronto, Jan. 31.
(Drawing Pop., 700,000)

In a week when everything in sight was dropping below average except the Tivoli with "Ben-Hur" (M. G.), the surprise was Toronto's abandonment of her most illustrious daughter.

When the rubberneck wagons cruise up University avenue the ballyhoo men never miss a chance to exercise lungs on the birthplace and early home of Mary Pickford, but when Mary's "My Best Girl" (U. A.) was spotted at the Regent last week it opened to a handful and built steadily but slowly to something over $8,000. This had previously been thought a good week at this small house, but when "The Gaucho" and "Sorrell and Son" averaged better than $10,000 on a month's run better things were expected of the Pickford flicker.

There was a line-up most of the day and night to see "Hur," and this indirectly helped nearby houses. Snowstorms that blew like blizzards at times were too much for the patience of some in the line, and they sought shelter at other houses. The $11,000 or better done here represents about all that can be crowded in this house at present prices.

Probably as a reward for his excellent publicity jobs on "Ypres," "The Somme" and other British pictures released in Canada through Regal Films, Tom Daley, manager of the Regent, has been named publicity director for all Canada for Regal. With importations of British releases growing steadily, this becomes an increasingly necessary and important job. Two are immediately on tap, simply waiting a favorable spot. They are "Mademoiselle From Argentiers" and "The Battle of the Falkland Islands." They will likely be spotted at the Tivoli first.

United Artists is holding "My Best Girl" for another week, with "Sadie Thompson" on deck.

The censors wouldn't let "Rain" ring up the curtain here, but the Film version has passed with practically no major cuts. It's a different lot of censors. "The Dove" will follow "Sadie."

Managerial shifts bring Jules Bernstein back to Loew's, with J. McManus temporarily recalled to New York with a berth in the south as his next step. McManus was the only manager in town to tackle a house of this size and did a good job of 10 weeks.

Better things than $8,400 were expected from "Helen of Troy" at the Uptown, but it was slipped in as a routine picture with no explanatory advertising, and the hoi polloi didn't know what it was all about. If ever there was a chance of salesmanship on a picture that was entirely overlooked this was it.

"Wings" (Par), on its third week at $2 top, showed better than $10,000 and departed for Ottawa with the record of being the first picture at this price ever to get a three-week run in any Canadian city. This leaves the Princess, Erlanger legit house, dark. Legit attractions will come in later, but meantime more $2 pictures will be tried.

Estimates for Last Week

Tivoli (F. P.) (1,400; 30-60)—"Ben Hur" (M-G). This one didn't lead town, as there weren't enough seats. Just under Loew's at $11,400. Excellent. Held over.

Loew's (2,300; 30-60) — "West Point." Name against it and shoppers kept home by storm. This house thrives on department store patronage. Not quite $12,000. Fair. Bernstein back as manager.

Hip (F. P.) ("Silk Legs" (2,300; 30-60)—Just under $10,000. Would have been worse except for absorbing some of Tivoli turnaway. Picture didn't mean much, but well handled.

Uptown (F. P.) (3,000; 30-60)—Helen of Troy." Picture drew corking notices, but when the auditor checked up, money just wasn't there. About $8,500. Not so good because routine advertising wasn't enough for this one.

Regent (U. A.) (1,400; 50-$1.50)—"My Best Girl" (U. A.). Nobody can believe it, but Toronto passed up her own celeb at $8,400. Expected to do $15,000 whether was good, bad or indifferent. Think some reason up for yourself.

Princess (Erlanger) "Wings" (Par) ($2). Better than $10,000, practically all at night. Afternoon biz bad. After three weeks picture moves to Ottawa to catch crowds in town for session of House of Parliament, just opened. Established film record of three weeks at $2 here. Never done before.

Pantages (F. P.) (3,400; 30-60)—"French Dressing." This giant F. P. house has slipped recently. Went under $9,000; about as bad as can be expected.

"HAVANA" BOSTON'S BEST

Said to Be Best Publix Unit Yet Seen There

Boston, Jan. 31.

A few thousand youngsters were introduced to the Metropolitan last week with the first showing at pop prices of "Old Ironsides." Exploitation among school principals and history teachers in Greater Boston made a kindergarten of the house. While the picture did not come up to the heights of previous screenings of the season, it hit $42,600. "Havana," the stage presentation, proved hit of the season.

"The Loves of Carmen" at the State ran up to $21,500. Downtown Loew house, Orpheum, showed Lon Chaney in "London After Midnight," and ran behind the Back Bay Loew's State at $20,000.

New bills at the Metropolitan are advanced a night beginning Feb. 3, when Emil Jannings in "The Last Command" inaugurates the policy. Saturday has heretofore been the opening night at the Met with an odd bill Sunday. Shows in the future will open Friday and close the following Thursday and the Sunday show includes operatic and radio stars.

"The Love Mart" ran high on the magic word "Love" at the Olympia and Fenway. "Come to My House" maintained the average at the New Boston. "Open Range" had a strong week at the Scollay Square Olympia where anything that sounds western is still sure fire. "Woman Wise" (Tiffany) at the Modern and Beacon played to the customary houses.

Estimates for Last Week

Met (Publix) (4,000; 50-60). "Old Ironsides" (Par), "Havana" on stage. Second week of mild slump. $42,600.

State (3,500; 35-50). Strong week with "The Loves of Carmen" (Fox). Back Bay theatre on winning streak. $21,500.

Orpheum (3,500; 35-50). Lon Chaney in "London After Midnight" (M-G-M). Packed them in early in the week, slumped a bit later; a gross of $20,000.

'QUALITY ST.' LIGHT IN SEATTLE, $15,400

"Jazz Singer" Big at $11,000 in 4th Wk.—"Dove" No Panic at $11,000—Stock Fine

Seattle, Jan. 31.
(Drawing Pop, 450,000)

Slump still continued due largely to holdovers and to comparatively weak features.

Closing of Liberty, former Jensen-Von Herberg ace house, did not seem to stimulate the other houses.

All plugging for following shows except the Blue Mouse, going at dandy clip into the fifth and final week of "The Jazz Singer." Columbia will hold "Beau Sabreur" for second week although this fails to measure up as worthy companion of "Beau Geste." Biz held good at that.

President (stage stock) came close to its record when giving shows (four mats) and clicked close to $10,000 with "Dulce." "Rain" attraction and Leona Powers great as lead; also Howard Miller. Olga Printzlau is here for premiere of her new play, "The Show Down."

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-60). —"Quality Street" (M-G-M). Looks like bust, with nobody raving. "Back Stage Idea" of F and M also lacked polish naturally, although ending with fair finale. Slow at $15,400.

United Artists (W. C.-U. A.) (2,100; 25-60).—"The Dove" (U. A.). Nothing big here. Sofer and orchestra nice feature. $11,000.

Columbia (U) (1,000; 25-50) "Beau Sabreur" (Par.). Not in it with "Beau Geste," which stayed three weeks at $12,000 for opening week. "Sabreur" is due to remain two weeks, fair. Ushers garbed a la Beau. $8,700.

Blue Mouse (Hamrick) (950; 50-75). "Jazz Singer" and Vita (W. B.). Proving best repeat picture ever here, fourth week holding strong. Catching repeaters. $11,000.

Pantages (1,500; 25-65).—"Silk Legs" (Fox). Rather nice with Madge Bellamy, while Francis X. Bushman big draw on stage in playlet. De Wight Johnson band also (Pan.). $11,000.

Orpheum (2,700; 25-75).—"Let 'Er Go Gallagher" (Pathe). Holding to average. $14,700.

President (Duffy) (1,650; 25-$1). —"Rain" (Duffy stock). Like "Rain" a lot. Advance sale biggest ever at this house. Held strong all week, mats and evenings, practical capacity. $9,300, big.

Pollard Doing "Show Boat"

Despite reports to the contrary, Harry Pollard is still assigned to direct "Show Boat" for Universal and is preparing the story.

UFA'S 'WALTZ,' FRISCO, BIG AT $29,000

Expectations Upset Though Warfield's Leader Credited —Granada Poor, $22,000

San Francisco, Jan. 31.
(Drawing Pop., 750,000)

There was one bright spot along Market street last week—Loew's Warfield, where gross intake nearly equalled that of the Granada and California combined. It was a big week in every sense, brought about by nobody knows what. Screen feature was the UFA production, "The Last Waltz," with a cast practically unknown to film followers. Many of the Warfield regulars had witnessed "The Waltz Dream," another UFA production, in which several of the current players participated, but from the box-office standpoint almost anyone would have been justified in laying odds that it wouldn't hold a candle to the Beery-Hatton combination at the Granada. The unexpected happened and Warfield literally swept the street.

The three other West Coast houses—control acquired last week by Fox—didn't do so handsomely. Granada was a distinct disappointment. While the screen feature did not rank any too well, there was a corking Fanchon and Marco stage show, one of the best all-around bills sent here in months. There is a new orchestra leader at the Granada, who got over like a house afire. Owen Sweeten has only been here a week, but he looks set.

Mary Pickford's latest, "My Best Girl," wound up a dismal two weeks at the California. "Sadie Thompson" slipped on second week at the St. Francis, though the revenue kept the house in the profit class. This one has still a third week to go, but present indications are the final week's intake will be perilously close to the danger mark. Looks very much as though two weeks headouts are enough for any of the big pictures.

"First Auto's" Flop

Mournful week at the Embassy for Barney Oldfield's film debut, "The First Auto," didn't mean a thing. Oldfield was only briefly featured, but the title was a sure-fire "stop" when it came to patronage. Out Wednesday night to make room for Tin-Tin-Tin on screen and in stage appearance.

Ruth Elder was two days late in opening at Pantages, but will be held through Saturday and Sunday to make the full week. Aviatrix had a satisfactory week, but business was nothing to brag about. Screen feature just ordinary.

Estimates for Last Week

Warfield—"The Last Waltz" (Par) (2,672; 35-50-65-90). No question but Rube Wolf is responsible for much of heavy draw. Close to $29,000. Considered immense.

Granada—"Wife Savers" (Par) (2,785; 35-50-65-90). Looks like pay crowd is getting fed up on Beery-Hatton combo. Last week's $22,000 didn't spell much joy.

California—"My Best Girl" (UA) (2,200; 35-65-90). Only fair business for Mary Pickford. Final week, about $11,500.

St. Francis—"Sadie Thompson" (UA) (1,375; 35-65-90). Gloria Swanson given credit for draw, though curiosity to see treatment of "Rain" helped. Second week at $10,000, profitable.

Embassy—"The First Auto" (Warners) and Vitaphone (1,367; 35-50-65-85). Another instance where indications are you've got to have something on screen to draw 'em. Title didn't mean a thing at box. Good exploitation helped what revenue there was. Little better than $7,000, disappointing.

"Girl From Chicago" Is Strong in Tacoma, $5,000

Tacoma, Jan. 31.
(Drawing Pop., 125,000)

Last week found interest centered at Broadway, where Dave Good opened to good results as m. c. House has been without one for two weeks and it didn't help the Fanchon-Marco shows any. In fact "Back Stage" especially lacked something. Good made good and seems finished master of stage.

(Estimates for Last Week)

Broadway (W. C.) (1,600; 25-50). —"Love" (M-G-M). Gilbert and Garbo nice pair to draw to. Biz up. $6,800.

Pantages (1,450; 25-50).—"Silk Legs" (Fox). Just so so. $6,600.

Blue Mouse (Hamrick) (650; 25-50).—"Girl from Chicago" and Vita (W. B.). Started off like house afire. $5,000, very big.

Rialto (W. C.) (1,250; 25-40).—"Beau Sabreur" (Par.). Not up to expectations. $2,400.

Colonial (W. C.).—"Les Miserables" (U) and "Underworld" (Par.), second run and split week; improved a little $1,100.

JANNINGS HAS RIALTO'S RECORD; $51,000 WITH "LAST COMMAND"

Griffith's "Drums" Acting Funny at $2—"Simba" of Animals Evidencing Strong Support—Roxy Hit $106,000—"Student Prince" Holds Over

No real excitement along the Street last week, Joe's back from Florida and there won't be much for him to look at. One highlight was the Rialto going to a new record with "The Last Command," which ticked off $51,000 at the Rialto. This is about $1,400 better than "In the Navy Now" did there but, like other Jannings pictures, "Command" accomplished the figure without much fuss. Everybody knew the 42d street corner was pretty busy and just took it for granted.

Roxy and the Paramount each leaped ahead, $106,000 and $7,300 respectively. "Sharpshooters" turned in $106,000 to the Cathedral, while "Beau Sabreur" and a good unit pushed the big Publix house to $73,600. Greta Garbo's holdover week at the Capitol slipped back $12,500 to $65,200, while $50,200 was claimed for Chaplin's third week at the Strand. This picture is finishing its originally scheduled four weeks this Saturday and will not stay over that period. It is also currently playing the Brooklyn Strand.

"Texas Steer" did fairly by the midget Cameo in turning in $4,000, while "Thanks for the Buggy Ride" didn't do much for the Colony, where around $9,000 was tabbed.

"Gentlemen Prefer Blondes" distinctly disappointed at the Rivoli at but $23,200 for the second week. The picture's three weeks' stay will be cut short this Friday at six p. m. to make way for a special reserved seat "society" showing of "Sadie Thompson" (U. A.) that night. Local debs will act as the house staff for the performance and all that sort of thing. "Sadie" starts to grind the following noon.

"Simba's" Backing

On actual figures "Simba," the Martin Johnson animal picture, far outran "Drums of Love" by getting $16,400 compared to around $7,500 for the Griffith film. The hunt film has the backing of natural history societies and plus the advance rotagravure section stuff in the Sunday dailies has been bouncing along nicely.

The Griffith film is a complex. Tabbed a beautiful picture by everyone, business never really got started until Sunday night. It opened Tuesday (Jan. 24). Figures to do better than this opening week, but by just how much is the question. United Artists understood to have another six weeks to go on its lease of the Liberty, "Gaucho" having already finished nine weeks and "Drums" one.

Tieup with school children and party nights helped "Uncle Tom" climb $1,200 to $8,500. "Jazz Singer" goes along evenly at $18,900, and "The Enemy" is trying to stave off the inevitable rigors of a $2 showing. "Chicago," at $6,100, is another picture feeling the strain of trying to make the $2 grade over too long a stretch. Film never meant to be two bucks worth except for exploitation and four weeks. Just holding on now until Fox takes over the house Feb. 12 with "Four Sons," opening Feb. 13.

"Wings" increased slightly in registering $15,400, and "Love" dipped away from capacity at the Embassy in its ninth week to $9,800.

Heavy snowstorm Saturday and a slippery Sunday didn't help the Broadway houses over the weekend.

Estimates for Last Week

Astor—"The Enemy" (M-G) (1,200; $1-$2) (6th week), Causing worry, and understood boys have held meetings as to what can be done to help overcome $2 handleap; maybe $9,000.

Cameo—"Texas Steer" (F. N.) (549; 50-75). Will Rogers film did fairly for this little house; $4,000. "Helen of Troy" current.

Capitol—"Divine Woman" (M-G) (4,620; 35-50-75-$1.10). Second week for Garbo coasted down $12,500 to $65,200; house currently playing "Student Prince" for first showing around here at pop prices and holds for second week.

Carroll—"Simba" (997; $1-$2) (2d week). Animal picture started off briskly, with natural history societies, students, etc., much interested; getting overflow from program theatres on week-end nights, but late drop-ins only procuring seats from adjoining lobby specs; consistently good all week and at $16,400 strictly okay.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (13th week). Play for school children and church night parties beginning to count; last week showed increase of $1,200 for old melo classic at $8,500.

Colony—"Thanks for Buggy Ride" (U) (1,086; 25-50-75). Still to get picture which will sponsor substantial gross jumps for house; this one not it with $9,000.

Criterion—"Wings" (Par) (973; $1-$2) (25th week). Not yet seriously disturbed; as long as they keep Lindbergh flying won't be doing this one an harm; $15,400 steady and slight increase over previous week.

Embassy—"Love" (M-G) (596; $1-$1.65) (10th week). Heavy screen romance dipped away from capacity after nine weeks; all right, though, at $9,800.

Gaiety—"Chicago" (Pathe) (808; $1-$2) (6th week). Picture in nearfinal week, with one more to go before Fox takes house; "Four Sons" (Fox) due here Feb. 13; satirical film on Mayor Thompson's town not supposed to stay over four weeks at $2 and feeling strain of forced golug; $6,100; will eventually reach Strand, on the next block.

Liberty—"Drums of Love" (U. A.) (1,234; $1-$2) (2d week). D. W. Griffith film mystery; rated eorbing picture with tingle enough to fashion as to drawing power; first capacity house Sunday night following Tuesday opening; should subsequently better $7,500.

Paramount—"Beau Sabreur" (Par) (3,400; 35-50-75-90). "Beau Geste" sequel drew on that relationship and outstanding stage unit; doing $73,600, inereased gross $7,300 over preceding week.

Rialto—"Last Command" (Par) (1,960; 35-50-75-90) (2d week). Sent house to new record with $51,000; about $1,400 above previous high, held by "Navy"; second week end, despite Saturday snowstrom, as big as opening for $17,000; house running film eight times a day.

Rivoli—"Gentlemen Prefer Blondes" (Par) (2,200; 35-50-75-90) (3d week). Below expectations since opening; second week's $23,000, $7,800 drop; exits Friday at six o'clock to allow for special showing that night of incoming "Sadie Thompson" (U. A.); latter film starts following day.

Roxy—"Sharpshooters" (Fox) (6,205; 50-$1.65). Helped house little; jump of $14,000 from week's total of $106,000; currently playing U picture with another from same firm to follow next week, "Love Me and World Is Mine."

Strand—"The Circus" (U. A.) (2,900; 35-50-65-75) (4th week). Chaplin will not stay beyond scheduled plan of four weeks; $50,200 for third week, drop of $19,900 from second week and $31,000 under first week's announced figure.

Warners—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (17th week). With "Wings" as steadiest of $2 entries; last week, $18,900.

'PAJAMAS' AT $12,000 MONTREAL'S LEADER

Too Cold Weather Busted Up Good Week—Vaude 50-50 With Film at Capitol

Montreal, Jan. 31.

(Drawing Pop., 600,000)

Sub-zero weather latter half of week and a blizzard Wednesday dropped gold as well as mercury. Up to Wednesday all houses were set for good returns. Both legitimate theatres well attended and three hockey games playing to capacity.

Vaude short turns at the Capitol are about 50-50 as an attraction with the pictures. Change in opening date at this house from Sunday to Saturday has emphasized the difference between it and the Palace, where the picture is the main show.

"Beau Sabreur" started out well with the ballyhoo on the "Beau Geste" sequel angle. The Palace looked like getting a big gross, but weather beat it down to $11,000.

Loew's and the Imperial continue to stress vaude end of their shows.

Estimates for Last Week

Capitol (2,700; 60-85), "Get Your Man" (Par.). Rates with vaude; $11,000.

Palace (2,700; 55-85), "Beau Sabreur" (Par.). Started out with a bang, but fell off owing to weather; $11,500.

Loew's (3,200; 45-75), "Pajamas" (Fox). Canadian setting helped this; $12,000.

Imperial (1,900; 30-85). "Dress Parade" (Pathe). Helps fill out vaude show; $4,500.

Strand (800; 30-40), "Honor First" (Fox); "A Harp in Hock" (F.D.C.); "Silver Slave" (Warners), and "Arizona Wildcat" (Fox). All together, $3,500.

"Ironsides," $13,000, Record, Strand, Prov.

Providence, Jan. 31.

(Estimated Pop., 300,000)

With schools closed for the mid-year graduation period, business made the most of a good break and let the afternoon houses bring the grosses up to good totals.

Again the Strand with a record week with "Helen of Troy." At the Majestic "Come to My House" along with Movietone and Tom Mix helped to keep an even keel.

A very good film, "Sharp Shooters," teamed with a large stage revue, for good biz at Fay's. Uptown, across the city, failed to continue its sensational second run draw.

Estimates for Last Week

Strand (Ind) (2,200; 15-50), "Old Ironsides" (Par.) and "That Certain Thing" (F. N.). Great stuff, with new high gross around $13,000.

Carlton (Fay) (1,474; 15-50), "The Wizard" (Fox) and some passable vaude. Satisfactory at about $3,800.

Majestic (Fay) (2,500; 15-50), "Come to My House" (Fox) and Tom Mix in "Arizona Wild Cat" (Fox) along with Movietone. Around usual at $6,000.

Fay's (Fay) (2,000; 15-50), "Sharp Shooters" (Fox) with smart vaude. Somewhat better than par at $5,600.

Uptown (Ind.) (1,500; 10-25), "Spring Fever" (M.-G.) and "Girl in Pullman" (Pathe) first half; "Gentleman of Paris" (Par.) and "Bugle Call" (M.-G.) closing half. Second run across city good for about $2,650.

Rialto (Fay) (2,000; 10-25). Repeat offerings carrying along with fair success, around $1,250.

PHILLY'S BLIZZARD BROKE UP WEEK END

But Stanley Did $36,000 on Whiteman's Return — Fox, $26,000 With Stage Show

Philadelphia, Jan. 31.

Paul Whiteman again wowed the town last week when he brought his orchestra back to the Stanley after their two highly successful weeks last fall.

With weather decidedly against them and the accompanying picture one of only moderate drawing power, the Whiteman bunch pulled the Stanley's gross last week up to $36,000, and perhaps a little over. It might have hit the $40,000 mark without the heavy rain and the Saturday afternoon and evening blizzard.

Up to Thursday business was O.K. all around, but after that most of the houses had tough scratching to offset the weather handicaps.

"Wings" held on prettily up at the Aldine and kept over or around $17,300. It's the special's ninth week in Philly. It looked up to Thursday, as if "Sunrise" at the Fox-Locust would be able to get $15,000 gross, but when the storms came along that chance was passed and the final figure was just over $12,000.

The Fox, with "Gateway of the Moon" as the feature and "Syncopation Revels" as the presentation headliner, got fairly good notices and showed every sign of building steadily throughout the week. Result was a gross of $26,000. Good.

Karlton changes its policy to include first-run specials, with a higher top, and the first picture is "Love," with John Gilbert and Greta Garbo.

The Fox-Locust and Aldine are, of course, holding over "Sunrise" and "Wings" respectively.

"The Jazz Singer" is announced to come into the Fox Feb. 6 and stay for a run.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Gorilla" (1st Nat). Picture only fairly strong, but return of Paul Whiteman and his orchestra brought gross up to $36,000 despite very bad weather.

Stanton (1,700; 35-50-75)—"My Best Girl" (U. A., 3d week). Dropped to $10,000 or maybe less in third and final week. "Gentlemen Prefer Blondes" opened Monday.

Aldine (1,500; $2)—"Wings" (Par, 9th week). Aviation special still big, although weather brought it down to $17,300 last week. Stay indefinite.

Fox (3,000; 99)—"Gateway of Moon" (Fox). Picture fairly well liked and bill, headed by elaborate dance and jazz act, "Syncopation Revels," built steadily up to time of blizzard Saturday. Got $26,000, despite weather.

Arcadia (800; 50)—"The Harvester" (F.B.O.). Popularity of book held week's business up to $4,000.

Karlton (1,100; 50)—"Tea for Three" (M-G). Lew Cody picture just fair at $2,500. This week house inaugurates new policy with run pictures.

Fox-Locust (1,800; $1.65)—"Sunrise" (Fox, 2d week). Weather hurt, but $12,000.

"NOOSE" SENT CHICAGO TO $50,000; 'H.O.T.,' ROOSEVELT, $18,000, GOOD

"Last Command" Opened at McVicker's to $28,000; In for 4 Weeks—Garbo Film and Ash at Oriental, $41,000; Below Average—No Alibis Last Week

Chicago, Jan. 31.

If Chicago weren't a village of pioneers, brought up on crook-beans and salt pork, the brutal, ear-freezing climate that came riding in last week on one of those famous Chi breezes would have hammed the box offices for a row of reds. But grosses had nothing to blush about.

The Chicago dropped five grand in taking on Barthelmess's "The Noose," but $50,000 in admissions can't be wrong as long as the house average is in the lower 40's. This film secured a good line of daily notices.

"Private Life H. O. T." was warm enough to buck the weather, and wound up its first week with $18,000 at the Roosevelt. With plenty of encouraging comment bandied about by those who saw, the film should keep its foothold here for a while.

Another new entrant, "The Last Command," got off nittily at McVickers with $28,000 from the Jannings devotees. Usually a sart like this at McVickers indieates a four-weeks' run. At the Oriental a normally good Paul Ash show and Greta Garbo in "The Divine Woman" lifted taks-ins $3,000, with this still a little under the previous pace.

Ninth week of "Teh Jazz Singer" saw a small drop at the Garrick but still getting good play.

Estimates for Last Week

Chicago Publix)—"The Noose" (F. N.) (4,100; 50-75). Barthelmess picture gave house several thousand above normal at $50,000. Previous week was $5,000 above that.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; 50-$2.20) (9th week). Only picture in city on legit scale, dropped little through bad weather break, hitting over $14,000; caught on unusually well here.

McVickers (Publix)—"The Last Command" (Par) (2,400; 50-75). Jannings picture on opening doubled gross of previous week and looks okay for three more; very favorable notices; $28,000.

Monroe (Fox)—"Sharpshooters" and Movietone (Fox) (975; 50-65). Manager Cohen got something his boys wanted and recuperated somewhat; $4,100. Tom Mix is in this week.

Oriental (Publix)—"Divine Woman" (M-G) (2,900; 35-50-75). Garbo picture best Oriental has had in moons, but with Ash show house still couldn't hit former stride; did $41,000.

Orpheum (Warner)—"Beware of Married Men" and Vita (W. B.) (776; 50). Moderately good week on drop-ins with $7,200.

Playhouse (Mindlin)—"Jeanne Dore"—"Jungle Gods" (Fox). Art has tougher time of it here than in New York. In New York it's just tough; Sarah Bernhardt revival and travelog $4,100.

Roosevelt (Publix)—"Helen of Troy" (F. N.) (1,400; 50-60). Erskine's satire brought raving notices and plenty of talk; debutted at $18,000; very good.

State-Lake (Orpheum)—"Texas Steer" (F. N.) (2,800; 25-50-65)—Will Rogers feature in unfavorable spot with vaude; got house up a little to $18,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). Second week of Fairbanks showed $10,000 drop to $24,000, but still okay; "The Circus" follows.

LOCAL KIDDIE STUNT BIG IN MIL., $10,500

Majestic Did Best Week in Year With Hoo Ray Tie-Up —Kids in Drove

Milwaukee, Jan. 31.

(Drawing Population, 650,000)

Old man winter scored again last week and while Milwaukee shivered the grosses went on the toboggan the last half, knocking them down below any figures written for some weeks. Starting out great, the cold took the upper hand Wednesday and the houses were unable to entice the public from the fireside.

Garden closed the "Jazz Singer" after four weeks. Closing week's $8,100 brought total for the run to $40,000 or more, setting a record for holding a picture.

Thomas Meighan showed the doubtful he is still a drawing card in Milwaukee. His picture opened big at the Alhambra but died suddenly in midweek when the cold wave set in, closing to $8,300.

Purchase of the Midwesco chain, formerly Saxe, in the Fox deal, left that string in the air with no reliable grosses obtainable for last week. Clocking would indleate a drop for the Wisconsin due to the absenee of Dave Schooler, m. c., and the cold.

Estimates For Last Week

Alhambra (U.) "City Gone Wild" (Par.) (1,800; 30-50). Saturday and Sunday business big, got about half gross of week; $8,300.

Garden (Brin.) "Jazz Singer" (War.) (1,200; 25-50-75). Four weeks came to juicy end with big total of above $40,000. Last week's hit $8,100.

Majestic (Orph.) "Wolf Fangs" (War.) (1,600; 10-25-50). Monster business brought in by Jackie "Hoo" Ray, "Our Gang" movie kid on tieup with newspaper and stores on making local kid movie. House packed from opening to closing daily despite cold. Kids came in droves. House did best business in year. Easily mounted $10,500.

Merrill (Midwesco) "East Side, West Side" (M.-G.) (1,200; 25-50). Bad drop after opening. Picture failed to click. Below $5,000.

Miller (Midwesco) "Camille" (F. N.) (1,400; 25-50). Stage band and second run down town. House held up at usual gross of around $7,000.

Palace (Orph.) "Come To My House" (Fox) (2,400; 25-50-75). Picture no draw with fair stage bill; $14,000.

Wisconsin (Midwesco) "Man Crazy" (F. N.) (2,400; 35-50-60). Stage show not so big without Schooler, m. c.; picture hit fairly well. House may have gotten $15,000, from clocking estimate.

BUFFALO BUT AVERAGE

Only Unusual for Last Week "Kings" at $1.50 Top

Buffalo, Jan. 31.

Little stirring at the Buffalo picture theatre box offices last week. Business appeared to have settled down to merely average takings.

"King of Kings" at the Erlanger overshadowed everything else in town. The Teck being dark, last week was another all-picture week for Buffalo.

Estimates for Last Week

Erlanger (1,300; 50-$1.50)—"King of Kings" (Pathe). Showed extraordinary strength toward end week. $15,000.

Buffalo (Publix) (3,600; 30-40-65)—"Gentlemen Prefer Blondes," "Treasure Ships." Picture feature showed strong at the beginning and end of engagement. Personal appearance of Ruth Taylor Wednesday failed to bolster midweek business. $18,500.

Hip (Publix) (2,400; 50)—"Serenade" (Par) and vaude. Held own at $14,500.

Loew's (Loew) (3,400; 35-50)—"The Lovelorn" (M-G) and vaude. No particular distinetion in program. $12,500.

Great Lakes (Fox) (3,400; 35-50)—"The Wizard" (Fox) and vaude. Accent decidedly on vaude side. $10,000 to $11,000.

Lafayette (Indc) (3,400; 35-50)—"Wild Geese" (Tiffany), Vita and vaude. Bill chiefly remarkable for return of Vita. Proceed slightly, but still far from satisfactory. $11,000.

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Business Getter Reward

Chicago, Jan. 31.

In a business-getting contest held among their house managers Finkelstein & Ruben awarded the following winners a trip to Chicago: Joe Ryan, Madison, S. Dak.; William Rezac, Hibbing, Minn.; Stanley Segalbaum, Minneapolis, Minn.; Robert S. Gulterman, St. Paul.

The men were entertained by Gus Sun, Harold Finkelstein and Billy Diamond. Sun made a special trip here.

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CHAPLIN'S 'CIRCUS' ON TOO SOON NEEDED ADVANCE NOTICE?

Comedy Film's Run but 2 Weeks in Strand to $7,500 2d Week; $10,000, 1st—"West Point," 1st Wk. at State, $17,000, Minneapolis Last Week

Minneapolis, Jan. 31.

It's just one blizzard and cold wave after another this winter. Last week's bliz hit Wednesday and the temperature flirted with 10 below for four days.

"West Point," at the State, built up and seemed to have just the sort of stuff local screen devotees want.

Week produced an unexpected surprise in the comparative flop of the new Chaplin picture, "The Circus," at the Strand. First week, at around $11,000, was a disappointment, for a Chaplin, but it was thought trade would build. Takings, however, did not hold up sufficiently strong to warrant the retention of the picture for another week and it was bowed out. This is the shortest run for a new Chaplin film here in years.

Broadway Reports

Minneapolis was the first city in the country outside of New York to get "The Circus," the arrangement having been in celebration of the treaty of peace signed between F. & R. and United Artists. The picture, too, was very well liked, nothing but favorable comment being heard on every hand. The conclusion reached is that it is a mistake for a local house to run a big picture day and date with New York, and that the most profitable procedure is to wait until after the film has had the prestige of a Broadway engagement and reports of its merits have filtered in on the public through various agencies and routes.

The fans liked "Shepherd of the Hills" and it did fairly well at the Garrick, considering the weather and that the house offered nothing else for the 60c admish. One week, however, was sufficient for this picture.

Dolores Del Rio drew quite a bit of trade to Pantages in "Gateway of the Moon," while "Ben-Hur," at 25c, was a magnet for the Grand. Bancroft and Conklin did not get much of a play with "Tell It to Sweeney," at the Lyric.

Estimates for Last Week

State (F. & R.) (2,500; 60). "West Point" (M-G-M). Wm. Haines, star, and picture great combination. Public waxed highly enthusiastic. Close to $17,000. Remarkable under all circumstances. Prolog only on stage.

Garrick (F. & R.) (2,000; 60). "Shepherd of Hills" (F. N.). Well exploited; trade not any too brisk; $7,000; fair.

Strand (F. & R.) (1,500; 50) "The Circus" (U-A). Second and last week. Whale of comedy, but failed to get up high box office momentum for some unexplainable reason. About $7,500. Very disappointing.

Lyric (1,350; 35) "Tell It to Sweeney" (Par). New comedy team of Chester Conklin and George Bancroft did not click strongly in initial offering. Picture pleased: $7,000.

Grand (1,100; 25) "Ben-Hur" (M-G-M). Third loop showing: $1,000; above average for house.

Hennepin-Orpheum (2,890; 50-75) "South Sea Love" (F-B-O) and vaude. Picture not much, but vaude splendid for change; $15,500; very fine.

Pantages (1,650; 50) "Gateway of Moon" (Fox) and vaude. Star, Dolores Del Rio, and picture magnet; $8,700; good.

Seventh Street (1,480; 40). "Chain Lightning" and vaude; $5,000; fairly good.

Long Work 'Womanhood'

Los Angeles, Jan. 31.

Not satisfied with the adaptation made by Rupert Hughes of "Womanhood," an original by an unknown writer for the Inspiration-Halperin production for United Artists, Olga Schoel, local screen writer, has been engaged for a screen treatment of the story.

Inspiration-Halperin has big ideas for "Womanhood," claiming to have worked two years in building the story, and will spend a year in production.

Gloria de Cota, sent to Hollywood by the Mexican government through winning the Mexican national beauty contest, and given six months' work at the DeMille studios, has been released by the latter.

She is being given screen tests by the Inspiration-Halperin combination for a lead in "Womanhood."

MIDLAND-MAINSTREET DID $50,000 ON WEEK

Killed Rest of Downtown in K. C., Except Pantages—Newman, $3,000

Kansas City, Jan. 31.

"The Student Prince" at the Midland, and "Shepherd of the Hills" at the Mainstreet, were the choices last week, with business heavy at each. It looked like old times to see these two houses, a block apart on the same street, jamming the seats.

The other half of the story for the first runners in that district at times not enough in to pay for the lights. Business was so bad it seems but a question of a few more weeks like the past two before some will have to drop out.

Capitol, formerly Garden, starting earlier as a vaude-film house, and a few weeks ago changing to a musical tab policy, with pictures, washed up Sunday.

Estimates For Last Week

Midland (Loew)—"Student Prince" (M-G-M) (4,000; 25-35-60). "Syncopation" on stage and sure enough jazzy. Picture well liked. Saturday opening capacity and Sunday night house unable to care for ticket seekers. $32,000.

Newman (Locw)—"Two Flaming Youths" (Par) (1,920; 25-35). Good old-fashioned hoke, but not much money getter. But slightly better than preceeding week. $3,000.

Liberty (Ind) — "Coney Island" (1,000; 25-50). Sam Carver, running this house independently since Universal gave it up, doing everything to lure fans in; serving tea and cake on mezzanine in afternoon and giving two street car tickets to evening trade, but last week worst house has ever known. Picture good entertainment but title and lobby display failed to draw. No other excuse. $1,700.

Mainstreet (Orpheum)—"Shepherd of the Hills" (F. N.) (3,200; 25-50). Fact that author, Harold Bell Wright, lived in Kansas City when writing this story of Missouri Ozarks gave engagement local angle. Also stage show. Lines in front looked like old times. One of best weeks in months. $18,000.

Pantages—"Wolf Fangs" (Fox) (2,400; 25-30-50). Picture full of thrills. Vaude full of variety. Show well liked. Business just little under normal. $6,500.

"What Price Glory," Movietone, at Globe, offering in connection with stock. New Uptown (Universal) on split week, had "Wild Geese" first half, and "Cheating Cheaters," last half, for pictures.

Evelyn Egan's Operation

Los Angeles, Jan. 31.

Evelyn Egan, picture actress, injured several months ago when her machine collided with a steam shovel, has left the hospital and was given an office position by Al Christie until her injuries are completely healed.

She has now returned to the hospital to undergo a plastic operation. An attempt will be made to cover up all facial scars so she can return to acting.

ATMOSPHERE!

Riviera Film Corp. is doing a production in New York under the title of "A Son of New York." What could be more natural that the leading man indicated in the title should be an Argentine dancer named Bruno Valletty.

More native atmosphere in the person of Fifi Rodiva, French dansceuse. On top of that one of the character roles is done by Raffale Bongini. Among the authentic metropolitan backgrounds are places in Central Park and "West 110th street," according to the press agent's copy.

N. Y. to L. A.

Arthur Hornblow, Jr.

L. A. to N. Y.

Gloria Swanson.

ST. CECELIA BALL

The oldest as well as the most exclusive social function in the United States held annually at Charleston, South Carolina, is the St. Cecelia Ball.

No expense is spared to obtain music in keeping with the importance of this extraordinary event.

For many years the St. Cecelia guests have danced to the strains of a MEYER DAVIS ORCHESTRA.

PITTSBURGH RUINED 'SADIE' WITH 20 CUTS

Penn Got $33,000, Less by $3,500 Than With "West Point"

Pittsburgh, Jan. 31.

Drawing Pop. 1,000,000)

Generous slicing by the censors of "Sadie Thompson" in the last two reels, and 20 cuts in all, hurt business at the Penn accordingly, as the house opened to a near record Monday, with a dropping off during the week. Weather, bad Wednesday and Thursday did not help, either, this condition being in all theatres.

In the Swanson picture as here one got no idea of what it's about in the last reel at all. The Penn did $33,500, drop of $3,300 on "West Point" of the week before.

Grand did only fairly with "The Love Mart." Davis had "Two Flaming Youths" and also sort of flopped. At the Aldine, Claire Windsor in "Fashion Madness" did no better than others.

(Estimates for Last Week)

Aldine (Loew) (2,000; 25-35-50). Vaude and "Fashion Madness"; $10,230.

Cameo (U) (600; 35-40). Conrad Veidt in "A Man's Past." House using line "Where the picture's the thing." Average business of $1,400.

Davis (Keith-Stanley) (2,100; 35-50-75). $9,500 gathered up with "Two Flaming Youths," assisted by 7 stage acts.

Grand (Stanley) (2,700; 50-50). "Love Mart," Billie Dove. Not as good as former Dove pictures: $10,570.

Penn (Loew) (3,700; 25-35-60). $33,500, about average for this house, with Gloria Swanson in "Sadie Thompson" and stage show. Business opened with a rush, but business had the heart cut out of it.

STATE, ST. L., LEADS WITH 'PRINCE,' $39,900

Ambassador, With "Blondes," About Normal at $34,300—State's Gross Very Big

St. Louis, Jan. 31.

(Drawing Pop., 1,000,000)

"The Student Prince" at Loew's State last week classes with the best pictures, says one St. Louis reviewer. Jolson's "Jazz Singer" Vitaphone performance at the Grand-Central went into its fifth week.

Estimates for Last Week

Ambassador (Skouras)—"Gentlemen Prefer Blondes" (3,000; 35-65). Called well worth while by reviewers. Ed Lowry still hittin' 'em over the fence with his stage shot; $34,300.

Missouri (Skouras)—"Wife Savers" (3,800; 35-65). These low comedy favorites always seem welcome to certain type of fans; $20,900.

Grand-Central (1,700; 50-75).—"The Jazz Singer" (W. B.) Vita. Fifth week, $15,200.

Loew's State (3,300; 25-35-65).—"Student Prince." Teddy Joyce continues to please as m.c.; $39,900.

St. Louis (4,280; 35-65)—"Silk Legs," Vaud. After two weeks of poor pictures, St. Louis presented interesting little comedy. Vaudeville also.

Orpheum (2,200; 25-50-75)—"The Wizard" and vaudeville.

Capitol (Skouras, small downtowner)—"Wine," featuring Clara Bow, and "A Sailor's Sweetheart," with Louise Fazenda; double bill.

Champ Crasher's Job

Los Angeles, Jan. 31.

"One Eyed" Connelly, the world's champion gate crasher, has come into his reward. He has been made gate tender at the Fox studios, defending the Western avenue entrance.

He wears a gray uniform and authority sits upon him like a flaming sword. If you haven't a pass, you haven't a chance.

"One Eye" is, in short, the toughest gate man west of the Rocky Mountains.

'SORRELL,' AT $15,000, BIG WEEK IN PORTLAND

"Jazz Singer" in 5th Week at Blue Mouse—Oriental, $30,000 With "Eagle"

Portland, Ore., Jan. 31.

Broadway jammed them to near capacity with "Sorrell and Son" and Franchon and Marco's "Lace Idea." "The Jazz Singer" keeps up getting money at the Blue Mouse. With Vitaphone in fourth week.

"We're All Gamblers" given a panning by the press, but came through with a profitable gross.

Tebbett's new Oriental sure clicking. This new house will continue to bring the trade for at least a few months.

Upon the taking over the J. J. Parker and United Artists of the West Coast Broadway, some time in February, the Rivoli, at present the run house of the town, is scheduled to be turned into a grind.

The new Publix house is nearing completion, although no opening date announced. It is said the house will be ready by Feb. 20. It will seat 3,200 and is patterned after the Paramount, New York City.

"Wine," Universal re-issue, which was originally booked for the Columbia, but which was refused a permit by the Censor Board for a local showing, has been bought by the Orpheum. Hal Murphy, manager of the Orpheum, will make a bold attempt to get the picture into his house. The city fathers have refused to intervene in the matter

Estimates for Last Week

Oriental (Tebbetts) (2,500-25-35), "Fighting Eagle" (De Mille). Big independent house brought good crowds, but slipped on week over previous weeks. Srodka's orchestra and Glenn Shelley, organist, popular. $30,000.

Broadway (W. C.) (2,000; 40-60). "Sorrell and Son" (U. A.). First U. A. picture in house for months. One of biggest weeks. Fanchon and Marco's "Lace Idea" and Ollie Wallace on stage. $15,000.

Columbia (U.) (800; 35-50), "We're All Gamblers" (Par.). Tommy Meighan picture given panning by press, but got good week. $6,000.

Blue Mouse (Hamrick) (750; 50), "Jazz Singer" (Warners). Film could run indefinitely. Fourth week and held over. Biggest run business in history of house. $6,800 and again held over.

Orpheum (Orph.) (2,000; 15-25-50-75), "Dead Man's Curves" (Ind.). Picture secondary. Stage vaude draw.

Music Box (Henry Duffy Players) (1,300; 35-50-75), "The Goldfish." Henry Duffy stock. After completing two big weeks on "Rain," Duffy company connected to over $7,500 on "The Goldfish."

Liberty (W. C.), "Open Range" (Par.). This house going along for no reason at all. Expected that West Coast Theatres will soon install a Punch and Judy show here as a stimulant for biz.

Hollywood (W. C.) (1,600; 25), "London After Midnite" (M. G.). Lon Chaney picture bolstered business at this big suburbanner. On three-day run, house connected to the extent of around $1,500.

Rivoli (Parker-W. C.) (1,210; 35-50). "The Shepherd of the Hills" (1st N.). Picture slowed down on second week. Santaella's orchestra and Cecil Teage, organist, hits.

HEALY COMM. COUNSEL

Washington, Jan. 31.

Robert E. Healy, of Vermont, has been named chief counsel of the Federal Trade Commission. He succeeds Bayard T. Hainer, of Oklahoma, who resigned because of ill health.

Mr. Hainer argued the Government's case in the Famous Players-Lasky case before the commission.

SKETCHES FOR TWO

A requisition has reached New York to procure playcts suitable for vaudeville, for Renee Adoree and Irene Rich.

Both of the women stars intend to temporarily leave the picture colony for a vaude tour.

STARS DON'T HOLD UP IN SOUTHLAND

Mix's Film Indicates 'Western' Decline—Norma Talmadge Falls Off $4,000

New Orleans, Jan. 31.

Variety's declaration that westerns were dying was borne out last week when Tom Mix, in "The Broncho Twister," sent the gross at Loew's State almost $2,000 below normal. Westerns used to be great for the house, with Mix the standout of all cowboy luminaries.

Another important star failing to stand up was Norma Talmadge, in "The Dove." She dropped the Saenger down $4,000 from the previous week.

"The Divine Woman" surprised at the Strand by giving that house its best gross in months, but "The Devil Dancer" did not mean much to the Liberty. Nor did "Dance Madness" help the Orpheum, which skidded terribly.

A ray of sunshine at the Palace when "Monte Cristo" sent that theatre above $5,000. The Tudor limped along with "Slightly Used."

Estimates for Last Week

Saenger (3,568; 65), "The Dove." Only $16,100.

State (3,218; 50), "Broncho Twister." Westerns about through here. Total $13,200.

Orpheum (2,400; 75), "Dance Madness." Just $6,700.

Strand (2,200; 50), "The Divine Woman." Generally commended; $4,800.

Liberty (1,800; 50), "The Devil Dancer"; $2,400.

Palace (2,300; 40), "Monte Cristo." Drew splendidly; $5,300.

Tudor (800; 40). "Slightly used." Lucky to do $1,200.

Nellie Revell Walks Out; Couldn't Stand Anger

Detroit, Jan. 31.

Nellie Revell abruptly left her job as publicity director for the new United Artists theatre here last week. It happened after a run-in with Lou Ang-r, the U. A. representative.

The same occurrence was reported between the publicist and Anger-when Miss Revell attended to the free space for the premiere of the U. A. theatre in Chicago. It was reported in Chicago before Miss Revell had been there a week and with frequent stormy seances with Anger that she intended quitting but is said to have remained through her fondness for Jos. M. Schenck.

This latter was made quite evident when Miss Revell, upon her first salary day in Chicago and after she had filled the local papers on the U. A. opening and "The Dove," its opening attraction, a check for one-half week's salary was handed to her by Anger. He is said to have informed Miss Revell that since she did not arrive in Chicago until Thursday only a half week's salary was due her.

Nellie Irritated

Working here for the new U. A. house with an advertising appropriation of $5,000 for three weeks and against the tremendous local newspaper influence of the Kunsky theatres, Miss Revell became intensely irritated at the constant nagging by Anger.

All Miss Revell would admit was the quitting and intended returning to New York. She added that while she liked Joe Schenck for a boss, she couldn't stand Anger.

This is the first regular publicity post Miss Revell has accepted since her remarkable recovery and departure from a hospital in New York, after four years there as a ceiling watcher. In Chicago her space grabbing for the U. A. house had never been surpassed.

Proctor, Film Salesman, In Theatre "Feel" Jam

Salt Lake, Jan. 31.

Tom Proctor, 30, salesman, was arrested charged with improper advances toward a 11-year-old girl in a downtown picture house here. A policeman in the boxoffice of the theatre ran up the aisle, chased Proctor out and caught him.

He protested, saying he had merely stretched out his legs during the show and crowded the girl. A scuffle followed, the man refusing to go back to the theatre.

Proctor was overpowered. The girl's story was that he had attempted to maul her.

INDIES APPROACH SAPIRO

FARM ORGANIZER MAY LINE 'EM UP

Attorney Who Obliged Henry Ford's Apology May Attempt to Organize Independent Exhibs Thruout U. S.—Starting With Greater N|e|w York—$100,000 Yearly Salary With 5 Percent Film Purchase Tax by Indies to Provide Funds

NOT TO OPERATE

Negotiations are on between the leading independent picture theatre owners of New York and Aaron Sapiro, attorney and organizer, who sued Henry Ford for $1,000,000 for libelling the Jews and won his case, in the form of an apology, to form a booking combination representing to the exhibitors what the Hays organization is to the producers and distributors.

Sapiro is being offered $100,000 a year salary, this sum and the cost of his office to be met by a 5 per cent, tax on total amount of film purchased.

Thirty exhibitors so far, some representing independent chains, are interested. This buying power represents $3,500,000 a year.

With the launching of this organization it is expected the other independents will join, the purchasing power of all the independents being in the neighborhood of $6,000,000 yearly. The independent theatres of the better grade, around 300 in New York, would constitute a greater buying force than all the chain houses in this territory combined.

Trying for Years

The independent exhibitors planning this deal, members of the Theatre Owners' Chamber of Commerce, have been trying to form a combination for several years, so far unsuccessfully. Most realize, finally, that unless they combine, and soon, they may be driven out of business within the next three years.

While no one has ever been able to mold the local independents into one body some hope is held out that Sapiro may be able to accomplish the hitherto impossible on account of his succesful experience in organizing the farmers, who were an even more irreconcillable group than the exhibitors. Sapiro has organized a considerable number of other enterprises, all successfully, from reports.

If Sapiro can handle the local situation he may be requested to follow with a national organization campaign.

The combination would be invaluable to exhibitors because it would give them an opportunity to get pictures at a reasonable price where

(Continued on page 26)

Joan Crawford Wearing A Wedding Ring

Los Angeles, Jan. 31.

Joan Crawford wore and displayed a platinum wedding ring at Friday night's opening of "The Circus" at Grauman's Chinese. She is reported to have married Douglas Fairbanks, Jr., last week in Mexico.

Fairbanks is under age and would need parental consent to marry in the United States.

Neither would confirm.

JAMES HALL'S DIVORCE SEEMS BIT IMPORTANT

Los Angeles, Jan. 31.

The names of James Hall, Paramount screen actor, and Merna Kennedy, Chaplin's leading lady in "The Circus," are being linked romantically.

Hall needs a divorce first from his wife.

6 Road-Show Films' History

Just six genuine $2 roadshow pictures to date. This takes in all pictures and lists only those films which have gone across the country and profited by special showing at special prices.

It's an elite circle into which few have been able to break, including "Birth of a Nation," "Way Down East," "The Covered Wagon," "Ten Commandments," "The Big Parade" and "Ben-Hur," in that order.

Of these six but two were sent into production with road showing the release plan, "Ten Commandments" and "Ben-Hur." Of the sextet it is noteworthy that D. W. Griffith has had two, Paramount two and Metro-Goldwyn-Mayer two.

At the present time Paramount is threatened with another, "Wings," which has done well in the key cities but has yet to prove itself in the lesser population centers.

How the four program pictures became $2 is as follows:

"Birth of a Nation." Decision made to roadshow the picture around a table in Schrafft's 23d street store less than a month before the picture opened in New York on March 3, 1915. D. W. Griffith, J. J. McCarthy and Henry E. Aiken around the table at the time, with Thomas Dixon, author of "The Clansman" from which the "Nation" was adapted, having to be argued into the plan. The first $2 picture.

"Way Down East." D. W. Griffith and J. J. McCarthy decided to road show the film in the lobby of the 44th Street theatre the third or fourth night after the opening. Road showed one season, and could have gone two.

"The Covered Wagon." Already sold on program to about 400 exhibitors when J. J. McCarthy walked into Adolph Zukor's office and said he'd like to handle it. He had viewed it at the Criterion theatre shortly after it opened. Result was a conference between Zukor, Sidney Kent and McCarthy with picture sent out for $2.

"The Big Parade." J. J. McCarthy was on coast to look over "Ben-Hur" and watching advance footage on "Parade" in a studio projection room when he tagged it as a road show picture. Scene of girl being dragged by truck, and then a solitary figure in the middle of the road on her knees convinced McCarthy it was $2. Picture unfinished at that time.

Gil Boag Back to Coast; May Produce on His Own

Gil Boag started westward Monday for Hollywood, where he may become a film producer on his own.

Before leaving Mr. Boag said he had no complete idea, but admitted the producing bug had bit him. As general manager for his wife, Gilda Gray, Boag was largely active while her various pictures were in the making.

Miss Gray is now making personal appearances with her latest Goldwyn picture (U. A.), "Devil Dancer." As Miss Gray will travel with the film for about 20 weeks, it suggests that there may have been more in the recently reported marital differences between the pair than the suspected press agentry, although there is no doubt of the latter angle.

It is said that if there is to be a Boag-Gray separation, it will be arranged amicably. Report is that Miss Gray recognizes to what heights she has been brought by her husband and freely credits him, leaving nothing to be settled between them excepting a division of property.

Boag denied he had a young woman on the coast as a star for a production, should he decide to start one. He said rather he would first look about for a connection with a releasing organization when reaching the studio hunting grounds.

Chi. Exhib. Meeting

Chicago, Jan. 31.

Members of the contract committees representing exhibitors, distributors and producers held meetings at the Congress Hotel today for the purpose of deciding on procedure. Pete Woodhull, president of the M. P. T. O. A., was elected chairman of the exhibitors' committee.

Voting on a new form of contract, scheduled for tomorrow, may be done in closed meeting, with only the three members representing each faction present. Exhibs wanted open voting so that they could observe the trend of affairs.

Money Man's Aid On Coast for Info

Los Angeles, Jan. 31.

Grant L. Cook, Detroit attorney and business advisor to I. A. Young, financial backer of Tiffany-Stahl, is now on the coast with headquarters at the Tiffany-Stahl studios.

His mission is to learn more about the picture business.

CRUZE, BURNING UP, GIVES PATHE NOTICE

Los Angeles, Jan. 31.

James Cruze will not renew his contract with Pathe-De Mille to release his productions after his present contract expires.

Last Friday in the Ambassador, Cruze was conferring with Elmer Pearson on the matter, when the director started to burn up. Hot words were freely exchanged, and Cruze walked out, after telling Pearson he was through with Pathe for good.

It is understood Cruze is now negotiating with F. B. O. for release of his pictures, and that he will go to New York to sign a contract next week.

Von Eltz Flat

Los Angeles, Jan. 31.

After spending several years in independent pictures Theodore Von Eltz has accumulated $6,300 in liabilities and has no assets.

He says so in bankruptcy.

MATIESON RUNAROUND

Promised Percentage of Profit on $3,000—No Dough Yet

Los Angeles, Jan. 31.

Otto Matiesen, screen actor, claims he is getting the runaround from Sam Friedman and Edward Spitz, producers of "The Last Moment." They had him in the picture with the understanding that he would get a percentage of the profit. The picture was directed by Paul Fejos and made at a cost of $3,000.

Matiesen worked for about five weeks with the understanding he would receive $5,000 from the first moneys when the picture was distributed.

Now the actor claims the film is being shown in the east and that Friedman and Spitz have refused to make payment or permit him to examine their books.

Mindlin in Court To See Daughter

Chicago, Jan. 31.

Frederick A. Mindlin, part owner of Chicago's Playhouse theatre (pictures), was divorced in 1926. The Mindlins have a daughter, now four. Shortly after securing her decree, by default, Mrs. Mindlin married James Clark Hoskins. Since her marriage to Hoskins it was alleged that she had represented him to the child as her father.

Mindlin, per attorney Benjamin H. Ehrlich, appeared in Judge Thomas J. Lynch's branch of the Chicago municipal court and sought to modify his divorce decree so that he might see his daughter. In 1926 Mrs. Hoskins was given sole custody of the child.

Judge Lynch continued the motion for 90 days and ordered that Mindlin may visit his daughter once a week and call her on the telephone at similar intervals.

"And," quoth the judge, "he can call himself 'dad' while with her."

Saving Time Again

Chicago, Jan. 31.

Starting March 4 the present schedule of 63 hours on Southern Pacific, Union Pacific and Santa Fe railroads from Los Angeles and Frisco to Chicago will be cut to 61 hours and 15 minutes.

This saving of 1:45 applies on extra fare trains.

JOE SCHENCK IN N. Y.

Joseph M. Schenck arrived in New York Sunday, coming directly through from the coast.

AMERICA'S ONLY NATIVE BORN JOINED TOGETHER

"SIAMESE" TWINS

MARY and MARGARET GIBB, of Holyoke, Mass., together with their mother, Mrs. John R. Gibb (the only mother to ever survive the birth of Siamese twins)

Offering a delightful act, assisted by RAY TRAYNOR and THE DANCING SHERR BOYS

K.-A. Representative, SOL. TUREK

DIRECTORS AFTER INFO IN HICKMAN TRIAL

Los Angeles, Jan. 31.

The opening of the trial of William Edward Hickman, confessed kidnap-murderer of Marian Parker attracted a score or more of directors and actors who sought first-hand information of major case court procedure. Local authorities co-operated with the film men to the extent of reserving close up seats for those who expressed a desire to attend the hearing.

Among those present on the opening day were Edward Sloman and Edward Laemmle, Universal directors; Richard Wallace, First National; Victor Fleming and Ernst Lubitsch, Paramount; Clarence Brown and King Vidor, M-G-M.

Vidor wrote a by-line story of the case for a local daily. Several directors suspended studio work to attend the trial.

R. Crewe With Hearst And Due for Coast Job

Regina Crewe of the "Morning Telegraph" goes Hearst within the month to do a news letter on movies for the New York "Mirror." Eventually Miss Crewe will go to Hollywood and do for Hearst's tabloids what Louella Parsons is writing for the New York "American" and nationally syndicated.

Miss Crewe succeeds Dorothy Herzog, who is now film editor for FBO. Miss Herzog was formerly picture reviewer in New York, going to the coast to do film correspondence. Bland Johaneson has since succeeded Miss Herzog as the picture critic and quickly commanded attention for her pithy and breezy film critiques. Miss Johaneson remains on the "Mirror" as its picture reviewer.

Miss Crewe's husband, Herbert Cruikshank, continues on the "Telegraph," which paper he rejoined after leaving it for a spell to go on the now merged "Picture World." Eventually Cruikshank will accompany his wife to the coast, where he has other connections and which "The Telegraph" open for Bernard leaves his film reviewing post on Simmons. The latter is now the advertising manager but has written picture stuff and will combine both duties on Cruikshank's resignation.

"Board of Trade" for Eastern Film Hopes

A mysterious "Board of Trade of the Motion Picture Industry" has appeared on the scene with the motto, "bring production back to its birthplace."

Membership appears to be among merchants and others who were hit hard when the eastern studios closed and who would profit by a resumption of production around New York.

The new "Board of Trade" is located at 145 West 45th street in the office of Joseph Ornato, producer of short subjects and industrial films. Inquiry there developed that it is little more than a mail address for the propaganda scheme.

Helen Costello's Marriage Turns Out to Be Poison

Los Angeles, Jan. 31.

Love's young sweet dream is poison to Helene Costello, Warner featured player, and Jack Regan, former college hero, who have separated after four months of married life.

Regan is returning to Washington, where he will work in the advertising department of a newspaper.

Lady Douglas in 'B'way'

Los Angeles, Jan. 31.

Lady Sholto Douglas, English night club hostess now on the coast, will appear in the cast of Universal's film version of "Broadway," if officials of the studio succeed in persuading her to accept an offer made her.

Lady Douglas has not given the producers an answer as yet.

AMUSEMENT STOCKS SINK BACK; PATHE CRASHES; STANLEY WEAK

Ticker Sharps See Liquidation in Loew—Fox Makes Best Showing on Talk of Heavy Wall Street Backing—General Market in Midst of Scare

Influenced partly by general market conditions, but more by individual considerations, practically all the amusement shares sank back from their tops last week and early this week, or dropped further into new bottoms.

Loew was back below 62 yesterday, after touching for the third time its old top of 64, accompanied by the comment of shrewd ticker readers that there were signs of liquidation by important operators. Paramount was quiet at and generally below 113, the line at which it had developed resistance to selling pressure up to the last week or so.

Pathe crashed again, this time to 13¼, with corresponding weakness in its bonds, a 7 per cent. issue which returned to its former low of 80. This slump was attributed, besides the dividend passing, to frightened selling by small holders who had the stock wished on them when the Keith-Albee connection was ballyhooed last year.

Fox did best of the group, although even that much-touted issue was not immune from pressure during the worst of the uncertainty about tight money, Federal Reserve Board brakes on speculation and such things. In this case the inside "dope" was that the Wall Street banking sponsorship for the Fox stock was engaged in an effort to clear itself of a speculative following. In this connection stories are afloat downtown which seek to identify the sponsorship of Fox as one of the biggest interests—indeed the very biggest—in the financial district.

Customers' room gossip has it that this concern does not want a public following of tradlers, and from time to time will maneuver to shake it off. Meantime a large part of the stock has been taken out of the market and the floating supply so reduced that only minor buying has a disproportionate effect.

Stanley at 50

Stanley, which sold above 90 before the distribution of stock last year, climaxed its progressive decline last week, selling around 47, but promptly rallying to better than 50. The bottom was reached just before the announcement of the income statement for 1927, showing dividends just earned but net not appreciably above the showing of 1926. Recovery was based on belief the worst was known and had been discounted.

This was only one of a number of financial statements made by film and theatre concerns. Most important was the unofficial forecast of Paramount's 1927 net, placing it at the rate of between $12 and $13 a share of common. The Street had been led to expect something better. What particularly threw cold water on enthusiasm was the figure of around $3.75 for the Sept-Jan period. This and the feeling that pool holdings had been reduced, put the issue in a highly unfavorable light to ticker followers.

Loew Operation

The explanation of Loew's sudden upturn, during a session when prices were falling all around, was that that information had been allowed to leak from inside, tending to show that appreciation of real estate holdings would make a brilliant showing on reappraisal. That explanation sounded weak, as it had been called to attention many times in the past. It isn't reasonable to believe that rising real estate values over a 15-year period could result in a sudden wave of buying some Wednesday morning. The fact that the move started during a generally weak market was the best indication that it was a deliberate operation. When the upturn halted on the old point of resistance, the conclusion was obvious that it was with the consent, if not with the co-operation, of the operating clique.

Stanley showed net profit of $3,235,337 for 1927, compared with $3,148,809 in 1926. For the same periods the gross was $37,060,000 compared to $22,909,000, an excess for 1927 of nearly $15,000,000, indicating either enormously increased operating cost or, as likely, important expansion.

Shubert Theatres reported net of $630,626 for the six months up to Jan. 1, equal to $3.75 a share of common, compared with a net per share of $4.03 for the same period of the preceding year. This, of course, was sufficient explanation for the dip from 75 to yesterday's price of 64¾, and also for the inspired upswing of a couple of months ago.

Summary of trading for the week ending Saturday, January 28:

STOCK EXCHANGE

1928 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
40⅝	30½	2,100	American Seat (4)	40½	30½	39½	— ½
169	163½	5,200	Eastman Kodak (8)	169	164¼	164⅞	— ⅛
106	106½	600	First National 1st pref. (8)	106	106	106	+ ¾
86¼	82	40,600	Fox Film class A (4)	85¼	84	84⅜	— 1½
63⅞	57	175,200	Loew's, Inc. (3)	63¾	57½	61⅝	+3⅜
26¾	22½	9,000	Madison Square Garden (1½)	26¼	21⅝	25⅝	+ ⅛
26	25⅛	1,000	Metro-Goldwyn 1st pref. (1.80)	26	25⅝	26	+ ⅛
8½	7½	1,400	Motion Pict. Cap	8½	7½	8½	+1
24½	22⅜	1,900	Orpheum	24½	23	24½	+ ½
102	99¾	600	Orpheum, pref	102	101	101	+1½
117⅜	111¼	45,900	Par.-Fam.-Lasky (10)	115	112¼	113⅞	+ ⅜
18½	13¼	10,900	Pathe Exchange class A	17⅜	13¼	13⅜	—3⅜
4½	2¾	4,800	Pathe Com	4	2⅜	3¼	— ⅜
69⅝	65	4,800	Shubert (5)	67⅜	65¼	65¼	—1½
90¾	96½	140	Universal Pictures 1st pref. (6)	97½	90½	97½	+ ⅝
26¼	22	8,900	Warner Bros. class A	25	22⅝	23	—2

CURB

5	4	300	Film Insp. Mach	5	4½	5	+ ⅜
1½	1¼	100	D. W. Griffith	1½	1½	1½	+ ⅛
22	19⅞	8,200	Fox Theatres	21¾	20½	20¾	+ ⅛
16	12¼	1,300	Loew deb. rts	16	12¼	15	+2
16¾	13	2,600	Warner Bros. B	15¾	14¼	14⅝	—1⅜

BONDS

101	99½	$34,000	Keith 6s (Stock Exchange)	100¼	99½	99½	— ⅝
108½	100¼	156,000	Loew's 6s (Stock Exchange)	108½	107	107⅝	+1
94	92¾	32,000	Shubert 6s	93½	92¾	93	.....
81½	80	92,000	Pathe 7s	80¾	80	80¾	.....
102	95⅝	100,000	Warner Bros. 6½s, 1928 (Curb)	101½	99½	99½	—2½

Loew bonds ex warrants sold $83,000, 101, 100½, 100½, net off, ½.

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

26	27½	....	Roxy, Cl. A. (See note) (3.50)	..	/—	..
28	30	....	Unit do	..	..	..
6	7	....	Unit do	..	..	..
4	6	....	Do Founders' Shares	..	..	..
1½	3	....	Technicolor	..	..	..

Philadelphia

		5,275	Stanley Co. of America	51¾	50½	51¼

Chicago

	....		Balaban & Katz	..	..	61½

St. Louis

			Skouras Bros.	..	..	40

Los Angeles

		300	Hal Roach, Inc.	24	23½	23¾

Boston

		100	Loew's	8	8	8

GOLDBERG PANNED BY SCREEN WRITERS' GUILD

Article in Society's Bulletin—Recites Complaints of Writers for Indie Producer

Los Angeles, Jan. 31.

Screen Writers Guild does not take kindly to the tactics of Jesse J. Goldberg, independent film producer, in his business relations with its members. Several complaints have been made regarding transactions had with this producer, who is also known as James Ormont.

Specific complaints are being printed this week in the Screen Writers "Bulletin," official organ of the Guild, which carries the following article:

"Jesse J. Goldberg, Producer

"Jesse J. Goldberg produces for First Division Pictures, Inc., and directs as James Ormont, also accepting screen credit for authorship on his productions as William Gilbert.

"Goldberg engaged Ruth Todd to write the adaptation and continuity of a picture to be called 'Comrades.' Miss Todd's agreement called for payment of one sum for adaptation and continuity, and another sum, two-thirds as large, as a bonus if the picture was made for less than a stipulated production cost.

"Miss Todd's understanding was that Goldberg's financial backers would not approve the amount unless payment were handled in this manner, and that the picture would certainly be made under the bonus deadline, and that she would receive all the money mentioned in her agreement. But the picture, unfortunately, ran past the bonus amount and she received only the flat price mentioned in the agreement. Story was credited to William Gilbert but only part of the price she expected was credited to Ruth Todd.

"Goldberg engaged Arthur Gregor to do a story and continuity for an advertised title, 'Polly of the Movies.' Gregor wrote four stories, the last of which was sufficiently acceptable to prompt Mr. Goldberg to issue checks covering half payment of the price agreed upon for story and continuity. One of these checks was dishonored by the bank (Miss Todd had the same experience), but later made good.

"Then Goldberg quarrelled with Gregor and took legal action to force Gregor to return the money he had received, attaching money due Gregor at another studio and attaching Gregor's bank account.

"The net result of Gregor's employment is that Goldberg had four stories and a script, made a picture based on one of the stories, paid half the price agreed upon and forced Gregor to spend money for legal aid to keep the other half. Goldberg also claimed, as due him for this money—after demanding that Gregor return it—another story written by Gregor and sold to one of the larger studios. This claim was withdrawn by Goldberg when the studio refused to attach any importance to it. Goldberg has also annoyed Gregor in other ways.

"Jean Plannette and George Dromgold, as a team, agreed to write, scenarize and title a production for Goldberg, payments to be made on account as the work progressed to stated degrees of completion. They delivered an accepted story and script and received their money, partly in checks dishonored and later made good, up to a final $100 claimed by Dromgold. Goldberg now refuses to pay this $100, and has informed Dromgold that his attorney is under instructions to proceed legally against Dromgold for the return of the money he has already received.

"It is obvious that these writers have profited more in experience than in cash as a result of their employment by Jesse J. Goldberg."

F. R. JONES' COMEDIES

Los Angeles, Jan. 31.

F. Richard Jones, formerly supervisor of the Hal Roach comedies and later director of Douglas Fairbanks in "The Gaucho," is negotiating with Pathe to produce two-reel and feature comedies, to replace the contract held by Mack Sennett.

IN BETWEEN FINDS HOLLYWOOD STUDIOS 50% UNDER NORMAL

5,000 Studio Employes Idle—Preparing for New Programs—How Producers Are Now Working —Fox Is Busiest, but Still at Two-Thirds Normal

Los Angeles, Jan. 31.

While preparing for the '28-'29 program of production, coast studios are working 50 per cent below normal, with approximately 5,000 regular studio employees idle.

Activity at the coast studios is as follows:

United Artists, two companies working where four is normal.

M-G-M, two with six normal.

First National, six with eight normal.

Pathe-DeMille, five against eight normal.

Warner, dark since New Year's, one company making Vitaphone records, as against five feature companies normally.

Universal is making a grandstand play to clean up all productions in preparation and working eight companies, against the same number normally.

Hal Roach, anticipating to close two months ahead of its annual vacation, working to capacity with three short comedy companies.

FBO, two companies actually shooting, against six normally.

Fox, considered the busiest studio on the coast at this time, working eight features and three comedies, against a total of twelve, normal.

Metropolitan, rental studio when Pathe can spare it, two companies working, with facilities for six.

Christie working to capacity with two companies, hoping to complete its Paramount '27-'28 program in time to close the studio at the usual vacation time.

Tiffany-Stahl, two companies working, with facilities and aim for a normal condition of six.

Educational, preparing to clean up on last year's product, with but two companies working where five is normal.

Paramount, four companies working, with facilities for eight normal.

Aside from the leasing studios, including Tec-Art, California and Poverty Row, there is very little doing in production.

Critic's Xmas Gross Gone

A New York evening tabloid film reviewer (femme) lost an exceptionally large haul of Xmas graft through an attempted display of importance. The girl film scribe, who also does some radio work for the tab, got an exceptionally large gross from both sources. She decided to pile it all into a taxicab and make a cruise to Broadway for the purpose, in turn, of dropping off a little token to the girls connected with the Broadway picture houses.

The first stop-off, at the Capitol, to see Bessie Mack, the revieweress took her little bundle with her into the theatre building, leaving the cab waiting for her with its tonneau full of the gross.

When she came down to the street again, taxi, Xmas presents and all were gone. And not traced to date.

CHRISTIE'S 42 COMEDIES FOR PAR NEXT SEASON

Los Angeles, Jan. 31.

Charles Christie, business head of Christie Studios, leaves for New York Feb. 15 to confer with Paramount officials on the schedule of Christie comedies for next season. Christie produced 36 two-reel comedies for Par. distribution this season, and will probably increase this number to 42 for next season, making six additional comedies to take the place of the Edward Horton series of six made by the Harold Lloyd organization last summer.

The Christie contract for Paramount distribution covers three years and also provides for Christie to produce one special feature comedy each year. "Tillie's Punctured Romance" is the season's special, with nothing definite set for next season's feature.

WARNERS' NEW OFFICE

General Offices Shortly Moving to West 45th Street in New Building

Without announcement, Warner Brothers have erected a building on West 45th street, next door to the Martin Beck theatre, just west of 8th avenue, for their general offices.

Removal will occur the later part of this month.

The building is of six or seven stories, with some space rentable to outsiders.

STANLEY CO. CHANGES

(Continued from page 5)

some of the Stanley crowd thought Boyd should give First National far the best of it on picture purchases. Boyd declared to the contrary, saying he was buying of Paramount as needed and at a fair price. Besides which Boyd pointed out that Adolph Zukor had been generous in advancing money to Stanley when the latter needed it, and all of that money had not yet been repaid.

That subject grew so serious from accounts, that Zukor and John McGuirk were drawn into it. McGuirk is said to have stated he was powerless in his position as president of the Stanley company, through the authority of the executive council prevailing.

Boyd, looked upon as one of the best film buyers in the country, is reported to have tendered his resignation or threatened to. From accounts, if he did so, it was tabled. It is said Boyd, very wealthy and the owner of much real estate with considerable in the Times Square section, received several offers from large chains when the Stanley fuss became known.

Warners' Studio Fire Loss of $100,000 Insured

Los Angeles, Jan. 31.

Estimated damage amounting to $100,000 was done to Warner Brothers studio when a blaze started on one of the stages, setting fire to a whole block of sets. Loss is covered by insurance.

The fire is believed to have been from the sparks of a trash burner on an adjacent lot. The fire department soon had it under control with a few firemen and studio employees slightly injured by falling timbers.

Film laboratories containing valuable products escaped injury through efforts of studio employees, who immediately poured water over the roofs of the building.

The film library and Vitaphone laboratory also escaped damage.

As the studio had been closed for three weeks no financial production loss was incurred.

Par. Starting 5

Los Angeles, Jan. 31.

With 52 features to be made this year Paramount will start five productions within the next 10 days.

Stories in preparation are "She Wouldn't Say No," featuring Bebe Daniels, to be directed by Clarence Badger; "Ladies of the Mob," featuring Clara Bow, with William Wellman directing; "When Romance Rides," Zane Grey western directed by John Waters; "Three Sinners," featuring Pola Negri, with Rowland V. Lee directing, and "Easy Come, Easy Go," featuring Richard Dix with Frank Tuttle directing.

F. N. Heads West

Los Angeles, Jan. 31.

Clifford E. Hawley, president of First National, with R. A. Rowland and Jerome Beatty will reach the coast in February to confer with Watterson Rothacker and Al Rockett, First National studio heads.

It will be on the layout of next season's program.

EXTRAS' HIGH DAILY AVERAGE IN '27, $8.59; 330,397 PLACEMENTS FOR 35,000

Twice as Many Women Registered With Central Casting Agency in Hollywood as Men, but Twice as Many Jobs for Men as Women—David Allen, Mental Wonder, in Charge of Agency—Only Two Complaints Last Year on Miscasting—More Colored People in Demand

Los Angeles, Jan. 31.

Members of the Association of Motion Picture Producers who obtain their extra talent through the Central Casting Corporation paid a total of $2,838,136 for the services of men, women and children, given 330,397 jobs during 1927. Of this amount $1,453,036 was disbursed between July 1 and Dec. 31.

As the people were paid for overtime the average daily wage earned during the year was $8.59. For the first six months the daily earnings averaged $8.18 and likewise for the last six months without the overtime allowances. The daily wage paid ran from $3 to $25, according to the work required.

In the casting office are three times the number of women registered for employment over men, while there were twice as many jobs for the men during the year as for the women.

This office has been operated for two years under the general management of Dave Allen. Prior to taking the position he operated the biggest casting employment agency for extras on the Coast. Though there are some 35,000 people registered for employment with the Central office, Allen appears to be personally acquainted with about 90 per cent. of them. This is brought out through the fact that only two complaints were made by directors that they had not gotten the exact types called for. In both instances a check up made by Fred W. Beetson, president of the Central Casting Corporation, revealed that the people complained about by the directors had been on a studio request list, and though the Central office knew that they were not the exact types desired, simply followed instruction.

Allen's retentive memory has proven a great time as well as money saver as the Central office during the year expended an average of 32 cents a head in the placement of adults, and 55 cents with children. The latter represented only four per cent. of the placements on the year. The State of California which operates its only free employment bureau during the same year with an organization that has been intact for nine years expended an average of 46 cents a person in securing jobs.

The expense of placing people in positions is borne by the members of the Producers' Association who pay 5 five per cent. of the total daily wage received by the actor for this work. This money is independent of the actor's pay as the latter receives the net amount he is engaged for. It actually cost the producers $141,906 during the year to operate the Central office. In the past the actors were compelled to pay agents from 7½ to 10 per cent. of their salary for securing employment.

220,345 Jobs

During the year there were 220,345 jobs for men with 103,015 of these placements paying $7.50 a day. Though one would expect there would be an abundance of people used at $3 a day, only 2,429 placements of men were made at this figure. For the $5 paycheck 37,078 men signed, while 59,793 got work at $10 a day, most of them wearing dress clothes, and 8,353 found $12.50 checks awaiting them at the end of the day for being in the better dressed class or playing bits.

In the $15 division almost 500 more found employment for bits with actually 8,816 drawing this sized check while 862 men found employment doing small parts for sums ranging over $15, and not exceeding $25 a day.

In the women's division 44.74 per cent. of the placements or 43,800 were given employment at the $7.50 per diem rate. Ten dollar checks were drawn by 31,004, while 865 got $3 slips, and 16,595 drew $5 checks. Only one-fourth of the amount of work was given women at the $12.50 and $15 rates as was given men. For the former figure 2,086 worked and at the latter 2,976. Between $15 and $25 daily employment was given to 221 females.

$5 Daily for Kids

There were 7,070 days' work for boys and 5,074 for girls. Almost 54 per cent. of the jobs given the boys were at the $5 rate, while nearly 61 per cent. of that given girls was at the same rate. A total of $46,428 was paid out to boys working in pictures and $31,755 to girls during the year.

Besides paying these kiddies salary the studios had extra expense. They all maintain school rooms and teachers for the youngsters while the latter are on the lots. This item alone runs the studios better than $50,000 a year, which signifies that the kids per capita cost more to employ than the adults.

On the year a total of $1,823,205 was paid to the men employed, while the women drew an aggregate of $801,747.50.

The average daily placement of men during the year was 603 and that of women 269, with children averaging 33, or a total average of 905 daily placements.

Not Steady

That figure alone might lead people to believe that work was steady for these people all around. Only 55 women averaged two and one-half days or more a week during the 52 weeks of the year. Also but 12 women of this number hit the two and one-half average; 23 the three-day-a-week average; 13 three-and-one-half days a week; five, four days; one, four and one-half days, and one, five days a week on the year.

Extensive and Expensive Clothes

Eighty-four per cent. of those to find this amount of employment are listed in the casting office as dress women, who have an extensive as well as expensive wardrobe.

In the male division a total of 135 averaged three days or more a week during the year. In figuring out the way they worked, 74 worked three days each week during the year; 40 got three and one-half days; 13, four days, and four, four and one-half days, with the same number getting five days each week. Of this number 65 per cent. are classified in the dress group.

Of the placements made 23,763 were given to veterans of the World War with the total wages to this group amounting to $158,499.

Unusual demand during the year for colored extras, of whom 3,754 obtained placement, and earned $30,036 during the year.

As many extras are always changing their phone numbers or home addresses it is the duty of the phone operators in the central office to list these changes. During the year 4,943 changed numbers one, two, or three times.

The phone in the casting office is used exclusively for placing the people in employment. There is no waiting line in the office each night or morning. The people phone in twice a day and ask if there is anything for them. If there is and they have not called, the central office calls them. The average daily calls made during the year by the central office notifying people of jobs were 493, while 803 made calls each day during the busiest hours to inquire whether there was work for them.

CAREWE EAST FOR STORIES

Los Angeles, Jan. 31.

Edwin Carewe, U. A. producer-director, is en route to New York to complete negotiations for the purchase of four stories to star Dolores Del Rio during the current year. He will remain east about six weeks.

Lewis Jerome, Carewe's business manager, and Harry D. Wilson, press representative, are in the party.

N. Y.'s Last Caster

J. Francis O'Reilley, the last of the picture casting agents, formerly numerous around the Square, has converted his offices into a dancing school.

O'Reilley teaches the fandango to children's classes.

HERCULES' 4 SPECIALS

Los Angeles, Jan. 31.

Hercules Productions, of which Peter Kanellos is president, will make four special productions this year.

Its first is "The Little Wild Girl," from the story by Putnam Hoover with a cast including Lila Lee, Cullen Landis, Frank Merrill, Sheldon Lewis and Jimmy Aubrey.

Others are "Shadows of the Night," from a story by Shelley Carpenter; "Sally o' the South Seas," Hawaiian story by Gordon Romoly, and "Broken Hearts," from a story by Louella Sorrel, who is said to be a newspaper woman on the coast using a nom de plume.

Writers for T-S' 5

Los Angeles, Jan. 1.

Raymond L. Schrock is supervising story development for five pictures to be put in production by Tiffany-Stahl during the next six weeks.

John F. Natteford is writing continuity for "Dellarosa," which Arthur Gregor will direct. Phil Lonegan is preparing "Green Grass Widows"; Harry Ditmar has adaptation and continuity assignment for the next Jack London story; Ben G. Kohn is making story treatment for "Ladies of the Night Club"; and Ethel Jamieson is writing the story for "Lingerie."

Pathe Losing 3 Directors

Los Angeles, Jan. 31.

Three directors, according to reports, are going to leave Pathe-DeMille shortly upon the expiration of their contracts.

They are Paul Sloane, William K. Howard, and Rupert Julian. The latter and Eric von Stroheim until last week were negotiating to return to Universal, but as that studio will close in a few more weeks for at least a six-weeks period, all negotiations were called off until the studio is again in operation.

Par Directors' Jobs

Los Angeles, Jan. 31.

New assignments at Paramount include Frank Tuttle to direct Richard Dix in "Easy Come, Easy Go"; Gregory La Cava to direct the next Esther Ralston picture; Harry D'Arrast to direct Florence Vidor in "The Paris Buyer"; Wallace Beery and Raymond Hatton will appear in "Great Guns" with Frank Strayer at the megaphone.

Tuttle will also direct Clara Bow in "Private Pettigrew's Girl."

TIFFANY'S COLORS ON COAST

Los Angeles, Jan. 31.

Tiffany Color Classics started its first production on the coast with Hans Reinhardt directing. It will be known as "Souvenirs" and has Anna May Wong, Joyzelle Joyner, Esther Garcia and Harold Miller in the cast.

These subjects were formerly made in New York for Tiffany-Stahl release.

S-F 5,000-SEATER IN N. J.

In the present building plan of the new Journal Square theatre in Journal Square, Jersey City, by the Stanley-Fabian Corp.'s chain of 65 in New Jersey, the S.-F. interests are going in stronger for the larger seating capacity as evidenced by the J. S. seating 5,000.

"Katy O'Doone" for Vera Reynolds

Los Angeles, Jan. 31.

Pathe-De Mille is preparing "The Heart of Katy O'Doone" for Vera Reynolds.

Tay Garnet is writing the story.

Syracuse House Goes Presentation

Syracuse, N. Y., Jan. 31.

Loew's new picture house opens here Feb. 18 with a Loew-Publix stage unit, 'Fan Flirts.'

Incandescent Lighting for Films Now Demonstrating

Los Angeles, Jan. 31.

Demonstrations of incandescent lighting applicable to pictures are being conducted twice weekly at Warner studios under auspices of the academy, under the direction of the Technicians' branch, in cooperation with the Society of Cinematographers and the Producers' association.

Cameramen skilled in the use of mazda lights for film work are in charge of the demonstrations, open to all cameramen, laboratory workers, art directors and technicians. The Warner studios are being used as little production is now going on at that plant.

The first night of demonstrations found nearly 150 present, with the following nights getting attendances of over 200. The experiments are creating widespread interest among cameramen and others.

The final week of demonstrations will take place week of April 2, prior to the convention of the Society of Motion Picture Engineers which will be held this year on the coast.

CONSIDINE'S 5-YR. CONTRACT

Los Angeles, Jan. 31.

John W. Considine has signed a five-year contract with United Artists to function as general manager of their Art Cinema productions.

SENNETT'S SHUT DOWN COSTS 300 JOBS

Everybody Out but 2 Actors and Writer—$400,000 Tied Up in Feature

Los Angeles, Jan. 31.

Mack Sennett has practically stopped making pictures for some time to come. He has rid himself of his entire executive, acting, directorial and technical organization with three exceptions: Johnny Burke, Sally Eilers, players, and a writer.

Sennett, it is said, besides losing his Pathe releasing contract has around $400,000 invested in a feature length picture, "The Goodbye Kiss," for which he has not as yet made releasing arrangements.

John A. Waldron, Sennett vice-president and general manager, is said to be prepared to leave the company until Sennett requires his services, as is Lee Huganin, business manager for the producer.

About 300 people came off the payroll when Sennett decided to shut down.

PARAMOUNT'S '28-'29 PROGRAM OF 70 PICTURES—20 SPECIALS

Stories 85% Selected—Largest Number of Specials Ever Listed by Par.—Jesse L. Lasky in New York—Sales Conventions End of April

For the new season Paramount has settled upon a total of 70 full-length picture productions. Of these, 20 will be in the special class, the largest number of specials ever contemplated by that organization.

Jesse L. Lasky, now in New York, stated that of the total of 70, about 85 per cent had been settled upon, in the story way. He will leave for the coast in the course of 10 days.

Lasky does not expect to again come east until the Paramount sales conventions toward the latter end of April, next. These will take place, as customary, in New York, Chicago and San Francisco.

FBO's 3d Vice on Lot

Los Angeles, Jan. 31.

With Charles E. Sullivan elected vice-president of FBO at a meeting held in New York, that organization now has three vice-presidents in its coast studio. Others are William LeBaron and Edwin C. King.

Sullivan in the past was studio contact man for the New York office. In the future he will function as business manager on the lot, work which King formerly performed.

King is to be in charge of the physical and technical production, while LeBaron will be in charge of production, handling of directors and writers and passing on stories. The latter returned here from New York this week.

Need Stories for Team

Los Angeles, Jan. 31.

M-G-M has not yet decided whether they will re-sign Aileen Pringle for a new series which would team her with Lew Cody. The company offered a contract calling for $1,000 weekly for 20 weeks out of 28, with continuance beyond a week to week basis and two weeks' notice to be given her at any time the company wishes to discontinue.

Miss Pringle is said to have accepted the proposition, with the company holding the deal in abeyance until certain that the team of Cody and Pringle can be supplied with suitable stories.

PATHE PROGRAM CONFERENCE

Los Angeles, Jan. 31.

William Sistrom, manager for De Mille-Pathe studios, is en route to New York for a two-day conference with J. J. Murdock and John C. Flynn on outline of next year's production. The program was compiled at a studio conference between De Mille, Sistrom, Elmer Pearson and Flinn, but the latter had to leave before completed.

Pearson will remain here until April watching production.

ANOTHER VITA SKETCH

Los Angeles, Jan. 31.

Bryan Foy is directing a new Vitaphone sketch with May McAvoy, Richard Carle and Nealy Edwards.

It is "Sunny California," co-written by Hugh Herbert and Murray Roth.

German Director Leaves Fox for Paramount

Los Angeles, Jan. 31.

Ludwig Berger, German director brought to this country by Fox, has resigned, without making a picture. He goes to Paramount to work on "Koncert," by Herman Behr.

If Berger develops the picture version to pass inspection by Paramount officials, he will be given a contract to direct, with Emil Jannings starred in the film.

Pathe's New Program

Los Angeles, Jan. 31.

Elmer Pearson will remain on the coast until the end of February, completing the line up of next season's releases for Pathe De Mille.

Pearson is laying out the program with Cecil De Mille and other studio officials.

Both Leatrice Joy and Vera Reynolds, under contract to Pathe-De Mille, have a number of months to go before the option periods arrive on their contracts.

Each player will make at least one picture for the company before the options come up for consideration.

LAURA'S "HUSBAND HUNT"

Los Angeles, Jan. 31.

"One Rainy Night," one of the stories involved in the Laura Jensen-Maxine Alloo writer-agent legal controversy, will not be filmed by Universal as Laura La Plante's next.

Instead, "The Husband Hunt," original by Harry O. Hoyt, will be made by the star when she returns from a vacation to Honolulu.

Wesley Ruggles will direct.

RUMORED DIFFERENCES ON PRODUCTION MAY SPLIT PATHE-DE MILLE FROM K-A

J. J. Murdock, for K-A, Reported Insistent Film Affiliations Turn Out Lower Cost Product of Better Quality Than at Present—Hot Conferences Going On—Bankers Called Attention to Production Appropriation and Its Use

Heated conferences have been held between Keith-Albee and Pathe-P. D. C. executives. A split may result with K-A throwing its picture affiliations overboard.

Banking interests whom the Albee group influenced to finance Pathe are protesting as but half the pictures required have been made on the money appropriation mapped out for Pathe production activities at the beginning of the season. If the program is to be completed the bankers will have to produce more funds, it is said.

In addition the K-A executives have evidently heard from the bankers whom they interested in Pathe to the effect that they have learned the money spent in production is not recoverable on sales on account of quality and limited outlet, these complaints being passed on to Pathe by K-A.

While Keith-Albee cannot be held legally for the money advanced to Pathe, the former feels partially responsible on account of influencing the financing of the Pathe-P. D. C. affiliation.

The Keith-Albee people are not satisfied, it is said, with the type of picture production turned out by Pathe this season, feeling the difference in receipts in Keith-Albee houses where Pathe pictures have been shown.

De Mille's Position

Difficulties between Keith-Albee officials and Cecil B. De Mille have been current for some time past. With De Mille in a position where he is not obliged to accept orders from Keith-Albee these difficulties have continued up to the present without change in conditions.

It is reported K-A had an official working with De Mille, who was dismissed for trying to show De Mille how to make pictures.

During the conferences held in the past week it has been proposed that a representative of the K-A and banking interests be appointed to advise De Mille on type of picture wanted and to hold down costs, this executive to be paid by Pathe and kept independent of De Mille for salary and position.

It is doubtful whether De Mille will accept the plan. Several Pathe men are being considered for the precarious job.

Murdock's Stand

On the K-A side the chief stickler for low cost productions of a quality to at least draw back their production investments through theatre circulation is John J. Murdock. Though Murdock is president of Pathe, his show interests are mainly with K-A.

It is said Murdock accepted the Pathe presidential post with the understanding all Pathe-P. D. C.-De Mille product would be made at a reasonable cost, not to exceed its possible circulation's gross.

This has not been done, from accounts, through Pathe's limited area for feature films, with Murdock reported continuously remonstrating, to the effect he would prefer to vacate the presidency of Pathe, rather than to be continually at odds with its production division.

Other than the banking connections, neither K-A nor E. F. Albee or Murdock, K-A's principal executives, has any actual money investment of their own in any of the three combined picture concerns.

Salesmen's Officers

New York Film Salesmen (ass'n.) has chosen for the ensuing year: president, G. W. Wolf (Fox); first vice, Gus Soloman (F. N.); 2d vice, Matthew Cahan; treasurer, Saul Fraunce (Hollywood); recording sec., M. H. Markowitz (Hollywood); financial sec., B. Rappaport (Tiffany); historian, Jack Goldstein (Commonwealth); sergt-at-arms, Jules J. Jasper (Educational); trustees—Frank Walsh (Fox), Sol Raile (Educ.), J. Beard, Joe Weinberg (Big U), Joe Felder (Pathe), Richard Gledhill (Fox), Jack Ellis (FBO), L. V. Seider (Pathe), Bernard Scholtz and Sealy).

Home Office Slogan

An ex-manager of a chain theatre says the home office idea is:

Good business, good show.
Bad business, bad manager.

FOXES 5,000-SEATER IN ATLANTA'S MOSQUE

Atlanta, Jan. 31.

A new mosque to serve as headquarters for Yaarab temple of the A. A. O. N. M. S., including as its principal feature a theatre-auditorium, seating 5,000, leased for 21 years by Fox, is to be erected at Peachtree and Kimball streets, in the center of fashionable Atlanta.

The development, exclusive of the amount paid for the lot, will cost $2,000,000 and the auditorium-theatre will be the sweetest thing of its kind in the south.

The policy of the new theatre will include Fox pictures with the matter of stage fare unsettled.

With Atlanta overseated, the boys are trying to figure what a cut the new theatre will take out of the patronage of the downtown houses. The new theatre is on the edge of the fashionable northside residential district and is only a few blocks from the Erlanger theatre.

Philadelphia, Jan. 31.

An $11,000,000 picture theatre seating 5,000 is to be erected on the southwest corner of 17th and Market streets by Fox.

The transaction has involved the acquisition by the Fox interests of one of the largest sites ever assembled for such a purpose, including a frontage of 248 feet on Market street and a depth of 176 feet on 17th, extending to Ludlow street.

Denny's English-Mades

Los Angeles, Jan. 31.

During the shutdown at Universal City for February and March, Reginald Denny will go to London to make two pictures for British National.

Universal will release the pictures in America.

GERMAN TRIP OFF

Los Angeles, Jan. 31.

Ernest and Edward Laemmle and Willie Wyler, Universal directors, who were to have left this week for New York to sail for Germany, are not going.

Carle Laemmle has decided that they remain here to prepare on future productions.

It is likely that German directors will turn out the necessary pictures to conform with the German quota.

CHANEY IN "KONGO"

Los Angeles, Jan. 31.

M-G-M purchased the screen rights for "Kongo," stage play, and will make a picture from it with Lon Chaney starred.

Carewe's Crew's Return

Los Angeles, Jan. 31.

Edwin Carewe, United Artists producer; Lew Jerome, business manager, and Harry D. Wilson, press agent, will return from New York March 5, at which date production on "The Bear Tamer's Daughter" starring Dolores Del Rio, will begin.

Lang Back With Columbia

Los Angeles, Jan. 31.

Walter Lang, director, returns to Columbia to make a picture.

Lang is under a term contract to Columbia. He was loaned to James Cruze to direct two pictures for Pathe-De Mille release.

Fight Film, Ohio-Made, Is Finally Passed

Chicago, Jan. 31.

After prolonged legal controversy, showing of the Tunney-Dempsey fight pictures finally has been permitted in Ohio.

John L. Clinton, state censor, had refused to review the films on the grounds of illegal transportation. The Midwest Film Exchange secured a mandamus and forced Clinton to review the picture, proving the print in question had been made in Ohio. The film was passed.

Leatrice Joy's Change

Los Angeles, Jan. 31.

On the expiration of her contract with De Mille March 1, Leatrice Joy, Pathe star, will sign with Inspiration for one picture to be released through United Artists in England.

The story, by Finis Fox, has been written. Fox will also direct production, which is scheduled to start in London early in June.

JIMMY STARR AS ADVISOR

Los Angeles, Jan. 31.

Jimmy Starr, who was known as the official lot jester for Warner Bros., where he wrote titles in his spare moments, is now functioning as a gag man at First National.

The balance of the time he is writing a series of articles in the Los Angeles "Record" telling producers why they are right and wrong.

NILS ASTHER'S BASE CHANGE

Los Angeles, Jan. 31.

M-G-M has purchased the unexpired portion of United Artists' contract with Nils Asther.

He plays the lead in "Laugh, Clown, Laugh," for M-G-M.

UFA EXCHANGES IN EASTERN SECTION

The Brilliant Film Corp. has been formed to distribute UFA films in the entire eastern district, headed by David Brill, for the past year manager of the Tiffany Exchange at 729 7th avenue, New York. Brill severed connections with the Tiffany offices Jan. 28.

The new distributive channel for UFA has a contract signed by Brill for five years. The contract also includes 26 short subjects.

It is the agreed plan of Brill, with Wynne Jones, New York representative of UFA, assenting, to establish exchanges in various cities.

Joseph Stock has been named treasurer of the new distributing organization.

Buenos Aires Studio

Los Angeles, Jan. 31.

Hollywood Argentine Film Company, which will produce Tom Mix pictures in South America, have signed Edward Langley as art director. Langley was with Douglas Fairbanks in the same capacity for eight years.

Under his contract with the South American company Langley will supervise construction of a studio to be built in Buenos Aires, and will leave New York with the first group to go south Feb. 18.

McCarthy on M-G-M Lot

Los Angeles, Jan. 31.

John P. McCarthy is back on the M-G-M lot to direct the picture originally called "Women Love Diamonds." A picture was made and released under that title last year.

McCarthy and M-G-M temporarily parted company when the director declined to play second fiddle to Robert Flaherty, who was sent to the South Seas to make a picture.

JUNE COLLYER'S STATUS

June Collyer was mentioned in Variety's issue of Jan. 25 as an M-G-M player.

She is with Fox and one of this year's crops of Wampas baby stars.

EXHIBITORS OPPOSED BEFORE TRIAL BOARD

Matter of Protection on 'Glory' in Brooklyn—Fox Let Out as Defendant

William Morrow, operating the Heights theatre (Borough Hall) Brooklyn, N. Y., brought suit against Fox before the joint arbitration committee from the T. O. C. C. and New York Film Board of Trade, for alleged violation in protection of "What Price Glory?"

Fox, represented by Louis Nizer, attorney, joined A. S. Goldberg, attorney-exhibitor, owner of the Gold and Borough Hall theatres as a co-defendant, claiming Goldberg was responsible for any breach proven against Fox.

Upon Nizer's statement to the board of the facts and Goldberg's assent, Fox was let out of the case.

This made Goldberg the direct defendant and the hearing continued. After arguments the board found in favor of the plaintiff and awarded Morrow $250 damages for one picture. This means that Goldberg will be held responsible for all other films played by him (Goldberg) ahead of Morrow.

The suit was treated as the action of one exhibitor against another, Goldberg represented himself and Theodore Cooper looked after Morrow's interests.

Goldberg's defense was that, according to a booking arrangement between Morrow and himself, Goldberg was permitted to play the picture ahead of Morrow, despite the contract.

Morrow argued that the booking arrangement had been ended by Goldberg and he had no right to play "Glory" ahead of him.

Rudnick's Case Dismissed

An application for an injunction against Paramount brought by M. Rudnick (Rudy Corporation), heard by the joint arbitration committee of the T. O. C. C. and the New York Film Board of trade, was denied by the board.

Exhibitor Rudnick, by his attorney, Harry Sehuman, claimed that he had bought protection for his Myrtle theatre over the Parthenon at Myrtle and Woodbine streets, Brooklyn, and that Paramount was serving Keith's Madison ahead of him.

The defense declared Keith's Madison was farther away than the Parthenon and could not be included in the protection.

Ingram's All-English Film

Louis Blattner, of International Production, has engaged Rex Ingram to direct a picture for United Artists release. It will be made in England with an all-English company, starring Alice Terry.

Ingram has not chosen the story as yet.

RALPH INCE'S DOUBLE WORK

Los Angeles, Jan. 31.

"Notices," an original by Viola Brothers Shore, will be Ralph Ince's next for F. B. O.

He will direct and star in the picture.

Production starts Feb. 15.

MONTA BELL ASSIGNED

Los Angeles, Jan. 31.

Monta Bell, M-G-M director, returned from Europe, has been assigned to direct "Dark Fires," original by Dorothy Farnum.

Hunt Stromberg supervising.

Gordon Cooper, Pathe Director

Los Angeles, Jan. 31.

Pathe-De Mille has Gordon Cooper as director on a term contract.

Cooper was assistant to William K. Howard, and recently handled the megaphone on "Sin Town," a western picture.

Von Sternberg's Police Story

Los Angeles, Jan. 31.

Joseph von Sternberg will direct George Bancroft and Evelyn Brent in a story of the New York police written by Oliver P. Garrett, former New York "World" reporter.

Jules Furthman is writing the screen adaptation.

M. G. Cohen Elevated

Los Angeles, Jan. 31.

Marvin G. Cohen has been promoted from film editor to head of the cutting and editing department of Tiffany-Stahl productions.

CHICAGO'S HEAVY BREADLINE TELLS OF UNEMPLOYMENT

Many of Jobless of Higher Calibre Than Usual—No Effect on Picture Houses Yet—Relieved Situation During 1928 Looked For

Chicago, Jan. 31.

Since December the Salvation Army has had a breadline in Chicago ranging from 200 to 600 persons daily.

Statistics compiled by the Illinois Department of Labor show the present number of unemployed is greater that at any time since 1922.

The horde of 'boes and panhandlers infesting the Loop makes New York's Times Square parasites seem like a coterie of philanthropists in comparison. Loop workers remark that they are being nicked for more "coffee money" than they have been in years.

An unusual angle of the unemployment situation this year was disclosed by Sidney W. Wilcox, chief of the Illinois Bureau of Labor Statistics. Wilcox stated the breadline was exceptionally small in comparison to the number of jobless, as quite a percentage of the latter are of the class who subsist with the aid of relatives and friends during tough periods, indicating the jobless are of a higher type than ordinarily. Such a condition usually makes itself felt in show business a few months after it has been in existence.

So far show business has not been affected by the employment slump, with the poor showing of legit theatres attributed to the town's picture house inclinations, and high B. O. top.

Because of sound financial qualities, it is believed by authorities here the unemployment wave will be relieved considerably this year.

Boston, Jan. 31.

Theatre owners in textile cities of New England are watching carefully the outcome of the numerous wage cuts, averaging 10 percent. Indications point to contests in some of the cities. Many thousands of mill operatives are affected.

LOCAL NEWSREEL SHOTS

Hand cameras are being supplied for the convenience of all Universal theatres for the purpose of getting local or neighborhood items, to add to the weekly newsreel.

Roach May Take 30 Day Rest in April

Los Angeles, Jan. 31.

Hal Roach's studios may close in April for the annual 30-day vacation, instead of July as in former years.

The closing will take place earlier than previously as Roach will be finished with this season's product by that time.

Employees at Roach get half pay during the four-week vacation.

Paramount Dull in Feb.

Los Angeles, Jan. 31.

Paramount will not have more than two productions in work during February. Starting on next season's program around March 1, about 10 companies will be shooting at that time.

ASS'T DIRECTOR ACTING

George Ellis, assistant director with C. B. De Mille on "The Godless Girl," was selected by De Mille to play a part in the picture and relieved of his assisting duties.

Sedgwick's Year's Contract

Los Angeles, Jan. 31.

Edward Sedgwick, M-G-M director, whose contract expires with his next picture, Buster Keaton comedy, has been signed for another year.

big showmen agree:

TO ALL PUBLIX THEATRES MANAGERS:

"The Last Command" is the GREATEST picture Paramount has made to date. Certainly Jannings' best.

It should, in our opinion, establish new box office records.★

SAM KATZ

TO ALL WEST COAST THEATRES MANAGERS:

"The Last Command," starring Emil Jannings, is the GREATEST picture Paramount ever made.

The public will go mad about it. It's going to make screen history.

HAROLD B. FRANKLIN

"Emil Jannings in 'THE LAST COMMAND'—greatest PARAMOUNT ever made!"

(★First week at long run Rialto, New York, breaks house record by more than $2000!)

motion picture headquarters

—he's done it again!

NOW BOOKING---
AND HOW!

DOUGLAS FAIRBANKS as The GAUCHO

PHOTOPLAY: "Will take rank with the box-office hits of the year."

JUDGE: "A fast-moving picture. Filled with color and action—highly worth seeing."

CLASSIC: "Saturated with vivid, colorful scenes. You'll like 'The Gaucho'."

LIFE: "Thrilling! Fairbanks is great. Well worth the trip to the theatre."

SCREENLAND: "There is something in this for everyone. He's the old Doug—with new tricks."

LIBERTY: "Fairbanks scores brilliantly. 'The Gaucho' is great, gorgeous entertainment."

A GREAT UNITED ARTISTS PICTURE

LEGISLATIVE OPINIONS NOT UNIFORM ON BROOKHART BILL

'Little Fellows' One Senator's Topic for Protection—Others Draw Lay Comparisons for Block Booking—Celler (N. Y.) Places Bill in House

Washington, Jan. 31.

At the request of the independent New York exhibitors, Emanuel Celler, Democratic Congressman from the 10th New York district, has introduced the Brookhart bill, in its entirety, in the House.

In a statement issued by the Congressman he says that though he realizes that "portions of the bill may be harsh and involve Congress in matters concerning which it should have no jurisdiction," that he is, nevertheless, introducing the measure if for no other purpose than to renew discussion "concerning the unfair trade practices and monopolistic tendencies of film producers."

Mr. Celler feels that the only hope for the independent exhibitor is Congressional intervention and that unless the producers "clean house" he proposes "to place them under a reasonable and constructive accountability to governmental agencies."

That the Brookhart-Canon, and now Celler, bill is creating interest in both the Senate and House is becoming more outwardly evident as the promised hearings, scheduled by Senator Watson, chairman of the Senate interstate commerce committee, draws near.

The independents are seeing to that by circularizing Congress from every angle.

Also that its importance is growing is further evidenced in the fact that another legislative worker has been added to the Hays office here.

Leaders Won't Talk

Actually Congress is in a predicament over the bill, at least the leaders of both parties indicate that in refusing to permit themselves to be quoted on the proposal.

Attitude of many is disclosed, after questioned by a Variety reporter, that they are opposed to regulating block booking on principle. In other words, as a Senator put it, "If we start it where will it end?"

Farm bloc of both Houses draws the simile between block booking and selling their steers "blind." They put the lean animals in with the fat—and that's their attitude, as expressed.

Cotton growers from the South make the same comparisons—they bale the low grade cotton right along with the better and sell it that way.

"The Little Fellow"

One Senator said that "the little fellow" has got to be protected in every business. He cited the chain stores and their price cutting and adherence to specified and generally accepted "better lines" of goods. He carried this farther by adding that in the chain stores wholesalers will sell to the other dealers but that in the pictures they won't—and then he refused to be quoted.

Meanwhile the petitions continue to come in and Congress is learning more about the inside of the picture industry than it did in all of the hearings granted Canon Chase and his reformers urging Federal censorship during the last session.

Questions put to Senator Brookhart brought but one answer: "Everything is coming along splendidly."

It was added that within the next week or ten days a personal conference between the Senator and Col. William J. Donovan of the Department of Justice on the legal phases of the bill is due to take place.

Usually the department renders a written opinion when questioned on a bill by members of Congress and lets it go at that. This seems one of the rare instances when the department has asked for a personal conference with the Senator or Congressman sponsoring a measure.

RUBE WOLF

MIRTH OF A NATION
Doing Great at
Warfield, San Francisco

PROVIDENCE HOUSE TOLD TO OBEY THE FIRE LAWS

Providence, Jan. 31.

Continental, movie house, has been notified by the police commissioners that unless orders from the Fire Commission are carried out, the house will be closed.

It is said fire drops are out of repair and one jammed with a screw driver so that it couldn't drop if there was a fire.

It was also charged that at times a man with a fireman's coat wearing tan shoes and other indications of a misfit uniform officiated instead of the fireman required by law.

Another indictment accused the Continental of allowing boys 16 and 17 years old to run the projecting machine instead of a licensed operator.

Blumenthal Sells to S-F; And Fabian Gen. Mgr.

Louis Blumenthal, head of the Blumenthal-Harring circuit, New Jersey, has disposed of his seven theatres in Jersey City and Union City to the Stanley-Fabian Company.

Stanley-Fabian bought the houses outright. It is understood Blumenthal got his own price, including over $1,000,000 in cash.

Blumenthal is retained as general manager for Stanley-Fabian houses, the new 4,000-seater now being constructed also scheduled to come under his supervision.

Stanley-Fabian executives have been watching Blumenthal's method of operation for a considerable period and he may be given wider control in the affairs of the company following his work as county supervisor.

Kunsky Taking to The Neighborhoods

Detroit, Jan. 31.

Kunsky, heretofore confined principally to downtown operation, is showing an inclination to penetrate the distant neighborhood. Two Kunsky houses have opened in the last two months and another is set for February.

The three play straight pictures and are located in the suburbs for which they are named. Newest is the Redford. It seats about 2,000. The Birmingham has been running since November, while the Royal Oak, not yet completed, is shortly to open.

It is likely that one of the trio, probably the Redford, will try weekend vaude in the near future.

Acts at Ritzy Egyptian

Egyptian, ultra presentation theatre in the ritzy Cynwyd section of Philadelphia, which houses the haut monde of Quakertown, opened last week with the American Singers (radio) and Rosa Polnariow as the feature attractions. Art Gillham, radio and Columbia record artist, is in this week.

Egyptian is a 1,200-seater, independently owned and operated, booking exclusively through Arthur Spizzi. This gives the New York agent the second exclusive booking rights to a picture theatre including the Rivoli, Baltimore.

Frank Lloyd on Special

Los Angeles, Jan. 31.

Upon completion of Corinne Griffith's first picture, since renewing with First National, Frank Lloyd will make "Lady Hamilton" as his first special for First National.

"The Ticket Chopper," Original

Los Angeles, Jan. 31.

Rod LaRocque will be starred in an original story by Kenneth Raisbeck. It's about the New York subway and is called "The Ticket Chopper."

Hector Turnbull will produce for DeMille.

Brook's Defers

Los Angeles, Jan. 31.

Clive Brook will not play opposite Pola Negri in "Three Sinners," her next for Paramount. He will not finish in the Billie Dove next film for First National in time.

"Western" Actor for 5 Years

Los Angeles, Jan. 31.

Ted Wells, Western picture actor, has signed a five-year contract to Universal, to be featured in Universal westerns.

TRANSPORTATION TO DOWNTOWN AND NEIGHBORHOOD HOUSES

New York's Residential Condition Alongside Chicago's—Chains Expected to Go Into Community Building—Motor Traffic the Puzzler

The matter of successful picture house palaces in the New York neighborhoods is again before the dopesters with the belief that it is a matter of time before Publix does what has been the case in Chicago, with the outlying theatres doing heavy business. Despite the argument that Chicago lacks what New York has, excellent transportation facilities such as the subway, the eastern metropolis' congestion is now being analyzed with the neighborhood angle in mind.

Motor traffic is a problem of years' standing, and the subways are no better attraction.

The success of the Brooklyn neighborhooders, theatres in Fordham and the Bronx, in Queens and Jamaica, of varying policies from vaude to legit, including pictures, has given rise to a belief it is a matter of a short time until the chains go in for presentation theatres in the residential neighborhoods.

"Suppress Agents"

Los Angeles, Jan. 31.

Press agents on the coast are now called Suppress Agents by members of the fourth estate.

They are charged with utilizing more effort to suppress news than to express it.

PUBLIX UNITS AT CAPITOL, NEW YORK

Capitol, New York, which opens with a Publix unit policy Feb. 11, will only have that program idea in force for eight weeks, until eight additional units are produced to fill in the additional time on the Publix circuit. The Loew house additions have created 27 weeks as against the original 19.

Frank Cambria's first unit production, and not Boris Petroff, as reported, will have 12 Foster girls, 3 Le Grohs, Eddie Hill and his wife, in addition to Walt Roesner and the Capitolians, band.

VITA SHIFTS ORCHESTRA

Omaha's Rialto Sends Pit Men to Riviera, While Vita on Sheet

Omaha, Jan. 31.

When the Rialto opened with Vitaphone, last week, the entire orchestra was sent to the Riviera, giving the latter house 26 pit musicians.

This will continue whenever the Rialto has a Vita feature until expiration of the musicians' contract, Sept. 1.

The union has battled out good contracts in all down-town houses and in all neighborhoods but three, for both organists and orchestra players.

Receiver Sells Lease

Waterloo, Ia., Jan. 31.

Lease and equipment of the Isis, Cedar Rapids, one of the five houses of the Frank Amusement chain, recently closed, has been sold by Herbert Parker, receiver, to Lannan Buechel of Omaha, for $9,500. Buyer assumed $500 indebtedness against the house.

Other houses of the chain, which has gone into bankruptcy, will be sold also, Parker has indicated.

"JAZZ SINGER" WITHOUT VITA

Chicago, Jan. 31.

"The Jazz Singer" (Warner) is being booked in the midwest for February release without Vitaphone.

ED LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO

THE JESSE CRAWFORD ORGAN CONCERT

MRS. JESSE CRAWFORD
Vacationing This Week

JESSE CRAWFORD
En Route From Chicago

We Will See You at the Paramount
ON SATURDAY

FANCHON & MARCO IDEAS

THE BEST STAGE SHOWS
FOR
De Luxe Motion Picture
Palaces

4 MARX BROS.

My deara Mister Rosa:

Not seeneca we have-a see the Greata Caruso or the Biga Salvini have we enjoying too much sucha show as we seeing you, Mister Harry Rosa, at the Paramounta Theatro, New Yorka, last week, you are a one grande success, oncora. Your Friends,

4 MARX BROS.
(Wah, Sing, Hop and Lee)

We writea to oura cousinas to seeing you at Metropolitano Theatro, Boston, thisa week (Jan. 28), and Harry Rose we saying you have good Boss, Maestro William Morris, who is our Directore, too.

TELL THE WORLD IT'S THE HIT STAGEBAND SHOW OF 1928 FOR PUBLIX!

Boris Petroff's "RAINBOW'S"

PAUL MALL

FREDDIE & EDDIE

LYNDON & FARMAN

JEANNE & EDDIES

AFFIE MARTYN

THE PETROFF GIRLS

We, Artists, in the Cast of "Rainbows" Gratefully and Proudly Pay Tribute to Mr. Petroff and the Publix Theatres Corporation for the Splendid Opportunity this Show Affords Us. The Opening Performance at the Indiana Theatre, Indianapolis, Brought Individual and Collective Ovations to Us, Unlike Anything We Have Ever Witnessed Anywhere for Anyone.

Members of "Rainbows" Cast

PUBLIX—THE WORLD'S GREATEST CIRCUIT OF THEATRES

WEEK JAN. 30. CHICAGO THEATRE

WEEK FEB. 6. UPTOWN THEATRE — WEEK, FEB 13. TIVOLI THEATRE — CHICAGO

JANUARY A Record of Extraordinary Accomplishment

2nd	—Exhibitors throughout country acclaim regular weekly release of the new Fox Movietone Entertainments, attractions featuring vaudeville and tabloid versions of musical comedy successes in pictures and their accompanying sounds.
4th	—William Fox announces detailed plans for $100,000,000 on a five year production program to include cost of plays, novels, original stories, and studio expenditures for pictures released beginning next August.
7th	—At first preview in California, Frank Borzage's "Street Angel," co-starring Janet Gaynor and Charles Farrell is hailed as greater than "7th Heaven."
10th	—William Fox announces the acquisition of the great Ascher Circuit of theatres in Chicago.
12th	—John Ford, having completed his emotional masterpiece "Four Sons," starts production of Donn Byrne's "Hangman's House," with a notable cast including Victor McLaglen, June Collyer, Larry Kent, Hobart Bosworth and Earle Foxe.
15th	—Winfield Sheehan announces that Rex King, a hard-riding, hard-fighting son of the plains has been chosen as the new Fox cowboy star and has begun work on "Wild West Romance."
17th	—Janet Gaynor signs a five-year contract with Fox to star in Fox specials, beginning with the Frank Borzage production "Blossom Time" to be shot in Europe with Charles Farrell co-starred.
19th	—Fred Miller, managing director of the Carthay Circle Theatre, Hollywood, announces "Sunrise" is bigger than both "What Price Glory" and "7th Heaven," in total of box-office receipts for seven weeks.
21st	—"Sunrise," breaks all existing box-office records at the Fox-Locust Theatre, Philadelphia, during first week's engagement.
24th	—Charles Farrell signs new contracts assuring exhibitors playing Fox pictures of this star's services for the next five years.
25th	—William Fox announces consummation of deal whereby the Fox organization acquires control of the entire Wesco and Saxe circuits of 307 theatres, appraised at $100,000,000.
30th	—Director David Butler, Sally Phipps, Nick Stuart and a company of technical assistants, cameramen and character players arrive in New York to make one of next season's most interesting pictures, "The News Parade," the romantic story of the experiences of a newsreel cameraman.

FOX

~the One Great Independent

PETTIJOHN AND WOODHULL FAIL AS CONVINCERS WITH EXHIBS.

T. O. C. C. Meeting on Brookhart Bill—T. O. C. C. Suggestions for Changes in Standard Contract Mentioned by Suchman

Answering claims voiced by C. C. Pettijohn, general counsel for the Hays organization, and Pete Woodhull, alleged representative of independent exhib interests, Leo Brecher stated at the meeting called by the Theatre Owners' Chamber of Commerce last Thursday that unless the Brookhart bill was passed and enforced real government control of the motion picture industry would inevitably follow. He added that government regulation is not government control and read a telegram from Senator Brookhart stating that "the government will control only the evils that threaten the industry."

Though Pettijohn and Woodhull were given every opportunity and complete attention, neither proved anything except that the independents are right in almost all of their contentions and charges of unfair business practices.

Brecher partially absolved Will Hays when he said: "Hays has been generous in arranging numerous conferences and in frequent expressions of good will. But he has no authority in matters of real business."

In reply to Pettijohn's charge that the Brookhart bill would result in increased film rentals from 15 to 300 per cent, Brecher explained that the bill does not make buying of pictures in block an offense and that small theatre owners, whom Pettijohn seemed worried over, would be able to buy in block if they so desired. The measure would merely serve to stop producers from forcing exhibitors to buy in block against their own interests.

Pettijohn Agrees

Brecher pointed out, also, that under present conditions some exhibitors are not able to buy any good pictures at any price. He reminded Pettijohn that this charge had gone unanswered. Pettijohn replied that he, personally, agreed that Brecher had grounds for complaint along those lines.

Pettijohn's claim that 70 per cent of the theatre interests in the country, including chains affiliated with producers, was answered by Sydney S. Cohen, who stated that from replies he had received the great majority of independent exhibitors were in favor of the bill.

From the presence of Pettijohn, there on invitation, the gathering assumed the tone of a ballyhoo. Meetings of this kind, undertaken by local independent exhibitors for the express purpose of enlisting public support, have so far proven futile. Despite frantic, improperly organized attempts to gain its attention, the public has so far remained uninterested.

Harry Reichenbach, who was evidently also under the impression that the meeting was called partly as a bid for public sympathy, proposed that the exhibitors launch a systematic publicity campaign via 2,600 dailies, reaching 47,000,000 readers. If the exhibitors are aiming at public interest high pressure publicity would be the only means of properly getting the message across. Occasional meetings do not help much.

Proposals

Harry Suchman, one of the early speakers, announced that the T. O. C. C. had forwarded suggestions for changes in the standard contract to the committees in Chicago.

Among the proposals were included the following:

Exhibitors shall have the privilege of canceling road show pictures if kept too long before released generally.

Exhibitors shall have the right to cancel one picture for every picture withdrawn from a block for roadshowing purposes.

Standard exhibition contract shall be deemed binding if signed by an employe of a distributor. The exhibitors do not feel they should assume responsibility for the acts of salesmen employed by distributors.

Any contract signed between an exhibitor and a distributor's representative shall be deemed binding and not a mere application for purchase.

Exhibitors shall have the option of refusing pictures in which stars, directors or stories have been changed.

Film destroyed in projection shall be paid for at actual laboratory costs instead of the arbitrary charge of 4 cents per foot.

Distributors shall be held responsible for delay in shipping films. The contract is between the exhibitor and the exchange. At present the procedure is switched so that one exhibitor is suing another who has been unable to make the shipment.

Play dates shall be rewritten and set down in plainer terms. Second and subsequent runs shall not be held up unnecessarily. Under present conditions a first run house may hold up a play dates for six months.

Protection period should be computed from last day instead of first since, in cases of 7-day protection, some exhibs are deprived of all protection. The contract should provide for specific dates and names.

In arbitration procedure the unit rule shall be imperative. No two exhibitors shall have the power to vote down a third, dissenting member. If one exhibitor disagrees the matter should be left to the seventh arbitrator.

2 Features in 3-Hour Grind Show for 10c

Minneapolis, Jan. 31.

Two feature films are included in a show running three hours offered at a 10c. admission by the Crystal theatre, 600-seat grind house in the lower Loop district.

The theatre is filled all day and night, but a large percentage of patrons do not remain throughout the entire show. It helps it to obtain a turnover. Fourth and fifth run pictures are used. Independently owned and operated, the house is said to be mopping up.

Engravers Demanding 40-Hour Week's Work

An ultimatum has been set before the boss engravers of the Photo Engravers' Board of Trade in New York by the Photo Engravers' Union, demanding a 40-hour working week. No demand in salary raise was made.

This would give the bosses of the association but a five-day working cek. They have been strongly holding out against the workers' demand.

The workmen claim that the night forces work but 40 hours weekly, through having Saturday and Sunday nights off. That is the basis of the demand for a similar working week by the day forces.

The Photo Engravers' Union is classed as one of the strongest labor unions in the country.

"JAZZ SINGER" AT POP SCALE

Philadelphia, Jan. 31.

"The Jazz Singer," and its Vitaphone hookup, comes into the Fox here for two weeks starting next Monday, Feb. 6.

This is believed to be the first pop priced showing of the picture with Vitaphone in the east. Picture previously had a successful run here at the Fox-Locust as a road show.

"WHIP WOMAN," $2.20 in G. V.

"The Whip Woman," First National's big feature dealing with a Hungarian romance, has been marked for general release Feb. 26. Two weeks prior to that date it will open in the Greenwich Village theatre, New York, at $2.20 top.

In the cast are Antonio Moreno, Estelle Taylor, Lowell Sherman and Hedda Hopper. Alan Dwan directed.

STANLEY'S 4 OF BLUMENTHAL

Stanley Co. and Herman Blumenthal of New Jersey closed Monday for the Central, Ritz and National, Jersey City, and Lincoln, Union City, Blumenthal houses.

They will be booked under Jack McKeon's direction from the Acme Booking (Stanley) offices in New York.

SUBURB THEATRELESS

Chicago, Jan. 31.

Wilmette, one of Chicago's more exclusive suburbs, is minus movies. Closing of the Village theatre deprives the district of its one and only cinema house.

The theatre, purchased by James Wray, of Wilmette, will be remodelled for commercial purposes.

EXHIBS CUTTING DOWN RENTALS CAUSED SENNETT TO QUIT SHORTS

Couldn't Meet Pathe's Demands for Lower Production Costs—Making Features and Specials Until "Short" Market Conditions Improve

Los Angeles, Jan. 31.

Mack Sennett's failure to meet Pathe's new terms for the '28-'29 program of short comedies is attributed to exhibiting conditions.

Exhibitors are demanding lower rentals for short comedies and in turn Pathe demanded reduction in production costs, which Sennett could not do with his present organization.

Sennett had been spending $30,000 on each subject with a lot of grief and small profit. When approached for lower negative cost he decided to quit shorts in favor of features and specials until exhibitors pay a price within reason for the two-reel comics.

Sennett's B'way House

Sennett and two other producers are negotiating for the lease of a New York Broadway theatre, where they will divide the time in three parts during the first year of the lease to afford them a first run. If the deal goes through Sennett will use his time for "The Goodbye Kiss," as this will decide whether the picture is good enough to road show.

Three comedies went into production at the Roach studios this week.

Ed Kennedy is directing the Stan Laurel-Babe Hardy picture with Otto Lederer and Jack V. Lloyd in cast. Robert McGowan is directing Our Gang with Charles King and Lillian Leighton in cast; Fred Guiol directing Charles Chase's next with Edna Marion, Eugene Pallette, William Orlamond, May Wallace, Otto Fries and Alfred Fischer in the cast.

Roach has completed four star comedies for M-G-M release: Charles Chase in "The Family Group," Max Davidson in "Came the Dawn," Stan Laurel and Babe Hardy in "Soup to Nuts" and Our Gang in "Barnum & Ringling, Inc."

Vita Back in Lafayette

Buffalo, N. Y., Jan. 31.

A settlement seems to have been arrived at in the suit for recovery brought by Vitaphone against the Lafayette theatre (indie). The adjustment, if any, includes the revival of Vita in the theatre, becoming a regular part of the weekly bill. Meanwhile the Great Lakes in the same city contracted for "The Jazz Singer" with Vita, and started it last week. That agreement was made while the Lafayette allowed the Vita equipment to loaf.

Vita's contract for the Vita service was for three years, and is understood to gross $90,000. That perhaps takes in equipment installation. At the time the suit was started about $3,000 had accrued in rentals.

SUNDAY WINS BY 19

Auburn, N. Y., Jan. 31.

Canandaigua, smallest city in the state, will have Sunday pictures, starting Feb. 1.

Of 2,403 votes cast, proposition was carried by 19.

$500,000 ESTATE

Davenport, Ia., Jan. 31.

Charles D. Rosenfield, president of the Rosenfield & Hopp Theatrical Co., Rock Island, who died more than a week ago, left an estate valued at $500,000, according to the will admitted to probate in Rock Island.

A brother, Walter Rosenfield, former mayor of Rock Island, and a sister, Mrs. Irene Straus of New York, receive the bulk of the estate.

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WE Do All Business By Wire or Mail Have No Film Peddlers
THE NAKED TRUTH
Percentage Bookings Only—Road Show
FEATURING
JACK MULHALL and HELENE CHADWICK
SAMUEL CUMMINS
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DOUGLAS
ALENE
FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

EARLYNE JOHN
Wallace and Sanna
Originator of the "Ape Adagio"
Featured in Fanchon and Marco's "Jungle Idea"

WORLD'S FASTEST RUSSIAN DANCER
ALFRED
BROWER
WITH FANCHON AND MARCO IDEAS
Direction WALTER MEYERS of WILLIAM MORRIS, Inc.

WANTED! WANTED! WANTED!
UNUSUAL, UNIQUE OR SENSATIONAL FILM ATTRACTIONS FOR DOWNTOWN THEATRE—1,500 SEATS
BERT H. TODD, GEN. MGR. — ORIENTAL THEATRE, CLEVELAND, OHIO

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
12th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

West Coast Motion Picture Directory of Players, Directors and Writers
Titles by
MALCOLM STUART BOYLAN
FOX

EMILE CHAUTARD
Now Playing
PERE CHEVILLON
in
"THE SEVENTH HEAVEN"
FOR FOX
HOLLYWOOD
Ox 6463 or Hollywood 3540

JOHN F. GOODRICH
3rd Year with Paramount-Famous-Lasky

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

"THE HALF-PINT OF BLUES"
NORA SCHILLER
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AN OUTSTANDING HIT FOR WEST COAST THEATRES
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NOW—CALIFORNIA THEATRE, SAN JOSE

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This Week—Santa Ana

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4,000 Waiting When Doors Opened.
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Washington."—John J. Payette

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"Answer to My Prayer. Builds!
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Back to Florida!

and one hundred other cities day and date!

SIX WEEKS IN ONE WEEK TOWNS!

WARNER BROS. Supreme Triumph

AL JOLSON IN "THE JAZZ SINGER"

CALLING A BLUFF!

The Screen In Review

MILLION DOLLAR MOVIES

IF it is true that the play's the thing, it is also true that to a very great extent the players make the play. And any way you take it, Metro is there in both departments.

"HERB" CRUIKSHANK

"More stars than there are in Heaven" is, after all, no idle gesture on the part of M.-G.-M. And the fans are surely star-gazers. Exhibitors know that.

A million dollar movie might have everything in the production world save stars and be an awful flop. But when big stories and big names are moulded together into big pictures it looks like a box-office millenium.

From time to time a year has arrived that has truly been a Godsend to exhibitors. A year when the company with which the showman deals delivers hit after hit with the rapidity and precision of bullseye machine-gun fire.

For the boys who hold Metro contracts 1928 is going to be one of these things. It is difficult to imagine a greater line-up than is presented. It is hard to conceive of a better break for showmen than the opportunity offered by the M-G-M organization for lucrative screen decoration.

Just imagine! Here's a year in which it is possible to play "Ben-Hur," "The Big Parade," "The Student Prince," "Love" and "The Enemy" within a single year. The tremendous power of five million-dollar movies with which to jolt the competition into a permanently horizontal position.

Talk about hits! This batting order holds more box-office four-baggers than Babe and Lou combined. Next year will take care of itself. No one can prophesy what may transpire. But one thing is a cinch. This year is a Metro year. And a year when the wise showmen will be found right by the lion's cage enjoying a million-dollar season with million-dollar movies.

Clipped from Morning Telegraph

Anybody with the price can buy a page in this trade magazine. However we know it's not extravagant statements but product alone that counts. Metro-Goldwyn-Mayer rests its case with pictures:

IMPORTANT $2 SPECIALS

BEN-HUR—BIG PARADE—LOVE—STUDENT PRINCE—ENEMY

AMONG CURRENT WEEK-TO-WEEK RELEASES

"LONDON AFTER MIDNIGHT" (*Chaney*), "FAIR CO-ED" (*Davies*), "MAN, WOMAN AND SIN" (*Gilbert*), "GARDEN OF ALLAH" (*Ingram*), "THIRTEENTH HOUR", etc., and now comes "WEST POINT" (*Haines*), "BABY MINE" (*Dane-Arthur*), "DIVINE WOMAN" (*Garbo*), held over 2nd week Capitol, N. Y., breaking house policy first time in year, "THE LATEST FROM PARIS" (*Shearer*), see advance review below, "THE BIG CITY" (*Chaney*), "THE SMART SET" (*Haines*), and that's not the half of it!

AS we go to press
FIRST reports are in
ON "The Student Prince"
AT popular prices.
HERE are a few:

"Turned them away. Record business"—REGENT, HARRISBURG, PA. *"Capacity. A genuine triumph"*—COLUMBIA, WASH., D. C. *"Exceeded by only one picture in history of house. Record breaking. Mighty nice after glorious engagement on 'Love'"*—STILLMAN, CLEVELAND, O. *"Had to call police to handle crowds. Excels any picture we ever played."*—STATE, NEW BEDFORD, MASS. *"Breaking records."*—CAROLINA, CHARLOTTE, N. C.

AND it's only the start!

LOOK WHAT'S COMING!

Telegram:

Reviewed tonight Marion Davies in THE PATSY *you can be proud of this one greatest picture she has ever made full of laughs from beginning to end destined to be one of the outstanding box-office attractions of the year audience ate it up tonight every exhibitor looking for pictures like this one congratulations on this knockout.*

JED BUELL,
WEST COAST THEATRES, INC.

AN ADVANCE REVIEW!

from Exhibitors Herald and Moving Picture World

HOLLYWOOD, CAL.— **"The Latest from Paris" (*Norma Shearer*)** is one of the best pictures turned out of M-G-M studio in many months. It's a great piece of work and is 100 per cent in entertainment values.

METRO-GOLDWYN-MAYER

BRITISH FILM FIELD

By FRANK TILLEY

London, Jan. 20.

Lots of things happening around. Land boom being promoted at Elstree, for example. Where British International Pictures, Ltd., has its studio. When B. I. P. got in there they omitted to secure more land than they needed. Now they want more. So do other fellows. All sorts of schemes afoot to build, erect, construct.

Louis Blattner sells the Gaiety Theatre, Manchester, to John Maxwell, head of British International. With the money he gets himself a bunch of options. On some 400 acres of land with some frontage right opposite the British International studios, and running a way back. Some good land and some not so good.

Gets Sir William Veno, of patent medicine fame, interested. Also Wilfred Ashley, minister for transport. And the Marquess of Queensberry at this writing is down Hampshire way with Ashley.

Going to build studios galore, hotels, picture house, bank, offices, 'neverything. Lots of people going to live there in the future when it comes to be a movie city.

So they say.

Whitehall Starts Studio

Whitehall Film Company really began its studio building last week. First National-Pathe will most likely have studios there after they get through hiring floor space from British International, as they have done for two films and are now shooting on one of them.

One of the coming new companies, Westminster Films, expects to build there. The Exhibitors' Circuit crowd, still flirting and more with the idea of going into production, are looking that-a-way also.

Others Pop Up

But while all this stampede is going on, other studios schemes keep popping up all over the place. Several attempts have been made to come to some sort of terms with Lord Waring for the Acton site, but so far no one has succeeded in getting his lordship to see eye to eye with them on the price. So they say. Probably his version would be none has seen eye to eye with him!

The derelict grounds which once held Earl's Court Exhibition have been sought after. J. D. Williams, then later First National-Pathe made approaches. But it is not a good studio location, despite its nearness to town, and terms are too high to make it a proposition.

Then someone has started to promote a studio scheme at Hove, near Brighton. Used to be a little studio at Shoreham, bungalow town where many vaude artists live, nearby. Too small to be of modern use. "Somewhere around Brighton" idea has intrigued many people in the past and there was the famous occasion just before the film bill was promoted when a Beddington Behrens told beautiful stories of studio plans and local council concessions and interviewed everybody in the business on his idea. But it died down, and Wardour street no longer echoes his tripping footsteps.

The Form Complex

This Cinematograph Films Act, 1927 (official title and description) has caused an outbreak of pink paper in all the Flicker Alley offices. Language to match.

They have to fill up a form, to register a British film, showing when the film was made, who made it, where the company was registered, who owns its stock, where the interiors were taken, what nationality the producer, the director and the chief artistes may be, where they live, how much they get, who pays them, why, how, and so on.

After that, there's another form, appropriately—and often—called "Form D," on which has to be stated the date, page and column on the newspaper in which the trade show has been announced within the 14 days demanded under the act as a condition of registration.

Most of the distributors and producers are so busy filling in forms they haven't time to make and sell film. And that's a fact.

Another feature of the bill's effect is the stampede for trade show dates. Until a film has been registered and trade shows (English for preview) it cannot be booked or offered for booking; legally, that is.

So all the American organizations, with their current stuff already block-booked ahead, are stuck for immediate business unless they have a regular swarm of these trade shows. For example, Producers' Distributing Co. has five listed in 14 days, with three on consecutive days.

The Flood

Artistes, directors, and assistants coming over, looking for those big money jobs they were told are waiting here. Those who mean anything stay and fit in. The others—well, there's Nice and Berlin still to try!

Two who may land here are Frank Mayo, now in London, and Alma Rubens, at present on the Continent. Both are being dickered for by British producers.

Rumor as to the death of the Exhibitors' Booking Circuit scheme trickles of the moves being made by Sir Walter Gibbons to gather together a large circuit have shaken it up, and a meeting of the committee of the Cinematograph Exhibitors' Association working on the national circuit plan met to give it a further push. Private meeting, of course. Still following the hush-hush policy.

But the meeting was mainly concerned with the results of the submission of the scheme to the branches of the association and the results thereof. Few of these branches have turned the scheme down entirely, but many criticisms have been offered and some further ideas. Now the committee is trying to clarify these and at the same time bend the scheme so it fits the opinions and needs of the general exhibitor.

There has been a report Thomas Ormiston, originator and chief advocate of the circuit sheme, was retiring owing to ill-health. This led to the suggestion he was through with the scheme and gave rise to most of the runiors. Ormiston has a very sick wife and is himself a sick man, but he is seeing the scheme through or out before he retires. And anyway, E. T. Hewitson, president of the C. E. A. and powerful supporter of the scheme, is taking care of it plenty.

Powerful moves are being made to group this or any other section of exhibitors into a production and studio building scheme but at present the theatre men are merely nibbling warily.

Goverment's Committee

Under the Film Bill the Board of Trade was obligated to constitute a committee for the purpose of advising on the administration of the act. This committee consists of Sir Alexander Frederick Whyte, K. C. S. I., special corespondent for the London "Daily News" at the Versailles Peace Conference.

Production is represented by Lieutenant-Colonel A. C. Bromhead (head of the Gaumont-British combine) and H. Bruce Woolfe (managing director of British Instructional).

T. C. Elder, head of the Stoll Film Company, and Simon Rowson, ditto of Ideal Films, represents the distributors. As Ideal is the Gaumont-British combine, this group has two people on the committee.

The exhibitors' representatives are the present and three former presidents of Cinematograph Exhibitors' Association, E. T. Hewitson, Major A. J. Gale, Thomas Ormiston and William W. Blake.

Also four members designated as "persons having no pecuniary interest in any branch of the industry." They are Sir Robert Blair, educationalist; E. St. John Ervine dramatic critic and staunch opponent of the screen; G. R. Hall Caine, M. P., son of the novelist and Mrs. Philip Snowden, wife of the Right Hon. Philip Snowden, Socialist Member of Parliament and Chancellor of the Exchequer during the Labor Government.

Office is held by the chairman for three years and members are selected by ballot, one-half holding office for two and the other for three years. H. J. Phillips, M. B. E., of the Board of Trade, is the secretary to the committee, apparently permanently.

Villa Park Leased

Chicago, Jan. 31.

Chicago Title & Trust Co., appointed receivers in bankruptcy of the Villa Park, west side picture house, have leased the house for operation to A. J. Cooper.

It was opened six months ago by E. L. Frum.

Exhibitors have no worries when they play---

ALFRED E. GREEN

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Now Directing Honor System

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FOX

RUTH MILES

SCREENLAND'S DANCER

Featured by FANCHON & MARCO in WEST COAST THEATRES

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KIRBY and DeGAGE

An Unprecedented Hit at The Casino in Cannes, France, on the Riviera

Before the most select and critical audience in the world, composed of millionaire society, European nobility and even the kings and queens of the Continent.

FEATURED NEXT WEEK IN MONTE CARLO AT THE HOTEL METROPOLE

CALI SINDELAR

ARTISTE-CONDUCTOR

THANK YOU, CHICAGO!

I APPRECIATE those wonderful receptions, the applause and encores so generously given to me at each performance during the three weeks I was playing at the Chicago Theatre.

I AM grateful to Balaban & Katz for the marvelous advertising campaign, the prominent and complimentary billing and support given me each week.

I WISH to thank Phil Griffiths for his splendid co-operation in selling so many of my Victor records.

I ALSO wish to thank Dave Silverstein, Milton Weil, Rocco Vocco, Al Beilin, Harry Hume, Willie Horwitz, Billy Cripps and their boys for having made their various songs so popular that they would have gone over even if played quite simply.

THANK YOU, "Variety," for that wonderful boost in your issue dated Jan. 18, which helped to make my Chicago engagement the happiest period of my professional career.

AGAIN I THANK YOU, CHICAGO!

JESSE CRAWFORD

DRUMS OF LOVE

United Artists production and release. Directed by D. W. Griffith. Story credited to G. J. Lloyd. Karl Struss, photographer. Assistant cameramen, Harry Jackson and Billy Bitzer. Score by C. W. Cadman, Sol Cohen and Wells Hivley. At Liberty, New York, for twice daily run starting Jan. 24, at $2 top. Running time, exclusive of intermission, 115 mins.

Princess Emanuella..........Mary Philbin
Duke Cathos De Alvia...Lionel Barrymore
Count Leonardo De Alvia....Don Alvarado
Bopi.............................Tully Marshall
Duke of Granada...............C. H. Mailes

D. W. has turned himself out a program picture in that cycle which enfolds "Flesh and the Devil," "A Night of Love" and "Love." For program and b. o. purposes it rates with any of these if not as dynamic.

Highly romantic with a tragic ending, "Drums of Love" is technically as great as anything that has come out of Hollywood within the past 12 months. And that includes "Sunrise," as well as "Flesh and the Devil." Whether this is the best program feature Griffith has ever made is an open question, for they still talk of his "Avenging Conscience," which this director turned out some 13 years ago. But there is no doubt that this tops anything he has done outside of that one.

Doubts have been expressed as to whether the beauty values here can overcome the tragic double killing at the finish. But if the love story, the appearance of Mary Philbin and Don Alvarado and the performance of Lionel Barrymore can't make this release box office as well as artistic, then there'll never be anything but clinch finishes until they push a button to watch and hear entertainment in the parlor.

"Drums of Love" is a loge section film. The art centers will dote on it. That's sure. It's basic appeal is to the playgoer who thoroughly enjoys the Theatre Guild. Yet, the accentuated love theme is easily potent enough to get off the screen and reach the last rows up and downstairs.

Women are bound to like it and the men won't get tired of gazing at Miss Philbin the way Griffith presents her.

The shock of having the husband knife his wife to uphold the family honor she and his brother have smirched, and then turn to his brother and do the same to him, kissing both before each thrust, centers on the girl. By the time Cathos (Barrymore) reaches Leonardo (Alvarado) with the blade, the worst of the cold shower is over. It's not as abrupt as the finish of "Love," but there's no need of regret for having included it.

The script is based upon the story of Paolo and Francesca. This screens as a triangle of two brothers, one handsome, the other deformed, with the girl forced to marry the ruling big hearted brute to save her people. The locale is South America in the 19th century.

Into this Griffith has woven superb camera work, a delicacy of interpretation and a performance by Barrymore that is this actor's outstanding camera achievement to date. The placing of a blonde wig on Miss Philbin is a revelation. At various times she resembles Alice Terry, Mary Pickford and Marilyn Miller, and looks better than all three. A wig and a good cameraman. Add to this that Miss Philbin can act and she totals a pretty fair piece of work for one picture. Better than "Merry Go Round."

Griffith, as famous for his form clinging negligees as De Mille for his bath tubs, is part of the answer. The rest is lens technique, lighting and the knowledge of how to handle people. Witness the work of Alvarado.

Beautiful shots are constantly cropping up without over shadowing the story or resorting to double and triple fades and trick stuff.

Bitzer is listed as an assistant cameraman.

The scene where Emanuella enters Cathos' chamber the night of their marriage is a classic from all angles, and various other sequences are as eye filling if not so trying on the nerves.

Appearing to be 90 per cent studio-made, Griffith is reported to have turned "Drums of Love" out, without waste both as to cost or time, unusual for him. The story lacks that necessary vitalness to make it $2, even for a swing around the key cities, but it should carve its own path within the program houses as to financial returns, for which it was made. It would be perfectly set within such a house as the Embassy in New York.

To those liking a story with some sense to it transformed into a well made picture, this is all wool and yards wide. Technically, it's a triumph. Hence, there remains the question of that finish. But Greta passes on in both "Flesh and the Devil" and "Love" and there is nothing cheery about Jannings' closing footage in "The Way of All Flesh" or "The Last Command." It will make them talk and, perhaps, argue. And if anyone hears 'em arguing they're going to drop in to find out what all the shootin's for.

It won't be easy to cut this picture from 115 minutes, but when they drop it down to around 90 most of the clipping will probably take place in what is now the first half. A few battle scenes, reminiscent in tactics of the "Nation," help the early footage along, and the accompanying score is excellent.

"Drums of Love" will get the support of those who have been yelling for "better pictures" and may feel censorship in certain sections.

It's a sweet comeback for Griffith and a corking picture. *Sid.*

13 WASHINGTON SQ.

Universal production and release, directed by Melville W. Brown. Starring Alice Joyce and Jean Hersholt. From the play of the same name by Leroy Scott. Titles by Walter Anthony. At the Roxy, New York, week of Jan. 28. Running time, 70 minutes.

"Deacon" Pyecroft............Jean Hersholt
Mrs. De Peyster..................Alice Joyce
Jack De Peyster................George Lewis
Mary Morgan....................Helen Foster
Mathilde ....Zasu Pitts
Olivetta....................Helen Jerome Eddy
Mrs. Allistair..............Julia Swayne Gordon
Mayfair.......................Jack MacDonald
Sparks...........................Jerry Gamble

Entertaining picture, with its appeal to the intelligent among the screen public and likely to be voted mild by the gum-chewing clientele. Away from the Universal style, U ordinarily making program pictures for the masses. Will please as a program release, without setting any high marks as an independent draw. Stars and title not figured as a pull.

But will please regular house following, on the score of its clean-cut romantic story, its atmosphere of elegance and comedy that is robust while not rowdy. Beautifully produced and acted with crisp competence. Mystery element is turned to comedy purpose and the thrills are not worked up. Has a world of mild laughs, but they never get beyond the polite classification.

All of which adds up to an average picture for better class patronage. The kind of film the screen critics demand in their crusades for better pictures, but the kind of product the mob doesn't crowd in to see. Would be poor opposition for a name star with a hot title.

Zasu Pitts, in the comedy role of a lady's maid who always gets her long words mixed up, has the prize character and plays it. Here is a character comedienne who has seldom been supplied with parts that would advance her. In this picture she gives a finely balanced performance in a part that could have been clowned to death. Alice Joyce, as an aristocratic mother, has a charming and graceful figure, but aristocratic mamas do not make popular pictures. Jean Hersholt plays the sympathetic crook part that came near making the piece when it was on the stage. It isn't a screen part, calling for too little significant acting and too much illumination in titles. Most of the interesting things the crook does are conveyed by title.

Romantic story is just a side angle of interest. Sympathetic interest is bound up in the mother and the crook, and what grip the story has in its celluloid form is confined to these two. For the rest there is little action in the cinema meaning of the word, and an impatient flapper fan might call it dull.

These defects are inherent in the story material, for it has been produced in faultless taste. The settings showing an aristocratic home in Washington Square are remarkably well done. A room in Washington Square is just that, instead of a de luxe furniture display set out in Grand Central Palace. Acting is scaled on the same moderate and reasonable plane.

It's satisfying playing of this sort of material, but the substance of the story never once gets hold of the sympathies. *Rush.*

BUCK PRIVATES

Universal production and release with Lya de Putti featured. Directed by A. Melville Brown. At the Colony, New York, week of Jan. 28. Running time, 60 mins.

Anne..............................Lya de Putti
John Smith..............Malcolm MacGregor
Hulda..................................Zasu Pitts
Major Hartman..................James Marcus
Sergt. Butts.......................Eddie Gribbon
Capt. Marshall...........Capt. Ted Duncan
Cupid Dodds.....................Bud Jamison
Mose Bloom...........................Les Bates

Nicely balanced comedy feature with agreeable romantic interest and some beautiful scenic shots. Story is set in Europe just after the armistice and deals with the comedy side of the A. E. F. Not a suggestion of war stuff in it, except the uniforms.

American troops in Germany have been given permission to pass through Luxemburg on their way out of the Rhine country. They descend upon a picturesque village and the hero (Malcolm MacGregor) is billeted with a giant pacifist and a beautiful daughter, whom he is forbidden to address or look at. Villagers set up the rule that soldiers may not fraternize with native maids and any girl caught being friendly toward a uniform shall have her head cropped.

The hero, a private, has as a rival for the lovely Lya, his top sergeant in the laughable person of Eddie Gribbon, who is a better clown than ever he was a baseball player, which is a compliment. Hero wins the girl, but sergeant butts in and is caught kissing her against her will in the moonlit garden. He is up for court-martial and can only escape by marrying the girl.

Lya's maid (Zasu Pitts), playing the part with her usual gift for awkward grace, is substituted, and the misinformed hero kidnaps her at the very altar, leading to a hip hurrah motorcycle chase for the finish.

Picture is a neat blending of romantic story and vigorous comedy. For the most part the comedy is intelligent and free of the ordinary grade of film gagging, but at the finish it goes a little Sennett. To tell the truth, this finish gives a peppy period to an otherwise quiet picture and makes it something of a rowdy, but effective entertainment.

Production is in the best manner of Director Brown. Foreign atmosphere is capitally built up in the settings and the characters. This scenic element gives the picture a good deal of engaging beauty in its backgrounds. One love scene between hero and village girl is a charming episode, particularly in pictorial surroundings.

Acting is remarkably uniform in its excellence. Zasu Pitts once again steals a good deal more of interest than she was entitled to in the script. This actress has a veritable genius for doing the impossible with drab roles. Gribbon is a low comedy treat and MacGregor makes an engaging young leading man. The role of the Dutch heroine is out of Lya de Putti's line. Character bits are made to stand out. Nothing more realistically military has been seen than the captain of the company, and men villagers such as the barber who plants the shearing idea. Title writing is crisp and bright, as when the hard boiled sergeant says on his way to his own wedding, "I feel as nervous as a pullet about to lay her first egg."

Good, honest comedy with qualities that will appeal to the best grade of fans, and enough robust fun to please the flaps' saps. *Rush.*

THE HAUNTED SHIP

Tiffany production and release. Directed by Forrest Shelton. Adapted from Jack London's "White and Yellow." In cast: Dorothy Sebastian, Montague Love, Tom Santchi, Ray Hallory and Alice Lake. At Keith's-Hippodrome, New York, week Jan. 23. Running time, 48 mins.

One of those rough and ready yarns calling heavily on the imagination to make it credible. As a picture it appears capable of holding up on single day stands. Strictly a meller and making up in a mutiny for the absence of a storm at sea.

Montague Love is the heavy-fisted master of the schooner who fifteen days before has cast his wife and young son adrift on a raft, believing the boy isn't his and that his first mate (Santchi) is responsible.

For that, fifteen years the first mate has been shackled in the ship's hold where Gant (Montague Love) administers floggings to make his victim confess. A switch to South Sea locale shows the boy, full grown, (Ray Hallor) as a nondescript beach comber who is shanghaied aboard Gant's craft along with "Queenie" (Dorothy Sebastian), shipwrecked member of a theatrical troupe.

Gant is after the girl and the boy seeks his unknown father for vengeance. The relationship crops out and aided by the crew the boy overthrows Gant, releases the first mate and everybody deserts the ship Gant has fired.

All but Gant and the first mate who are trapped in the hold as the ship sinks. The boy and girl cling to a crate and are washed ashore on some undetermined coast where the picture ends.

Miss Sebastian gets a certain s. a. into her characterization while Love plays his usual burly brute effectively. Santchi never comes out from behind his beard and only goes into fistic action during the memory cutback. Hallor is neither good nor bad as the boy.

It's elemental love and hate drawn in broad strokes and should appease the cheaper admission clientele. Footage in a low dive will interest from the flesh angle. Story's pace is carried along at a fair clip and photography okay. *Sid.*

THE THRILL SEEKERS

Superlative Pictures production. Cast includes Lee Moran, Jimmy Fulton, Ruth Clifford and Robert McKim. Distributed by Hi-Mark Productions. At Stanley, New York, on double feature program Jan. 29. Running time, 57 mins.

Too much phoney melodrama knocks this one cuckoo. Old type of deep-dyed villainy starts early and wallows in such a quagmire of palpable dramatic impossibilities that it was too much of an overdose even on double feature day. The story is the kind that has been cameraed to a whisper, but may survive the double feature demand and bring back the original investment to its independent makers.

Hero and his side kick butler take a lot of punishment physically, yet they come right back for more, and the principals pummel each other all over the screen.

Picture smears itself with a deluge of heroics that became such mockery as to make the audience giggle.

Story never has a chance, but cast does its best. Some consolation. *Mark.*

A RACE FOR LIFE

Warner Bros. production and release, starring Rin-Tin-Tin. From a story by Charles R. Condon, directed by Ross Lederman. Cameraman, Edward Du Par. In projection room Jan. 27. Running time, 48 mins.

Virginia Calhoun...Virginia Browne Faire
Robert Hammond.................Carroll Nye
Danny O'Shea...................Bobby Gordon
Bruce Morgan.....................James Mason
Tramp..............................Pat Hartigan

Bearing in mind there is a definite following for these canine dramas, "A Race for Life" may be
(Continued on page 26)

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MARKELL
and
GAY
FAUN
Repeating their former success on the Publix Southern Circuit with Jack Partington Production
"Florida,"
Feb. 4-10, Palace, Dallas, Tex.
LAFFS---LAFFS---LAFFS!
Direction MAX TURNER
WM. MORRIS Office
Regards to ABE LASTFOGEL

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Indiana Theatre, Indianapolis
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ROY SMOOT
Featured with
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WITH
John Murray Anderson's
"MILADY'S FANS"
AS THE
"SPANISH FANS"
AT THE
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BERNICE AND EMILY
Featured with JOHN MURRAY ANDERSON'S
"MILADY'S FAN"
IN
"ACROBATIC DANCING THAT IS DIFFERENT"
THIS WEEK
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ONE CONSECUTIVE YEAR WITH FANCHON & MARCO
ARMANDA
CHIROT AND
JOSE MERCADO
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is any man SAFE

Women, women, everywhere and not a place to slink. Women in the Shower Baths—Women in the Pool—Women in the Steam Room—What's a guy to do?

One of the most famous farces in Broadway history . . . Made into a film as funny as "McFadden's Flats" . . . With Mackaill and Mulhall at their corking best [remember "Subway Sadie"] . . . and situations and titles that defy the dumps!

on LADIES NIGHT IN A TURKISH BATH

Presented by ASHER, SMALL *and* ROGERS
with

Dorothy Mackaill *and* Jack Mulhall

by CHARLTON ANDREWS *and* AVERY HOPWOOD
Directed by... EDWARD CLINE
Produced by EDWARD SMALL

Booking Line forms on the Left

First National Pictures

SUREST thing you know!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Clinched!

YEAR'S MELODRAMATIC HONORS NAILED BY F B O

All the stinging drama of Chicago's gat-ruled underworld poured into the MIGHTIEST OF FBO'S JUBILEE SPECIALS!

When it Comes to Melodrama . . .
15,000 showmen ASSUREDLY can't be wrong!

Joseph P. Kennedy presents

CHICAGO AFTER MIDNIGHT

with

RALPH INCE

A Ralph Ince Production

Pulsating Pageant of a Great City's Biggest Underworld Thrills!

FBO PICTURES

FOX GETS 145 F. & R. HOUSES

(Continued from page 5)

lin, president of West Coast and who immediately absorbed the North American Circuit on the Pacific Slope when going into W. C. At that time as reported the Franklin plan was to go take over the F. & R. and Saxe circuits, the latter in Wisconsin, giving West Coast a perfect line eastward from its own W. C. terminal in Montana.

Fox's Coast to Coast

This line of procedure appears to have been followed by Fox, with whom Franklin is now associated through the Fox West Coast purchase. It also gives Fox a direct line to the Atlantic seaboard through his own eastern circuit encompassing the larger key cities of the east, and make the Fox chain coast to coast.

It is expected that Fox will announce the F. & R. buy within 10 days. The report is that it is virtually completed closed, except for minor matters.

Finklestein & Ruben main stands are Minneapolis and St. Paul. In a couple of F. & R. de luxe houses of those cities, Publix is interested.

At various periods it has been reported Publix would make a general deal with F. & R., as it had been also rumored that Publix at one time had the Saxe circuit in purchase view.

P. L. vs. Fox-W. C.

A chain battle is confidently claimed by the trade to follow the capture of the West Coast Theatre circuit by William Fox, as reported in Variety last week.

It was probably the fastest theatre transfer deal of any size on record. The deal actually did not take over 48 hours. It was closed before those interested on the coast were aware of it.

By the terms of the purchased control, Fox allowed $55 a share for West Coast (Wesco also) stock in case or an exchange into two-thirds of one share of Fox common for one share of W. C. Fox has been quoted of late around 86-88. Neither Fox Film (production) nor Fox Theatres A was affected by the W. C. coast deal on the stock market, Fox slipping a point or so following, while Fox theatres held steady at around 20.

It is said a new financial interest came into the West Coast-Fox deal in the Am. Telephone and Telegraph Co., behind Fox. Total amount involved in the W. C. buy is placed at from $15,000,000 to $17,000,000.

An erroneous impression prevailed that the recent rise in Fox (film) stock was through the discounting of the West Coast absorption. Neither Fox nor Harold B. Franklin, nor the bankers, Hayden, Stone & Co., knew of the deal that happened so swiftly until the Stanley Company-West Coast proposal seemed impossible about the middle of the week before last. At that time, Franklin with Fox and John Dillon (for Hayden, Stone) got together, rushing their deal through.

Option on 20,000 Shares

Franklin realized $500,000 in cash for himself from the transaction. When accepting the presidency of West Coast Theatres circuit, Franklin's contract called for a yearly salary of $65,000, 10 per cent. of the net profit by W. C., and an option on 20,000 shares of West Coast common at $30. Selling his 20,000 shares to Fox, through Hayden, Stone & Co., which financed the transaction, gave Franklin a profit of $25 per share.

Abe and Mike Gore, founders of W. C., and holding 70,000 shares, received nearly $4,000,000 at the same share price, $55.

Up until now from accounts Franklin has had no definite understanding with William Fox. Franklin's contract with West Coast remains in effect. The points undecided from the stories are whether Franklin will remove to the general headquarters Fox intends establishing in its New York offices, and if Franklin will continue to operate only the West Coast circuits (including North American), or add also the present, building and proposed Fox deluxe picture theatres.

Fox has, or has started or will start theatres of the deluxe type, none seating less than 4,000, and mostly of 5,000 capacity, at New York (Roxy), Washington, Brooklyn, Detroit, Philadelphia, Newark, Detroit, Chicago, Milwaukee, St. Louis, Los Angeles and San Francisco. These are in addition to the present Fox vaudeville (vaudfilm) theatres. In Philadelphia Fox contemplates a 5,000-seater on top of the two present Fox picture theatres there at present.

Fox, by taking the F & R chain, has taken care of the northwestern end, provided Publix and Loew do not withdraw their houses on the slope, including Portland and Seattle.

Need Operator

It is said that the Stanley group was most anxious to secure the West Coast affiliation in order to have Franklin as its theatre operator. A similar thought is reported held by the Keith-Albee people, who recently added the Orpheum Circuit. Both chains are virtually without a picture house operator, K-A is said to have offered to buy in on West Coast, but couldn't get Franklin down to cases.

The control-purchase by Fox that stopped all Stanley negotiations with West Coast was a bombshell in the ranks of the First National's New York executives. They had confidently anticipated the Stanley-W. C. affiliation, through Stanley and West Coast jointly holding First National control. By his purchase, Fox, with Stanley, if remaining together on the First National proposition, will have a say in the business and producing direction of a competiting producer. It is perhaps the first time, outwardly, that has occurred in the film trade.

If Publix and Loew's withdraw their coast deluxe houses from the West Coast operation and association, along possibly with them leaving West Coast, will be United Artists theatres, likewise now West-Coast operated.

While in the battle of the chains expected to follow if this occurs, it is also said that a fight for supremacy in First National may again come up, under the proposition that Fox and Stanley will not be in unison on First National. Fox and Stanley have been battlers ever since Fox boldly walked into Philadelphia with a lone house, to fight Stanley in its home camp, at the cost of all the Stanley product buying patronage.

The Inside

To the observant bunch in Times Square the inside on the Fox-West Coast deal appears to be that Franklin got the impression Nick Schenck and Sam Katz wanted to lock him up in California. That thought must have hit Franklin when he found the W. C. proposed deal with Stanley was not too cordially received by his New York theatre-operating associates, and that he was asked by either Katz or Schenck why he had encroached upon their territory by taking over the Saxe houses in Wisconsin. If the reports on this phrase are accurate, the Wisconsin comment must have convinced Franklin his former Publix associate and Mr. Schenck thought the Pacific Slope plenty big enough for him. It evidently did not coincide with Franklin's views.

It was at this juncture, the account says, that Franklin convinced Richard Hoyt and John Dillon of Hayden Stone, that the Fox deal would be preferable to the Stanley proposition. Some antagonism had also developed on the Stanley end when Jacob Fabian of Newark demanded that he go to the head of the Stanley company or withdraw his Newark string from that connection. If withdrawing, Fabian offered to pay the Stanley company a profit reported at around $1,500,000.

With the flop of the Stanley-West Coast negotiations happening, the changes in executive direction of the Stanley Company came, as reported elsewhere in this issue. John McGuirk retired from his $65,000 annual salary as Stanley's president, to become chairman of the Stanley's board and probably hanging onto his salary agreement.

Previously to assuming command of West Coast, Franklin had been in charge of Publix, in which post he was succeeded by Katz.

As also recounted elsewhere, the withdrawal of the Publix-Loew big first runs in L. A. and San Francisco would leave West Coast without a de luxe in the downtown district of either city, with that condition prevalent until either Fox builds out there, or Fox via West Coast make other connections.

One of those connections could be Keith-Albee walking into the Fox-Franklin deal, thereby giving K-A the theatre operator it so sorely needs in Franklin, and giving West Coast the big Orpheum theatres on the coast, which could be converted overnight from vaud-film into presentation houses. This is considered very unlikely by the observers.

Film Service

In film service, the situation is even more complex upon the coast. Though Paramount and Metro-Goldwyn-Mayer remained with their chains and held their services to the Publix and Loew's first runs, neither of the big film producers would have sufficient coast outlet to reckon against their present gross circulation in the 250 theatres of West Coast in the slope territory.

With Fox's present list of 475 theatres, the entire possibility of a competitive complexion may change. The Fox-string is claimed to now be too big for any producer to ignore.

Fox's Sure Benefit

On service Fox will greatly benefit in any event. Should Par and M-G-M be held out of the W. C. theatres, the indie producers would have an in to no limited extent, another situation Par and M-G-M might prefer to avoid. In figuring film service for the Coast First National ranks with Par and M-G-M and possibly going their way, unless Fox can use influence.

Fox at present has a film service agreement with Pantages that takes in the coast. For what time or to what extent under that contract is not known. Also up to now Fox has had but one theatre in California playing his Movietone, the Tower, an independent, in Los Angeles, a small house but well located downtown.

Neither Messrs. Fox or Franklin has been seen within the week by a Variety reporter. It is thought the film trade would prefer the reports, fairly reliable, to a stereotyped statement. At a convened meeting in the Fox offices last Wednesday night, William Fox made a verbal announcement of his purchases. Mr. Dillon was present and offered whispered suggestions to Fox but said nothing himself to the newspaper men. The latter were invited to ask any questions, but few took advantage. Franklin, who was present at the start of the announcement gathering, left before it had fairly gotten underway.

A Season in Time

In referring to the West Coast circuits and without mentioning Franklin by name, Fox called their present administration of West Coast "the perfect management."

The picture business appeared to well regard the Fox movements. It also seemed the impression that the deal operated mostly in Fox's favor for prestige and influence. Fox's playing time, east and west, cannot yet be computed for stage shows. It is easily a season just now for the average picture house stage turn.

In service the W. C. acquisition gives Fox Arizona as a practical closed state for the Fox products. With other closed sections, Fox is estimated to have 17½ per cent. in all of this most desirable territory.

An immediate eastern reaction to the Fox consolidation is foreseen in the predicted first step along that will be undertaken by the Stanley company, if not by others which may be affected much or little.

Milwaukee, Jan. 31.

Acquisition of the Midwesco, formerly Saxe, chain of Milwaukee and Wisconsin houses by Fox has set this old burg on its ear.

The 43 houses are the key to the movie situation in Wisconsin.

The former Saxe houses are stocked to the hilt with First National, Metro-Goldwyn and Paramount bookings. Fox has not had an inroad here with his films at the downtown theatres with the exception of a few specials, and most of regular releases went into the combo houses.

SLEIFER, U. A.'S DIV. MGR.

L. J. Sleifer has been appointed by Al Lichtman, of United Artists sales division manager of district No. 1, including New York, Philadelphia, Boston, Buffalo and New Haven.

Sleifer's last connection was with Universal as manager of its theatres in the west.

THE PARAMOUNT COMEDIAN

EARL FABER

with MARGIE McINTYRE

This Week (Jan. 30)
Loew's, Montreal
AND HOW!
Mount Royal
SEA-GOING HACKS,
ETC., ETC., ETC., ETC.

A CONSTANT HIT

Feature Attraction—Loew Circuit
Dir. MYER NORTH, JOE PLAUM

London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

WHAT JACK LAIT OF VARIETY SAID ABOUT...

WALT ROESNER

Is Worth Repeating:

"The boy does everything, and whatever he does is original, or looks that way in this neck of the arts."

Master of Ceremonies
CAPITOL, NEW YORK
INDEFINITELY

ENOCH LIGHT
AND
HIS ORCHESTRA
NOW AT LOEW-METRO-GOLDWYN'S
GAUMONT PALACE
The Largest Theatre in the World PARIS

Packing Them In!
AND HOW!!

NO THEATRE TOO BIG!
NO PALACE TOO FINE!!

—NOTE—

ENOCH LIGHT and his orchestra will have the honor of playing at the ELYSEE PALACE for the President of France
This is the first time a jazz band has ever played in the President's Palace

A RACE FOR LIFE

(Continued from page 22)

recommended for the very apparent skill it demonstrates in the art of constructing a theatrical scaffolding around a quadruped leading man.

As Rin-Tin-Tin is the professional father of all the cinema pups and has been a star and a money-maker for a longer time than any other woof-woof hero, it is not surprising that there is a certain factory-like efficiency in the turning out of these pictures. There is certainly nothing in this one that could be called even a new variation of old stuff. Yet it possesses a confident manner, as if director, scenarist and dog trainer were sure of their goal and driving straight for it.

Enjoyment of a picture such as this requires a naive and sentimental disposition plus a regard for dogs. Where and when dog-pictures are exhibited in big cities it is invariably as one-half of a double-feature bill.

In the smaller communities, however, the dog opera can and does stand alone, unaided and unapologetic. For these stands "A Race for Life will probably be okay. There is enough heart tug of a sort to have the kids whistling at Saturday matinees.

Bobby Gordon plays Rin-Tin-Tin's boy friend and is the only player with much to do. Gordon may be the lad he is represented to be, but the many-sided versatility of his boyishness suggests advanced years and considerable trouping.

WEB OF FATE

Dallas M. Fitzgerald production released by Peerless. Story and direction by Fitzgerald. Lillian Rich featured. Cast includes Eugene Strong, Henry Sedley, Edward Coxen, Frances Raymond. At Loew's, New York, on double bill, Jan. 27. Running time, 49 mins.

A fair state righter, without much support from "names" of any sort. Lillian Rich, featured, is the only one with any probable box office registry.

It is a drama of high jinks amongst the swells and depends upon the w.k. device of two gals who look alike, the innocent one being blamed for the murders and one thing or another of the loose bimbo. The usual misunderstandings are okayed in the end, when newspapermen discover the hard-boiled jane, thereby saving our Nell from the hoosegow.

Lillian Rich, turned blonde, uses a sweet to identify the n.g. gal. When playing the heroine she seems very sweet. It isn't a bad pical detail are above "quickie" job of duo-characterization.

Production, continuity and tech-standards.

INDES AND SAPIRO

(Continued from page 9)

they are now unable to buy film at any price. Sapiro believes that while it might affect the chain theatres unfavorably it would help the distributors gauge the exact amount of product needed to fill the wants of a combination and know the price they could get, and it will be a higher price than they are now getting from their own theatres.

Some of the exhibitors leading the movement for the combination find themselves in the position where they cannot buy pictures at any price on account of producer-owned theatres in their neighborhoods. An independent chain consisting of 10 houses cannot get a picture in Brooklyn if a 500-seat chain house in that territory wants it. The loss in revenue affects the producer as well as the independent theatre operator.

Stopping "Trustification"

The combination of indies would be in a position to deprive any producing organization of from $2,000,000 to $3,000,000 in revenue and no single producing company can stand the loss of that amount of business.

This combination could also curb the construction of theatres by producers; not by law, but by discontinue buying its films.

A buying combination of this kind, under capable leadership, is probably the most practical solution of independent exhibitor troubles. If the deal is consummated it may end what the Independents have been calling, "The trustification of the motion picture industry."

5-Year Contract

Sapiro's attitude on the proposed combination, and the viewpoint of the independents joining, is that they are not going to war. The latter believe the producers should welcome the combination since it will give them, for the first time, a central, responsible figure, representing exhibitors, to deal with.

According to the terms of the contract drawn up and expected to be signed within 10 days, Sapiro's power with the exhibitors will exceed that of Hays with producers and distributors. Sapiro is to be given 100 per cent. power of attorney over about the theatres now in the deal, for five years. The exhibitors asked Sapiro to assume that jurisdiction.

The exhibitors were also responsible for a proposed clause in the contract to the effect that the association may take an injunction to stop any member who wishes to resign.

One of the most far-reaching results of this combination will be the elimination of the speculative builder. The association's rules may provide against accepting for membership any operator putting up a theatre in an over-theatred area. Circuits controlled by producers will be requested to stop building in sections where they threaten independent members of the association, or where there are already enough seats. Circuits suffering from over-building should profit through this arrangement.

Small houses owned by independent circuits and operating at a loss will be closed. These would have been closed long ago but for the probability that some other operator would rush in. The association rules will provide that no member shall operate or assume for operation any house closed by a member of the organization, unless purchasing the privilege or with consent of the former operator.

LITERATI

Arthur L. Clarke Dead

Arthur L. Clarke, 58, managing editor of the San Jose "Mercury-Herald," died at San Jose, Calif., Jan. 24, following an apoplectic stroke.

Mr. Clarke secured his early training on the Omaha "Bee." He was associated with Hearst newspapers for about 18 years and served as executive on publications operated in Boston, New York, Chicago, San Francisco and Los Angeles.

During the Boer War he was correspondent for the Chicago "Tribune" in South Africa and also represented it in London and Paris.

The deceased was known as the "father of the tabloid," having established the New York "Illustrated (Daily) News", the first daily tabloid in the east.

He is survived by his widow and two sons, Richard W., art editor of the New York "World" and Rodger L., country editor of the "Mercury-Herald."

Kidding

In a recent issue of "Life," the humorous weekly, is a piece by one W. J. P., Jr., entitled "Variety's Critic Reviews 'Elmer Gantry'." This bit attracted much attention among the 37½ per cent. intellectuals. It goes:

"This ought to be a panic. Name not too hot, but it's a sexy with a new twist, and Lewis' rep's a cinch to click with the brows. The plot is about a big prayer-and-sermon man who starts out playing the sticks till his act brodys. Then he picks up with a round-heeled gal who has a big time preaching road show.

"This doll has plenty of s. a. and they lay 'em out in the aisle 'til her church burns up and the dame gets bumped off. Gantry takes it on the lam in the fire and then shows up as a hero.

"This kibitzer's ace-deuce line hooks him up with another big-time outfit. He always milked the audience with an act full of larceny, but it held up the exists. Gantry two-timed his ball and chain and gave the others plenty of fast counts, but they never squawked. He was a heel, but the Bible-boosting game was a pushover, so he gave the peasants the works and ended up on the main stem with his own show. This book started like a smash and looks set for a run."

Stage Fan on Side

Thomas C. Stowell, well known amateur actor and playwright, has been elected president of the Legislative Correspondents' Association of the State of New York, and as such will have charge of the annual dinner and show at the Ten Eyck, Albany, March 8. Stowell, who has been a political writer on various papers for many years, is now with the New York "Herald Tribune." With his wife, Faye Smiley, and Jacob Golden, manager of Proctor's vaude house in Troy, Stowell organized the Albany Players, who have made professional appearances in the Capitol district. The annual show is attended by officials and politicians as well as some of the Broadway gang.

Another Critic Let Out

Bob Swayze, dramatic editor of the Portland, Ore., "Journal" for eight years, was let out recently on a moment's notice. Swayze was considered one of the ace critics in the Pacific northwest.

Reason for Swayze's departure is not known. Grant Showerman, reporter on the same paper, is at Swayze's desk. Firing of Swayze is the second for local critics, the previous one being handed Don Skene, formerly drama editor of the "Morning Oregonian," now a member of the sports department on the New York "Herald Tribune."

O'Neill and the Mob

The stiff rapping Eugene O'Neill has gotten for his "Marco Millions" from the Algonquin set of writers is figured along Broadway as being due to two things—one being O'Neills refusal to sign up as a member when he's in town and the other Alex Woollcott's lack of friendship for George Jean Nathan, who called Alex the Seidlitz powder of Times Square.

Nathan was the O'Neill champion long before the famous dramatist became famous, while O'Neill is the sort of fellow, famous or not, who'd not give a rap whether he ate in the Algonquin at a round table or at the Astor or in a cafeteria.

Another Woollcott peeve is said to be his irritation at one of the roles in O'Neill's "Strange Interlude," which the Guild opened this week. The role is that of Marsden, one of the three men who go after the woman of the play. Marsden is the one who outwaits the others.

Meanwhile O'Neill's "Marco Millions," which some of the boys have been rapping plenty, sticks an extra matinee in weekly from now on to take care of the trade, which so far has been standee.

Winchell as an Actor

"Graphic" is syndicating Walter Winchell's "Diary of Joe Zilch" weekly. The feature deals with a small-time vaudevillian and his wife and partner, Zilch and Zilch. It is mostly based on Walter's own experiences as an actor when playing on the Pantages vaude circuit. Walter in some ways is still an actor.

Getting "Rejections" Across

A method successfully used by some of the now standard periodical contributors is that of sending their rejected stuff to the outstanding columns like F. P. A.'s, Hi Phillips in the "Sun," Russell Crouse in the New York "Evening Post," et al., for gratis publication. The effect of landing it in type and making the publication thus recall it has had a psychological effect.

In many cases the skits and short stuff are more impressively set up and printed than when coming through the mails along with a raft of manuscript to the editors. The latter are known to read the humorous columns and it was in this wise that at least one author commanded such attention that the editor of a national comic weekly sent for him for a little chat. The writer told the editor that everything he had seen in the daily columns were rejections.

Jim Europe's Memoirs

Noble Sissle, colored composer and singer, now in London, is writing "The Memoirs of Jim Europe," which will be published by Sears & Co., It will be off the press in February.

Sissle was a partner of the famous colored bandmaster and served overseas with Colonel Hayward's celebrated fighters from Hell's Kitchen.

Bradford Merrill's Illness

Bradford Merrill, long a leading executive with the Hearst newspapers, who was taken ill some months ago, remains in serious condition. Although under treatment

(Continued on page 47)

PAUL ASH

CREATOR OF STAGE-BAND ENTERAINMENT
Known as the
"PAUL ASH POLICY"
BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!
"EXCLUSIVELY COLUMBIA RECORDING ARTIST"
Paul Ash Presentation Staged by
LOUIS McDERMOTT
There Is No Substitute for Paul Ash Entertainment

JAY BROWER

SENATOR
Theatre, Sacramento, Cal.
Direction FANCHON and MARCO

The Talk of Chicago
ED MEIKEL'S
ORGAN CLUB
HARDING THEATRE
90th Week and Still Growing

BENNY MEROFF
and ORCHESTRA
THE MOST VERSATILE OF LEADERS

OKEH RECORDS
WURLITZER INSTRUMENTS
NOW
MARKS BROS.
$3,000,000
MARBRO and GRANADA
THEATRES
CHICAGO

A DANCING DEPARTURE
JUST COMPLETED A PUBLIX TOUR
RE-ENGAGED FOR PAUL OSCARD'S "DANCING FEET" PRESENTATION
RICHARD (Limberlegs) EDWARDS
PRESENTING HIS OWN DANCING CONCEPTION OF THE "SEAL ROCK"
NOW (JAN. 28) AT THE METROPOLITAN, BOSTON
with Entire Publix Circuit to Follow
Direction WM. MORRIS

$33,406.00

That's the Week's Gross at SKOURAS' AMBASSADOR, St. Louis, For

The COHENS AND KELLYS IN PARIS

And that isn't all! It hit the high spots at the GRANADA, SAN FRANCISCO, with $24,008.00 for the week; nearly $10,000.00 at the CAPITOL, ATLANTA; it's a million-dollar picture, with YOU EXHIBITORS getting the millions. Get it for your house and celebrate! And while the line is forming to BOOK "THE COHENS AND KELLYS IN PARIS" slap your play dates down NOW for "THE CAT AND THE CANARY," "LES MISERABLES," "WE AMERICANS," "LOVE ME AND THE WORLD IS MINE" and LAURA LA PLANTE'S latest and greatest, "FINDERS KEEPERS," made from the Mary Roberts Rinehart story; then you CAN celebrate!

Starring **GEORGE SIDNEY** and **J. FARREL MACDONALD,** with **Vera Gordon,** Gertrude Astor, Kate Price. Adaptation and continuity by Al. Cohn. Screen supervision by Joseph Poland. A WILLIAM BEAUDINE PRODUCTION.

The World's Largest Theatre

ROXY books UNIVERSAL'S

Here's proof positive that Universal has the box-office winners.

"13 WASHINGTON SQUARE"

From Leroy Scott's famous novel and big N. Y. stage success. With this great cast: JEAN HERSHOLT, ALICE JOYCE, ZAZU PITTS, GEORGE LEWIS, HELEN JEROME EDDY. A MEL BROWN PRODUCTION.

REGINALD DENNY in "THAT'S MY DADDY"

Directed by Fred Newmeyer. With BARBARA KENT, LILLIAN RICH, Lee Moran, Tom O'Brien, Lucille LaVerne (child actress).

"LOVE ME AND THE WORLD IS MINE"

Starring MARY PHILBIN. With the famous **"Merry-Go-Round"** cast, including NORMAN KERRY, BETTY COMPSON, GEORGE SIEGMANN, H. B. WALTHALL, MARTHA MATTOX and others. Directed by A. E. DUPONT, who made "Variety."

'DUMB' ACTS OF NOVELTY TYPE ORGANIZE—WHITE, COLORED

Federated Novelty Acts, New Society, With 125 Represented at Start—Several Objectives—Jack Wilbur Credited as Organizer

With the Federated Novelty Acts now a reality, it is an organization in which only novelty acts can affiliate.

The Federated held an open meeting in International hall, 424 West 49th street, New York, Jan. 26. Billy Cross (Six Abdallahs) presided and outlined the purpose of the meeting. Among other speakers were Ben Bellclair (Bellclair Bros.), Alex and Felix Patty (Patty Bros.) and Jack Wilbur.

Jack Wilbur, who was top mounter with Joe Rexford in the Rexford Troupe and later with the Spencer Sisters and Wilbur in vaudeville, is the organizer primarily of the F. N. A. He told what the organization stood for.

The F. N. A. proposes to combine all merited novelty acts into one association; to create ways and means of marketing their product with the public; to encourage originality in novelty acts in order that they may regain the interest in which they were held when vaudeville was in its infancy; to protect the originators of new novelty material against infringement by imitators; to discourage the booking of forcign novelty acts without at least 20 consecutive weeks prior to their departure for this side; to establish a minimum wage scale for all worthy novelty acts; to creat a fund for members in distress; to establish a permanent summer and winter quarters for members close to New York, and their animals, with training facilities suitable for every kind of a novelty act; to supply a complete list of novelty acts available for circuits and circuses without charge; not to create or allow to be created any individual or body of individuals with authority or power equal to the will of the majority of the rank and file, and that the will of the majority shall rule; and all matters of importance to the association's welfare must be decided by a referendum vote.

Coming Over on Spec

It is declared by members that in many other seasons acts have come from Europe on speculation; that some have been booked for one or two weeks pending prospective continuous dates, only to be left high and dry and no opportunity to play at all where the time is filled.

The F. N. A. says it has nothing to sell other than the membership right to voice its feelings at the regular meetings, which are to be held once a week, with the referendum vote the deciding factor. A suggestion box is now at 226 West 47th street, used as the temporary headquarters of the association. Members are invited to drop in any and all suggestions that might improve the organization.

The next closed meeting will be held in about two weeks, when an election of officers will be held.

The F. N. A. has no restrictions on its membership, except it must be of "novelty act" classification. Colored turns will be admitted as well as white.

Novelty acts include circus acts, illusion turns, etc.; all dumb turns that depend on novelty to put them over in theatres and under canvas.

125 Respond

There were about 125 at the meeting last week, accepted as an indication that the F. N. A. is attracting attention.

In recent seasons dumb acts have found time hard to get, especially consecutively. Where many acts claim novelty, the result has been retroactive in the sense that it has given the wrong impression to the outside world.

The F. N. A. claims that of its present personnel they are all working, and that is one reason why meetings have been called for 11 p. m. instead of earlier; so that acts can report following their usual night's performance.

Madison Alone in B'klyn

With Fox's Ridgewood, Brooklyn, N. Y., going pictures, the vaude opposish between the Fox house and the new Madison, K-A has ceased.

Albee Talks to His Managers, Then Blows

E. F. Albee spoke before a meeting of the Keith-Albee house managers last Wednesday, bewailing present business conditions on the K-A circuit, and besecching the managers to get a hustle on.

Saturday Albee left for Palm Beach and his house managers to their houses.

Gloria Foy Gets $200 Plus Retraction

Gloria Foy, readying for rehearsals in the new Shubert operetta, "Under the Red Robe," with Walter Woolf and Harry K. Morton, settled a $100,000 libel claim for $200 and a retraction by the New York "Graphic."

It started with a squib that Gloria Fay, an actress, was suing Charles Schwartz for a separation and Schwartz' parents for alienation of affections, because of a difference in creed. With the yarn was Miss Foy's photograph.

The Fay and Foy name similarities confused the "Graphic."

The tabloid settled for $200 which it offered Miss Foy, in addition to a published correction. J. Lewis Lindner acted for the actress.

Janette Gilmore as "Rio"

Immediately on her return from London, Janette Gilmore was signed for the Ada May role in the Australian company of "Rio Rita." The American danseuse opens in Australia about April 15. The company is rehearsing in America.

Miss Gilmore was abroad for several months in Laddie Cliff's review and at the Embassy club.

FRANKIE HEATH'S 60 WEEKS

Frankie Heath is about four weeks into a 60-week route laid out by the Keith-Albee and Orpheum circuits. She is currently playing Chicago.

Danny Collins arranged the booking.

Mayer-Evans in Unit

Los Angeles, Jan. 31.

Ray Mayer and Edith Evans, former vaude and picture house singles, now teamed, open with a Publix unit in Chicago, Feb. 19.

FILM NAMES STAMPEDE TOWARD VAUDEVILLE

George Walsh opens tomorrow (Thursday) in "K. O.," a new sketch, at the Tilyou theatre, Coney Island.

Ben Turpin is scheduled for a vaude fling in two weeks in a comedy idea.

Ian Keith and Ethel Clayton are scheduled for the Riverside, New York, in two weeks.

Just as soon as suitable sketches can be found for both Renee Adoree and Irene Rich they will be given vaude dates.

Agent Asks Commish from Dorothy Mackaye, in Jail

Dorothy Mackaye, widow of Ray Raymond, for whose death Paul Kelly is serving a prison term at San Quentin, Calif., will have to defend Jenie Jacobs' commission suit for $1,200 by deposition. The case is up for trial shortly. J. Lewis Lindner, representing Miss Mackaye in New York, has given notice he is ready.

Miss Mackaye is also serving a limited prison term of one year for concealment of facts in connection with the death of her husband and for which Kelly was convicted. She is a prisoner of the State of California and could not be extradited in legal custody as was the case recently when she was temporarily released in a California civil action.

JAKE LUBIN'S VACATION

Loew's Booking Head Finally Takes Rest—Away from New York

No one is taking the credit but someone must have chloroformed Jake Lubin and put him aboard a boat for Havana.

Anyway the head of the Loew booking office is down in the Southland for five weeks, with Marvin Schenck in charge of the Loew books during Jake's absence.

Allen McQuade, Possible

Allen McQuade, Irish tenor, of the Atwater Kent Radio hour, is contemplating vaudeville in the early spring.

He will be under the management of Jack Lewis.

RUTH ELDER MISSES SHOW

Los Angeles, Jan. 31.

Ruth Elder missed her first show at the Pantages Monday, as the airplane in which she was flying here from San Francisco broke down at Bakersfield through engine trouble.

On account of this delay the trip over the downtown shopping district before landing had to be postponed, Miss Elder appearing at the theatre for the second show in street clothes and doing three instead of four shows the first day.

JULIAN ELTINGE

who came East to play four weeks for Keith-Albee and is now in his fourteenth of capacity business.

The new act is a gem, and every woman in America will want to see the greatest artist in his line strut his stuff.

Playing Proctor's, Albany, this week (Feb. 2-6).

FLOP INSTALLMENT PLAN FOR ADS BY K-A IN N. V. A. PROGRAM

Slips Enclosed With Contracts to Actors Generally Ignored—Outside Houses K-A Booked Also Ignored Requests—Money Scheme Goes Wrong

A Little Rough, But—

In front of the Palace Monday afternoon: "This new Keith-Albee-Orpheum combine is hooked up with Pathe pictures exclusively, isn't it?"

"Yeah, over de Mille to de poorhouse."

Marx Bros. for W. C. $10,000 Weekly and P.Ct.

Los Angeles, Jan. 31.

Four Marx Brothers in "Cocoanuts" (stage) in San Francisco will start a tour for West Coast circuit opening at the Metropolitan here, Feb. 9, with a guarantee of $10,000 a week against a percentage of the gross.

The contract provides that after one week here they will go to the Granada, San Francisco, and if business warrant West Coast will continue them for 14 subsequent weeks.

The deal calls for the Four Marx Brothers and about 20 of their people to appear in an act running 45 minutes. It will probably be similar to the one the boys staged when on the Orpheum Circuit about five years ago.

Pantages also had bid for the act.

Walking on "G. V. F."

Eddie Lambert walked out of the "Greenwich Village Follies" last week in Boston, dissatisfied with his opportunities. Rene Riano breezed for the same reason and Blossom Seeley and Bennie Fields among others are equally dissatisfied with J. C. Huffman and J. J. Shubert's direction.

Lambert resumed for Keith-Albee in Washington this week.

Pays Stray Wire Loss

Chicago, Jan. 31.

Jimmy Dunn, a performer working out of Mort Infield's office, has been advised by his attorney, Louis J. DuRocher, Chicago, that the Western Union Telegraph Company has reimbursed him in full for time lost by the actor due to a telegram which was forwarded to Springfield, Mass., instead of Springfield, Mo., as directed.

The amount involved was $235.

Rose Loses Ted Braun

Chicago, Jan. 31.

Rose Perfect of "Scandals" is single again. Her divorce plea on grounds of cruelty, non-support, etc., has been granted against Ted Braun, New York theatrical agent, associated with Max Hart.

YACHT CLUBBERS FILMHOUSE

The Yacht Club Boys, concluding their Orpheum tour, are in New York and will play picture houses.

T. D. Kemp, Jr., who handles the act, is tied up with London production, returning Feb. 11 to England, after a fortnight's stay over here, has placed the Yacht Clubbers' business management in the hands of Lou Irwin.

PRISCILLA DEAN'S START

Priscilla Dean opens for Loew tomorrow (Feb. 2) at the Hillside, Jamaica, L. I. She goes to Yonkers the first half of next week.

Subsequent bookings are contingent upon these dates.

Miss Dean is doing a sketch by Blanche Merrill.

Harrington and Maher Apart

Harrington and Maher have split as a vaude team. Miss Harrington will do an act with her sister, May Harrington.

Maher has formed a 2-act with Jack Mooney.

The installment plan idea on corraling advertising for the N. V. A. program has proven a flop, from accounts.

Despite a number of acts having been whipped into line to sign advertising pledges and remit weekly on account, few have been doing it. It looks as if another literary teaser may be issued any day.

With most of the former Keith-Albee standard acts on other circuits, the deduction scheme has gone awry since the pledges call for remittances on K-A dates.

Independently operated houses booking through K-A are also reported as having balked on the deduction idea, refusing to be a collection agency.

The pay weekly plan to insure forced advertising for the annual N. V. A. program was hit upon last summer. With issuance of K-A contracts, slips were enclosed and actors urged to sign the pledges. While not actually a part of the contract that inference was attempted, with the acts looking upon the frame as applesauce.

K-A and Orpheum circuits' contracts sent abroad also contained the slips, which received much the same reception.

Hayakawa's Substituted Support Without Notice

A sudden switch in casting of Sessue Hayakawa's act at the Palace, New York, this week has Lucille Lortel playing opposite the Japanese film star, instead of Gilda Kreegan, as announced. The shift was decided on Saturday, and is said to have been suggested by Max Gordon.

Miss Kreegan was at the theatre Monday afternoon ready to go on, and claimed she knew nothing of the change.

Joe Brown, Film Actor

Los Angeles, Jan. 31.

Joe Brown, who came to the coast as a star of the musical comedy, "Twinkle, Twinkle," is now a picture actor.

He has been placed under contract by Ralph Ince at F. B. O. through Jesse Wadsworth to do two pictures. The first is now in production and called "Crooks Can't Win." His second, entitled "Notices," is a story of the theatre which will also be directed by Ince.

Others in the cast of the first picture are Thelma Hill, Sam Nelson, Eugene Strong, James Eagle, Ralph Lewis and Charles Hall.

Importing Mex. Band

Harry Fitzgerald, the agent, has under contemplation importing a large sized native orchestra from Mexico City.

Fitzy claims the band will paralyze New York and other points, that only know chile con carne by smell.

ADELAIDE-HOLBROOK TURN

Adelaide (Adelaide and Hughes) has formed a dancing team with Willie Holbrook (former partner of Harriet Hoctor), and will open Feb. 20 at Fox's Audubon.

Cliff Hess wrote the act and Riley Bros. are handling it.

Miss Adelaide has not appeared since the death of her husband last July. Harriet Hoctor was signed individually by Ziegfeld.

IRENE FRANKLIN'S RETURN

Irene Franklin and her husband-pianist, Jerry Jarnigan, sail Feb. 10 on the "Berengaria" for London, to open at the Alhambra Feb. 20.

The booking is for 10 weeks, and a quick return engagement.

Act Burned Out

Benton Harbor, Mich., Jan. 31.

Stage property of Billy Purl and Co. was destroyed by fire in transit here from Saginaw.

The act is being rebuilt.

PUBLIX-LOEW UNITS WEST

TOSSING CHAIRS, HOCKING ICE AND SWATS IN DIVORCE CASES

Helen Henderson May Haul Down $100,000 Besides Her Decree—Real Estate Man's Rough Ideas Cost Him Wife—And There's Plenty Others

Chicago, Jan. 31.

Blanche Yurka, playing here in "The Squall," was granted a divorce from Ian Keith, now in pictures, on allegations that Keith tossed a chair at her two weeks after they were married in 1922.

Claiming her husband beat her when she tried to stop him from hocking the family jewels, Mrs. Valeria Bruchas, opera singer, was freed of matrimony by Judge Lynch in Superior court.

Helen Henderson, the former "Follies" girl who blew out on 60-year-old Aaron Benesch and all his millions last November, secured a divorce here Thursday on grounds of cruelty. Helen is going to get $100,000 in money besides, it is said, she charged Aaron took a couple of swats at her in the Blackstone hotel Oct. 16.

Alma Jane Wilday of "The Desert Song" rang the curtain down on Johann Berthelsen, artist, through Atty. Ben Ehrlich. Miss Wilday got her decree on desertion alleged to have occurred in 1925. They were married seven years before that.

Gentle Mate

Charlotte Kelber, who works at the Frolics cafe under the name of Ellickson, obtained a decree upon testifying that Arthur E. Kelber, real estate man, pushed her down a flight of stairs, broke her ankle, socked her in the jaw, and kicked her. Mr. Kelber, says Charlotte, is a jealous mate and got violently peeved when he futilely asked her to give up show business. The Kelbers were married the first night they met in a night club—July 29, 1925—at Crown Point, Ind., where such things happen. As replacement for husbandly love Charlotte gets $50 weekly for support of two children, and the former family home at Brookfield, Ill. Atty. Wm. F. Ader represented her.

Claiming Wm. F. Friedlander, actor, used to come home from prizefights and demonstrate the punches on her, Lillian Friedlander secured a decree through Attorney Phil R. Davis on cruelty grounds. They were married ten years.

Gene Lawrence, married to Francis Lawrence, father of Vincent Lawrence, the playwright, has filed suit for divorce on charges of desertion. Mrs. Lawrence last appeared in "Adrienne," and is also represented by Attorney Davis.

Voice Wrecked Marriage

Johnny Powell, of Moore and Powell (vaude), and actually named Horace Lee Davis, has started suit against Pearl Dorothy Headford Davis on allegations that Pearl took him to Europe where she could study opera and refused to come home. Powell says he went broke after a while. When the wife refused to come back to the States with him he had to return alone. As far as Powell knows she is still in Italy.

Earl Juul, bond man and one time pitcher for the Cubs, has obtained divorce from Gloria Davis Juul, now on the coast in pictures. Juul claimed Gloria used to go on wild parties and took punches at him.

Gave Barnum Air

Barney Barnum (Bailey and Barnum), David J. Hodges, off stage, was granted a divorce from Irene L. Hodges because he claimed she gave him the air while they were staying at the Sherman House and hasn't been near him since 1924. Mrs. Hodges had strenuous objections to show business. Wm. Ader the attorney.

George P. Downey, non-pro, through Benj. Ehrlich, got a decree against Gertrude Claridge Downey

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"A" as in "Ahnswer"

Chicago, Jan. 31.

Becoming impatient when he didn't receive immediate answer to a letter, an English actor wired to Attorney Ben Ehrlich:

"I wrote you in British—is there a difference?"

ALBEES IN PALM BEACH WITHOUT PAT CASEY

Customary Winter Trip Notwithstanding Recent Merger Deal and Other Business

Palm Beach, Jan. 31.

E. F. Albee and his party from New York are here for their annual visit, arriving yesterday.

Others are Mrs. Albee, Reed Albee, Mr. and Mrs. Ted Lauder and William Mitchell.

A noticeable absentee on this trip is Pat Casey.

The Albee party left for the southland Saturday.

It seemed to surprise the vaudeville section and others upon hearing that in the midst of the present show business excitement through deals, mergers, and so on, Messrs. Albee and Lauder would leave the center of the swirling at this time.

J. J. Murdock remains at his Keith Circuit headquarters.

It is said Pat Casey declined to make the journey at this time, in view of the conditions and a greatly deferred decision to look after himself first.

Ordered from City

New London, Conn., Jan. 31.

James O'Brien, 25, who went to New London with the alleged intention of producing a show in that city, has been ordered by the court to make himself scarce within the city limits.

O'Brien was arrested on a charge of intoxication and while awaiting trial, a second warrant, charging him with a violation of the Mann act, was served. In court, the Federal charge was dropped.

He was fined $10 and costs for intoxication and ordered to leave the city.

WARING'S NEXT WEEK

Waring's Pennsylvanians' Palace booking has been set back a week until next week. The band is current in Boston and last week broke a house rule by staying a full week at the Coliseum, New York, otherwise a K-A split weeker.

Waring comes in for three weeks with an option for a fourth and may repeat at the Albee, Brooklyn, right thereafter.

AL FRIEND REVIVAL

Al Friend, formerly of the vaude team of Friend and Downing will come out of retirement in alliance with Billy Watkins. They will revive "The Smugglers" former Friend and Downing act.

Unit Show's Break-In

A. B. Marcus and his tab show is breaking in for Loew, playing week Feb. 13 at Norfolk, Va. Featured principal is Elmer Coudy, comic. The Marcus Co. gives the entire show, 2½ hours.

COAST-TO-COAST BOOKED CIRCUIT

Another Indicator of Severance of Business Relations Between Publix and West Coast in California and Northwest—May Mean Fanchon and Marco Presentation Productions Coming East

FIVE COAST WEEKS

Chicago, Jan. 31.

A coast-to-coast booked Publix-Loew presentation circuit, for its stage shows, will have been established late in February, when the P-L unit headed by Mae Murray and opening at the Chicago theatre for a three-week tour of the local Balaban & Katz houses, will open in Seattle for Publix.

It will play in turn Portland, San Francisco, Oakland and Los Angeles. After the latter city the unit will leap to Denver for the remainder of its eastern trip.

Miss Murray will leave the unit upon completion of the Chicago time, replaced by Accent and Janesco, dancing team.

Los Angeles, Jan. 31.

A decision by Publix-Loew to launch their stage units for picture presentation all over the U. S. map, as reported, leaves its conclusion of another indicator that sooner or later, Publix and Loew's will withdraw the Pacific Slope de luxe theatres from their present opcration by West Coast Theatres circuit.

It is believed here that if the P-L road units play in this section, West Coast in reprisal will send its Fanchon and Marco "Idea" units east, for general picture house stage booking. This will offer the F. & M. units in opposition to Publix and Loew's theatres in eastern towns other than those which may have Fox de luxe theatres.

The Loew coast houses under operation by West Coast are the Warfield, San Francisco and Loew's State, Los Angeles. Publix first runs are the Mctropolitan here and Granada, San Francisco. Besides Publix has houses under construction in the northwest, due shortly to open, and other theatres toward Minneapolis way that will give it a complete route.

United Artists

West Coast is also operating for United Artists the new U. A. theatre here just opened, also a couple of U. A. houses in the northwest also.

While the position or attitude of United Artists is not made clear, it is generally thought if Publix and Loew's break away from the West Coast association in this section, Jos. M. Schenck will order the U. A. houses also U. A. operated, unless making a deal for their handling by P-L.

Fox is building in San Francisco and claims to have a Los Angeles site. It is also said he may go into the northwestern cities.

In and around Los Angeles, West Coast has 60 of its theatres, all playing pictures or a combination policy with pictures. None is in the downtown section nor is any a first run, though any number could be made first runs with the big de luxes off the West Coast chain.

It is claimed by the West Coast people that the Publix-Loew stage units coming into the coast Publix or Loew first run de luxes would create too large an overhead, and might become an example whereby the Fanchon-Marco stage shows would have to be produced at a larger cost than they have been. Marco and Fanchon have been organizing stage units traveling over the W. C. time for some time now. The F. & M. shows have never been

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MURDOCK MAY LINE UP K-A STAFF WHILE OTHER OFFICERS ARE AWAY

Major L. E. Thompson Made Gen. Mgr. K-A New York Theatres, Vice Maloney, Resigned—Lauder and Darling in Charge of All Bookings

It's expected that J. J. Murdock will line up the Keith-Albee headquarters staff for the merged K-A and Orpheum Circuits within the next month or so. During that time E. F. Albee and Ted Lauder will be spending their winter vacation in Florida.

Major L. E. Thompson, formerly chief assistant to Murdock, has been appointed general manager of the K-A New York theatres, with Arthur Cleary his assistant. Maloney is reported having made no other connection but is believed to have an understanding with B. S. Moss, another recently retired K-A executive.

An official announcement was issued last week of the Keith-Albee-Orpheum consolidation. It confirmed the report that the Orpheum had been a wholly absorbed by K-A The announcement was only noticeable for the sparse mention of any former Orpheum official. The only one mentioned was Marcus Heiman, late the Orpheum's president and now a vice-president of the merged chain. E. F. Albee is president, a post it is said he may vacate in the near future, to be succeeded in it by his son-in-law, Lauder. Lauder, meanwhile, with Eddie Darling, will be in general charge of all bookings on both circuits, a position they have been occupying for years.

Gordon's Contract.

Max Gordon, former general manager for the Orpheum, does not appear to have been provided for as an executive other than listed as the nominal head of a production department. Gordon holds a five-year contract with the Orpheum at $25,000 a year. He also was awarded by Heiman when falling into his soft agreement, a block of Orpheum stock to be paid for out of dividends declared upon it.

Among the board members of the capitalized K-A chain is Mrs. Caroline Kohl, of Chicago. It is believed that through Mrs. Kohl, an exceptionally large holder of Orpheum stock, and from the personal friendship with Albee, whom she always has looked to as an adviser, along with the coast cotorie of Orpheum stockholders the merger with K-A was forced through.

Up to date the merger has not visibly affected Orpheum stock quotations. Orpheum dropped around 23 on the Stock Exchange, then regained to over 24, with the price reported for the marketed new stock of K-A at 25, with an even exchange of it for Orpheum common. Orpheum preferred is 101.

With Pathe around 13, a drop of 27 from its high of 40, the picture affiliated concern with K-A does not either appear to affect the Orpheum's price.

The announcement of the merger exaggerated to quite some extent the number of theatres (given as 700) the merged chain is operating or booking or both, along with the number of performers it claimed to have under management, 15,000, and also admissions as well as capacities. This may have been for public consumption in anticipation of a stock offering.

Significant or Synonymous?

East Liberty, Pa., Jan. 31.

Sign in front of local vaudeville house:

"The Wreck of the Hesperus"—Vaudeville.

"The Wreck of the Hesperus" is a Pathe picture, subsidiary of Keith-Albee.

Pick your own.

BILLY ROSE FLEW TO L. A. IN PLANES

Left New York Without Notice Jan. 20—Could Have Made It by Train in Same Time

Los Angeles, Jan. 31.

Billy Rose, song writer, came to Los Angeles from New York via aeroplane, arriving here yesterday after going through several storms and several forced delays.

The reason for the risky trip William hinted to a Variety reporter at the flying field was none other than Fannie Brice, whose songs he writes. She was present at the field. There were no other friends present and the only sheet represented was Variety, so it didn't look like a publicity frame for Fannie's present Orpheum tour.

Rose expects to remain on the coast three weeks. He is believed to be the first professional ever to make the trip from New York to Los Angeles by air.

He went through several storms and much disagreeable weather.

Billy Rose left New York on the spur of the moment, Jan. 26, in an airplane, reaching Chicago Jan. 27, with the delays following that take off.

No publicity appeared to have been thought of by the song writer. He mentioned on Broadway the day before he wanted to get to Los Angeles in a hurry. Someone replied:

"Why don't you fly? Bill Rogers did."

Rose answered, "that's a good idea," made the arrangements and left the next morning in a passenger plane without informing anyone of his trip.

Irene, Dancer, Hit by Taxi—Not Critical

The week-end blizzard in New York took its toll Saturday afternoon at 3:30 when Irene of Dario and Irene, dancers, was struck by a taxicab while crossing 6th avenue at 58th street. She is suffering a concussion of the brain, but Miss Irene's condition is not critical.

She is under a cranium specialist's care who holds forth hopes for her recovery.

BILL ROBINSON PROMOTING FLORENCE MILLS' BENEFITS

Los Angeles, Jan. 31.

Bill Robinson, colored comedian who was touring the Orpheum circuit, is arranging in every city he goes to give performances for the Florence Mills memorial.

He gave one here several weeks ago, which netted around $2,000, and contemplates another one in San Francisco next week.

Robinson, personally, defrays many of the minor expenses incurred in promoting the performances. He also insists that the show be put on with a $1 top.

CHICAGO, 1111 BUTLER BUILDING
William Morris
CALL BOARD
Want Good Chorus and Specialty Girls for Paris. Call Chanin Theatre, one o'clock, Thursday.
NEW YORK, 1560 BROADWAY
LOS ANGELES, LOEW'S STATE BLDG

BUSINESS CONDITIONS PA.-OHIO CLOSING MANY VAUDE HOUSES

Mostly Keith-Albee Booked Theatres Either Dark or Turning to Straight Picture Policy—Actors Aid Needy Miners' Suffering Families

Numerous out-of-town Keith-Albee houses have been closed during the past few weeks as a result of low receipts. Other houses suffering have dropped vaudeville for a straight picture policy.

Almost all the K-A houses booked by Bill Delancy, through the mining districts of Pennsylvania and in Ohio, have been closed during this period. The trouble in the mining regions is partly responsible for the situation, with vaude business reported practically at a standstill.

Authentic reports are to the effect that actors playing in the mining sections have been feeding hungry families since Christmas. This vogue started when a set of troupers, deeply affected by the polgnant evidences of wldespread poverty, asked local citizens in such towns as Morgantown, Sharon and Kensington, Pa., to pick a few needy families for immediate relief.

The actors were led to the miners' quarters in the towns mentioned, where they found scores of children on the point of starvation, many barefooted and without warm clothes to protect them from the severe winter weather.

Danbury, Conn., Jan. 31.

The city of Norwich has found four theatres too many to support, and the Broadway, pictures and vaudeville, closed Sunday night for an indefinite period.

The house had only recently added vaudeville to its picture program.

Harry Bulger, Jr., Given 4 Mos. for Drug Cure

Harry Bulger, Jr., 34, actor, of 301 West 50th street, son of the old comedian, was again sentenced to the Workhouse in Special Sessions, after pleading guilty to possessing narcotics. He was given four months during which time he will undergo a cure.

Bulger pleaded guilty. His police record showed he had been convicted and sentenced twice since 1922.

CAPPS OPENS SCHOOL

St. Louis, Jan. 31.

Kendall Capps, whose last appearance was in the "Greenwich Village Follies" in New York, has opened a dancing school here in the Odeon theatre building. Capps is established here, having played at local picture houses.

Frey Monologing

Henry Frey, veteran monologist, is returning to vaudeville after an absence of two years. Frey went from stage work into a managerial post for B. S. Moss and managed Tiiyou's, Coney Island, until Moss disposed of his chain to the K-A interests.

PAULINE SAXON

HAS A FACE
A NAME AND
AN ACT
THEY REMEMBER
"JUST KIDDING"
with KENNY NICHOLS
THIS WEEK
STATE LAKE, CHICAGO

Billy Montgomery Beats Habit, Court Is Told

Billy Montgomery, divorced husband of Florence Moore, star of "Artists and Models," is again in the good graces of Broadway and free of the law. Billy is trying a comeback.

Last Friday night Justice Thomas F. Nolan, of Special Sessions, cancelled the year's parole of Montgomery after Probation Officer Jacob Lichter had informed the court that Billy had lived up to his probation diligently, reporting as ordered at least once a week; that he had been entirely cured of the habit and that he was employed steadily in a cabaret.

Lichter also assured Judge Nolan that the comedian had avoided associating with the users of drugs who infest the White Light district.

BEAT UP "PLANT"

And That Cost Radiana's Prof. Popje $5 in Minneapolis

Minneapolis, Jan. 31.

Prof. J. Popje, Dutch scientist exhibiting a machine called "Radiana" in vaude and who played the Seventh Street theatre here last week, was arrested and fined $5 for assault and battery in municipal court.

The complainant was L. T. Wells, who worked for Popje as an audience "plant."

Wells, who said his salary was $20 a week, testified that Popje owed him wages. When he went backstage to see if he had any mail, he said, Popje attacked him.

"My 'Radiana' machine, which will do anything a human being can, is a delicate piece of apparatus and I was afraid this man might try to break it, so I pushed him out in the alley," Popje told the judge.

Popje also complained to the court that American audiences are "too bashful," making it necessary for him to employ the "plant."

The judge asked Popje if he told the audience he hired Wells to volunteer to come on the stage.

"Oh, no! That would be poor showmanship," replied Popje. "Over in England it's different. Members of the audience will volunteer to assist one over there. They're not bashful like in America."

Bernard's Annulment

Joseph E. Bernard (vaude) had his marriage to Winifred A. Bernard (non-pro) annulled, on the wife's complaint he failed to state he was previously married.

The Bernards lived together two years. Vaudevillian did not contest his wife's suit.

JOE RITCHIE'S MISFORTUNE

Joe Ritchie, of Foster and Ritchie, is at the New York Ear and Eye Hospital.

An infection in one eye may necessitate its removal. The doctors have not given up hope of saving it.

Snyder Dismissed

Raymond L. Snyder (white), former manager of the Lafayette (Harlem) colored theatre, charged with larceny by the owner of the house, Mrs. Maria C. Downs (white), was dismissed for lack of evidence.

BOOKING AMATEURS AS 'LOCAL TALENT' IS NOW SYSTEMATIZED

$5 Nightly, Win or Lose, Guaranteed—Prizes Won as Offset—Several Hundred Amateurs Registered in Many Agencies—The Worse the Better

Several agencies around the Square supplying amateurs for local talent nights in the small vaude and picture houses. Amateurs are guaranteed $5 a night, win or lose. Cash prizes awarded are generally $10, $5 and $2. If copping one of the prizes it applies against the office guarantee. Prizes are awarded on a basis of elimination applause and are generally on the up and up.

Bookings are from day to day. Agencies will not give the amateurs a contract in advance. They must report at the office at 5.30 and are sent to the theatre in a body, under the wing of a master of ceremonies, generally a professional.

Agencies discovered early that the talent would fail to appear half the time if engaged on any other system. Where the theatres are far out, as in Jersey or Long Island, the agencies had particular trouble with colored amateurs from Harlem. They would fall asleep on the trains and ride to the end of the line, consequently not arriving at all or late.

Temperament

While there is no conspiracy to keep the amateurs ignorant, the agencies never praise any of the amateurs. They get swollen easily and develop temperament.

Most important of all the agencies do not want the amateurs developing a professional polish. It is essential that they remain awkward, otherwise they lose their market value.

Individual theatres have to depend upon these clearing houses for amateurs because of the uncertainty of response to neighborhood contests. When parlor talent does show up they are generally enlisted by the agency. The worse they are the better.

There are many hundred registered amateurs.

Muskegon Oil Strike Near Actor Colony

Chicago, Jan. 31.

Oil has been struck in three places within a fifty-mile radius of Muskegon, Mich., where numerous show people have summer homes. Oil companies are signing leases and negotiating for more territory.

A few of those holding property in the vicinity are Tom Branford, Mrs. Lew Earl, Rawls and Van Kaufman, The Dancing Kennedys, Ed and Jay McCrea, Cook and Oatman, Capt. Max Gruber, Jack Gardner, Dick and Nannie Gardner, Harry Broslus, Mad Miller, Chamberlain and Earl, Bayle and Patsy, Gene and Myrtle Moore and Gene Green.

Chain's Tab Dept.

The Chain Vaudeville Agency recently organized to book Universal houses will have its own production department operated by N. W. Stephens, who also has charge of bookings for the circuit.

Tab musicals will comprise the entire stage entertainment and will be booked as presentation features in the Universal houses not playing regular vaude bills.

Frances Williams Wed?

A persistent rumor says Frances Williams, of "Scandals," was married while the show played St. Louis to a society man of that city, name not mentioned.

Florence Mills' Fund's Shows

According to members of the Florence Mills Memorial Home Fund, work is progressing favorably and that each week is adding to the money collected.

The next fund benefit will be held Feb. 12 in Washington.

Jesse Shipp is chairman of the fund.

Jane Mitchell in Coast Show

Los Angeles, Jan. 31.

Jane Mitchell, soubret, has been added to "Hit the Deck" at the Majestic.

She is the wife of Frank Mitchell of Mitchell and Durant, dancers, also of the attraction.

Faith Dawn to Wed

The engagement has just been announced of Anna De Arigo (Faith Dawn of Dawn Sisters) to Carl Siemsen (Carlo's Marionettes). Bride to be is with "The Merry Widow Revue," Publix unit.

BEN BARTON
AND HIS
ORCHESTRA
PLAYING
Keith-Albee-Orpheum
Direction WILLIAM JACOBS

Beautiful or ugly, virtuous or otherwise, Cleopatra had a darn good press agent
WHO SAYS SO?
Ben Barton and His Orchestra

GILBERT AND FRENCH
Wish to thank MR. ED DARLING for placing them on the all-English bill at the Palace, New York, last week on their first appearance in America
INSTANTANEOUS SUCCESS
NOW ALBEE, BROOKLYN

Nan Halperin
KEITH-ALBEE CIRCUIT

• •
b b
WATCH THESE GROW

ERNIE HOLST
and His CLUB MIRADOR ORCHESTRA
FEATURED WITH
MOSS and FONTANA
Headlining at KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (JAN. 30), and Nightly after Theatre at the Club Mirador, New York

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
In the Heart of Theatre District
11-12 and H Sts.

W. & V. Cut Salary Acts in K-A Houses

Acts accepting fill in time to break the jumps at cut salary from Lawrence Leon, Willmer & Vincent booker, report several instances where they found themselves playing in Keith-Albee houses.

Contracts come through from the K-A office, which has since attempted to get the acts to accept a cut rate permanently on the pretense that they had already worked for less money for K-A.

Despite ensuing complaints and explanations no one has taken steps to correct this practice.

Leon was called before the Commissioner of Licenses of New York last week for issuing play or pay contracts to an act for a house he no longer booked.

It is reported the act found on arrival that the house they had been sent to in Pennsylvania had discontinued vaudeville but Leon failed to notify them. The act had a two-week contract.

The contracts read "Bonded and Licensed by the City of New York."

Fabian Takes Peaches

Newark, N. J., Jan. 31.

Stanley-Fabian has booked Peaches Browning for Passaic. This is possibly the first time S-F has used a freak act.

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA

Next Week, Seattle, Wash.
HEADLINING KEITH-ALBEE and ORPHEUM CIRCUITS

STILLMAN'S CLOTHES HELD

Three-Act Splits—Patricia Fay Sued for Costumes

As the result of a split between the Stillman sisters, Dot and Eleanor, and Patricia Fay, with the former leaving the act, Miss Fay was sued by the Stillmans when she held the costumes worn by the girls in the turn.

Efforts were under way this week by Miss Fay's attorney to settle the case out of court.

Houses Change Bookers

Several houses have changed booking agents: Park, Brooklyn, went to Walter Plimmer. Formerly handled by Fally Markus. East Rutherford, N. J., former Plimmer house, taken by Al Dow. Great Neck and Bayside, L. I., houses now booked by Max Linder; before by Arthur Fisher.

Norwich and Middletown, Conn., houses, formerly booked by Markus, went to Dow. Bethelehem, Pa., from Dow to Markus.

Three houses in Pennsylvania, Hazelton, Carbondale and the Westside, Scranton, returned to the Amalgamated Booking Offices from a Philadelphia agency.

The Amalgamated has reclaimed three former stands in Pennsylvania which dropped from its books some months ago but returned last week. The houses involved are West Side, Scranton, Pa.; Hippodrome, Pottsville, Pa., and Poli's, Wilkes-Barre, Pa. All will play four acts on split week booked by Bud Irwin.

MARK LEDDY'S NEW JOB

Mark Leddy is associated with Publix as assistant to Earl Sanders in the production department.

It does not interfere with Leddy's vaudeville agency, booking for Loew's, which Joe Leddy and Ed Smith of the office are actively handling.

LOEW'S FIRST YONKERS BILL

A new Loew theatre opens tomorrow (Feb. 2) in Yonkers, N. Y.

Inaugural bill consists of Five Maxellos, Margie Coates, O'Donnell and Blair, Buck and Bubbles and Parker and Balnell band.

DUMB ACT AGENT

Ernest Brengk of Brengk's Golden Horse has gone to agenting with William A. Weston, an actor himself once upon a time.

Brengk will specialize in handling dumb acts. Mrs. Brengk is continuing on the road with the act.

DEMPSEY FOR VAUDE

Jack Dempsey has commissioned Harry Weber to offer him for vaude engagement.

Sam Salvin's Coast Trip

Sam Salvin and his wife go to the coast on a combined business-pleasure trip the end of this week. Salvin will look over the west coast situation of Lyons & Lyons, in Los Angeles, where William Rowland is in charge for the agency.

Perlberg With Myers

Los Angeles, Jan. 31.

William Perlberg, of the William Morris office, New York, is due here this week to function as assistant to Walter Meyers, in charge here, for that concern.

Harry Richman in Film House

Harry Richman closes with "Scandals" in four weeks and goes picture houses for a few weeks.

He will first go to Havana for a fortnight.

Woman Promoter Called Up for Not Paying

Los Angeles, Jan. 31.

Mrs. C. Lindgren, theatrical promoter, was charged with misrepresentation of employment conditions in complaints filed with the Labor Bureau by Ethel Holt, Alda Hendrickson and Dave Manuel. All three performed in an act produced by Mrs. Lindgren and failed to receive salary.

Miss Holt stated in her complaint she was engaged in San Fransisco and brought over here by Mrs. Lindgren on promise of steady employment at $30 per week. So far she has only received $15 and wants to be sent back to Frisco.

About the same situation applied to Miss Hendrickson, who asks to be returned to Seattle, her home town. Manuel is a local musician.

Mrs. Lindgren through a proxy informed the Labor Bureau business was n. g. with her at present but that things look better for the future and she feels confident that her proteges will be making a living wage before long.

Meantime the Labor Bureau has ordered her to make some payment to the claimants within a time limit or action will be taken against her.

Liquidated Damages Provision Sustained

Chicago, Jan. 31.

Another unsuccessful attempt to prove the liquidated damages clause in play-or-pay contracts illegal was made in Municipal Court here by Edward Wyerson, manager of Tiebor's Seals.

Tiebor's Seals were contracted for two fair dates by the Gus Sun office in Springfield, and it is alleged they failed to appear. The Gus Sun office claimed $750 due them because of non-appearance, later withholding a $400 week's salary when the act again played for them.

Wyerson claimed in court that the liquidated damages clause in contracts is illegal because it is technically a penalty. The court upheld Attorney Ben Ehrlich's contention for the Sun office that the clause is legally compensation for non-appearance, agreed on beforehand by parties of the contract.

Andy Rice's Promotion

Andy Rice has been elevated to supervisor of all Fox comedy productions.

The playwright and vaudeville author went to the coast as a gag man and comedy constructor and soon made an impression.

C. K. Young in "One"

Clara Kimball Young, in New York, will do a singing single in "one," opening Feb. 6 for Fox.

9 ILL IN 2 DAYS

Unusual Number Last Week on Loew Time in New York

An extraordinary number of disappointments occurred on two days last week in the Loew New York theatres.

Nine acts reported ill within the 48 hours, necessitating fast switching by the bookers.

All were genuine cases and ascribed to the changeable weather.

JUDGMENTS

George Cohen; United Artists Corp.; $996.

Edward Margolies & Co.; John Connilli & Co.; $2,574.

Acierno Amus. Co., Inc.; G. J. Russo; $1,035.

Macfadden Publications, Inc.; S. Peters; $125.

Edward Arlington; Strauss & Co., Inc.; $3,834.

Arthur S. Friend; L. Jones & Co., Inc.; $1,203.

Satisfied Judgments

Macfadden Publications, Inc.; Robert Brister; $750; Jan. 10, 1928.

Agents' Dinner

Association of Vaudeville Artists' Representatives, sometimes known as agents, will hold its annual dinner-dance at the Pennsylvania hotel, Feb. 19.

A comedy announcement is out to stimulate attendance.

K-A WATCHDOG

James Dolan, former treasurer of the Orpheum, Brooklyn, has been appointed general supervisor of box offices for the K-A Greater New York houses.

Dolan had been transferred from Orpheum to Palace, New York, two weeks prior to his recent promotion.

DuFor Boys Splitting

With the end of the season the DuFor Boys, together as an act for 15 years, will separate.

Dennis DuFor has a production offer he may accept and Harry contemplates an elaborate vaude turn with himself at its head.

T. O. B. A. Adds One

T. O. B. A. (colored circuit) has another theatre in the Ensley, Ala. Milton Starr, president of the circuit, has taken it over by purchase.

The house will open under its new T. O. B. A. regime Feb. 1 (today) with vaude and pictures.

Tab "Blondes"

"Gentlemen Prefer Blondes" tabloided for vaudeville by the Orpheum production department.

Vaude version will be captioned, "Paris Is Divine." Title change was mandatory.

K-A in Flushing With Opposition

After talking about it for 10 years, Keith-Albee is finally building a house in Flushing, L. I. The independent Prospect theatre playing Pantages vaudeville, has been getting itself "in" with the Long Islanders.

The matter of film supply is considered important in the opposition that will be created. Prospect seemingly has Paramount and M-G-M to buck the new one's films.

Carroll's Unit Routed

Harry Carroll's vaude unit has been resigned by Keith-Albee for a full year's route which starts next September.

This makes the third successive year Carroll has been so signed. Charlie Morrison has handled the bookings.

MARION SUNSHINE

". . . pert, petite and breezy, heads this week's bill at the Palace, regaling her audiences with some airy persiflage and songs such as she alone can deliver. 'Five-foot-two,' eyes NOT blue, but, oh, boy, what vitality!"

CLEVELAND "PRESS."

"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK MITCHELL and JACK DURANT

A Positive Hit with "HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"

JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

NOW PLAYING ORPHEUM CIRCUIT THEATRES

Permanent Address: VARIETY, Chicago

WILTON CRAWLEY ANNOUNCES

That he plays a wicked clarinet, with a contortion dance that he calls the "Upside Down Charleston." Places a lamp on his head and takes same off with his feet while he is doing this dance.

He does a pantomime number that is titled "THE DRUNKEN MAN AT THE WRONG DOOR."

For an encore Crawley does a lightning head-spin while playing his clarinet, and he plays one of his own selections that he has lately written, "Love Will Drive Me Crazy."

Just finished a short season on the Junior Orpheum Circuit.

MAJESTIC, CHICAGO, THIS WEEK.

More time to follow.

CRAWLEY HAS SOMETHING NEW IN STORE FOR YOU NEXT SEASON.

Crawley makes claim that Bill Robinson is the only single colored act getting bigger salary than himself. So that's that.

A GREAT ACT FOR PRESENTATION THEATRES

THE SENSATIONAL HIT OF 3

AILEEN STANLEY
in MESSRS. SHUBERT'S
"A NIGHT IN SPAIN"

JANS AND
in MESSRS.
"GREENWICH VI

OUTSTANDING SONG OF THE SEASON

"DID YOU

RUTH ETTING'S TERRIFIC H

"AWAY DOWN SO

GREATEST SONG WRITTEN IN YEARS

GREAT COLLEGE SONG HIT
HEAR WARING'S PENNSYLVANIANS' RECORD

**"I SCREAM
YOU SCREAM
WE ALL SCREAM FOR
ICE CREAM"**

By HOWARD JOHNSON, BILLY MOLL and ROBT. KING

All Kinds of Versions

BEAUTIFUL WALTZ BALLAD

"WHERE IN THE WORLD

IS THERE SOMEONE FOR ME?"

By CARMEN LOMBARDO, AL LEWIS, EMERSON GILL, GERALD MARKS

JESSE CRAWFORD'S SENSATIONAL HIT

"AFTER MY LAUGH

WITH A POWERFUL RECITATION BY AL DUBIN

LOUIS BERNSTEIN, President

SHAPIRO BERN
BROADWAY and FORTY-SEVE

3 BROADWAY PRODUCTIONS

WHALEN
SHUBERT'S
LLAGE FOLLIES"

FRANK McHUGH
in JACK McGOWAN'S
"EXCESS BAGGAGE"

MEAN IT?"

By PHIL BAKER
SID SILVERS
and
ABE LYMAN

IT IN "ZIEGFELD FOLLIES"

UTH IN HEAVEN"

By BUD GREEN and HARRY WARREN

ANOTHER "SIDE BY SIDE"

"I'VE GOT NOTHIN'—
YOU'VE GOT NOTHIN'—

WE AIN'T GOT NOTHIN' TO LOSE"

By BENNY DAVIS, PETE WENDLING and IRVING MASLOF

ANOTHER "KENTUCKY SURE AS YOU'RE BORN"

"TAKE A LOOK AT KENTUCKY

THERE'S NOTHIN' NICER THAN THAT"

By NEMO ROTH, RUDY ALTON, PETER MALARD and DAVE RINGLE

AT THE CHICAGO THEATRE, CHICAGO

TER CAME TEARS"

BY THE WRITERS OF "JUST ANOTHER DAY"—ROY TURK and CHAS. TOBIAS

STEIN & CO., Inc.
TH STREET, NEW YORK CITY

GEORGE PIANTADOSI, General Manager

INSIDE STUFF

ON VAUDE

In the death of Abe Jacobs, long stage manager of the Majestic, Chicago, vaudeville, lost one of its quaintest characters. Those who knew Abe well were familiar with the way he ruled the roost back stage years ago.

Acts playing the house feared, yet they respected him. Woe betide the performer who tried to steal bows and stay on when the time was flashed for the succeeding turn. Many an act tainly begged Abe to let them take a little more time.

Abe was a character in more ways than one; he had his own ideas about religion, as pronounced in his politics. Anybody worth while in Chi politics knew Abe. He also wielded a strong sports influence, and his "pull" was the talk among Chicago stage people.

The story goes that, prior to his stage career, Abe Jacobs was operating a makeup manufacturing concern in the Windy City, and that when the late George Castle started in the show business he needed some quick cash. Abe pulled some wires and got Castle $2,500. That was something Castle never forgot, it is said, and he made Abe czar back stage of the theatres with which he had any financial connection.

When Mr. Castle died he made provision in his will that Abe Jacobs receive the equivalent in stocks of $25,000. For many years Abe was an active member of the Chicago stagehands' union, and in all things pertaining to Chicago, Abe Jacobs was not backward in voicing his opinion.

While on the surface Abe Jacobs appeared hardshelled, he had a sympathetic heart, and with those he liked was always showing some little favors.

The name of Abe Jacobs in Chicago is synonymous with the best known stage manager of his time.

Bobby Paul
Clark and McCullough
An Inimitable Comedy Team
and so are
BILLY MARIE
HIBBITT and HARTMAN
and Just as Creative and Original
SOLIDLY BOOKED

Miss Marie Hartman
World's Champion Comedienne
Her laughs are as sure as 100 aces in No Trump; she's as good to look at as Five Honors in one hand; she registers as solidly as a Grand Slam.
The Sidney Lenz of the Theatre
BILLY HIBBITT
PARTNER

CHI DIVORCES

(Continued from page 29)

of the Rube Denarest act on desertion charges.

Joe Cohan, also of vaude, has filed suit against his non-pro wife, claiming he has letters written to an alleged sweetheart of hers, besides having her written confession that she was living with another man. Cohan was married in Erie, Pa., in 1916. He says the Mrs. left him nine months later. Benj Ehrlich represents Cohan.

Suit against Harry Abbott, actor, has been filed by Phil R. Davis for Nellie Abbott, night club girl. Lucille Cowie, vaude, secured a divorce from Lloyd Cowie on cruelty charges. Attorney Davis also filed suit for Agnes Bessen of the Frolics cafe against Herman Bessen, charging desertion.

The divorce action of Ada Hemme against Henry "Hemme (Dolly and Harry LaMore) is to be tried in Fairfield county. Hemme protested trial in Connecticut on the grounds that he was not a resident, but the protest was overruled on declaration by Mrs. Hemme that both her husband and herself had an established residence in Fairfield.

Mrs. Mabel Washburn, 3d, entered suit against Bryant Washburn in Los Angeles, alleging cruelty and desertion. Married in Chicago in 1914. Two children.

Formal suit for divorce brought in Chicago by Helen Henderson, "Follies" girl, from Aaron Bencsch, aged Baltimore millionaire.

Adolph B. Wagner, wealthy Detroiter, obtained a divorce decree in that city from Gertrude (Fritzie) Wagner, former "Follies" girl, on charges of cruelty and desertion. He named "Bud" Hamilton, swimming instructor as co-respondent.

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JOHNNY JONES
IN CHARGE

AGENTS WANT THEIRS

Agents are on the warpath for commissions. Jackson & Kraft want $315 from Jules Bledsoe, based on the colored singer's gross earnings so far in "Show Boat" of $3,150.

Rose & Curtis, suing through the same attorneys, Kendler & Goldstein, allege that Wells, Virginia and West owe them $7,000, 10 per cent of $70,000 earned with "Scandals" at the rate of $800 a week for 46 weeks, $900; $1,000 and $1,350, in graduating amounts en tour.

INCORPORATIONS

NEW YORK

American Musical Instruments Co., Inc., Brooklyn, $10,000, general musical instruments; Harry Bettoney, Grace J. Williams, Jan A. Williams. Filed by Jan A. Williams, 1937 E. 15th St., Brooklyn.

Cosmic Film Laboratories, Inc., New York, pictures and photographers, 5,000 shares of no par value; Charles M. Carpenter, E. Vandiver Brown, John P. Chandler. Filed by Jenkins & Carpenter, 26 W. 44th St., New York City.

Julenoyes Corp., New York City, real property, theatrical proprietors, produce and manufacture motion pictures, 100 shares no par value; Julius W. Noyes, Charles P. Noyes, J. Arthur Love. Filed by Chadbourne, Stanchfield & Love, 120 Broadway, New York City.

B. S. Moss Service Corp., Manhattan, operate motion picture theatres, 100 shares no par value; Thomas F. Garrity, Gabrielle Brock, Edith Ausibel. Filed by Dittenhoefer & Fischel.

Claridge Theatres Ticket Office, Manhattan, theatre tickets, $10,000; Huco Manche, Joseph F. Tepper, Charles E. Grunwell. Filed by Maurice Meyer, 63 Park Row, New York City.

Vendome Theatre Corp., Batavia, theatre proprietors, general amusement business, 1,000 shares no par value; Nikitas D. Dipson, John R. Osborne, Edward A. Washburn. Filed by Edward A. Washburn, First National Bank Bldg., Batavia.

Utica State Theatre, Inc., Utica, theatrical enterprises, moving pictures, 600 shares no par value; Thomas Dougherty, Walter G. Shankenbery, Clara L. Loomis. Filed by Thomas E. Dougherty, 112 Arcade Bldg., Utica.

M and G Amusements, Inc., Manhattan, dramas, general theatrical and motion picture business, 100 shares common stock no par value; Samuel J. Buchbinder, Anna G. Davis, Agnes Gordon. Filed by Robert C. Moore, 120 W. 42nd St., Manhattan.

Woh Hing Theatre Co., capital stock $100,000, 5,000 shares at par value of $20; capital of $10,000; directors, Charles King, Newark, N. J.; Philip G. Kle, Brooklyn, N. Y., and Fong Kle, Newark, N. J.

B, L. C. Amusement Corp., Manhattan, motion pictures, 100 shares no par value; George Doros, Jacob Levine, Hershel Pinchuk. Filed by Samuel Hellinger, 305 Broadway, New York.

City Theatre Ticket Co., Inc., Manhattan, ticket agency, $10,000; Jerome Lurie, Herman Agar, Jerome Freeman. Filed by Louis E. Felix, 217 Broadway, New York.

H. Green Theatrical Enterprises, Inc., New York, manage theatres, roof gardens, $5,000; Hazel Green, Max Eisenberg, Harry Hoffert. Filed by Eisenberg & Eisenberg, 1475 Broadway, New York.

Philarmonia Studios of Music, Inc., operate institutions for vocal and instrumental music, $5,000; Emanuele Stierl, Joseph Vardi, Amy L. Stierl. Filed by Irving Katz, 92 William St., New York.

Diana Drama Production, Inc., Manhattan, $100,000, pictures, photographic chemicals, materials; Joseph M. Trifoli, Salvatore Salina, Domenica Torre. Filed by Vincent J. De Sanetis, 125 Thompson St., New York.

Bagg Amusement Co., Inc., Buffalo, motion pictures, manage theatres, 3,000 shares preferred stock, $100 par value, and 1,200 shares common stock, no par value; Charles G. Bagg, John J. Kennedy, Raymond T. Haynes. Filed by Jackson, Bodamer & Piper, 152-6 Prudential Bldg., Buffalo.

Lathrop & Wood Productions, Inc., New York, manage theatres, motion pictures, 700 shares, 500 class A no par value and 200 shares class B no par value; William S. Lathrop, Lawrence G. Wood, Benjamin C. Weiner. Filed by Morris E. Levine, 1440 Broadway, New York.

H. L. & C. Amusement Corp., New York, manage theatres, moving pictures, $20,000; Louis Hirschhorn, Abe Cogut, Henry Krinsky. Filed by Henry Krinsky, 26 W. 42rd St., New York.

Rex Productions, Inc., New York, moving pictures, sketches, $40,000; Lowell W. King, Thomas McElhany, Don Mullaly. Filed by Walter F. Lee, 233 Broadway, New York.

Holmes C. Walton, Inc., Manhattan, produce motion pictures, theatrical plays, $10,000; Holmes C. Walton, Herman Brandt, Sigmund Brandt. Filed by David Bernstein, 25 W. 43rd St., New York.

The Candee Avenue Theatre, Inc., Sayville, Suffolk County, motion pictures, $600; Joseph B. Levy, Samuel M. Lamperl, Samuel Levine. Filed by Greene & Walser, Bank Bldg., Sayville, N. Y.

Change in Stock

Republic Film Industries, Inc., New York, 75,000 shares (45,000 shares class A stock $100 par value, 30,000 shares class B stock no par value), changed to 75,000 shares (45,000 shares preferred stock, no par value, 30,000 shares class B stock no par value). Filed by Meyer H. Lavenstein, 209 W. 146th St., New York.

Dissolutions

Chanin Syndicate Holding Corp., Manhattan, has been dissolved, according to notice filed with the Secretary of State.

William Bernstein Theatre Service, Albany, N. Y., has dissolved.

Spizzi's Loew Agent

Arthur Spizzi has been given a Loew vaudeville booking franchise. The picture house agent will continue the vaude booking in association with his other activities.

Peter Creatore of Spizzi Agency, Inc., will represent the firm on the Loew floor. Leonard Goldstein continues on the Publix and picture house bookings.

Small and Mays Separate

Small and Mays, colored, vaude partners for some time, have split.

Danny Small has joined his wife and Fred Tunedell.

MISS McNEECE'S FRIGHT

Safety Cord Prevents Dancer from Going Into Audience

Thursday night during the last show of the presentation at the Roxy, Margaret McNeece, of Mulroy, McNeece and Ridge, roller skaters, was almost catapulted into the audience as a result of her hold slipping in an iron-jaw, neck-swing feat. Only the invisible safety cord prevented her hurtling into the audience or into the orchestra floor. She was knocked to the ground, fainting.

The act was the last on the show and the final curtain was rung down only a few seconds before schedule. Miss McNeece was more frightened than hurt, soon recovering and continuing the next day.

ILL AND INJURED

Nell Kelly, dancer with Fanchon and Marco, injured her knee while working on stage at the West Coast theatre in Long Beach, Cal. She could not finish the date and was replaced by England Ong, Chinese songstress.

W. J. Heineman, branch exchange manager for Universal at San Francisco, operated for an infected leg at the French hospital, San Francisco, Jan. 23.

John Goodrich, scenario writer with Paramount, recovering from stomach ailment at the Good Samaritan hospital, Los Angeles.

Daisy Harcourt operated upon for gall stones in Roosevelt hospital, New York, Jan. 26, reported improving, but will be in hospital for month. Ill since October.

The wife of Major L. E. Thompson, ill in St. Elizabeth hospital, New York, is improving, Mrs. Thompson's mother is also ill in the same hospital.

Billy Cloonan, a booking aide in the Fally Markus office, suffered a collapse Saturday. He was ordered to take a rest.

Frank Gehring, Chicago amusement exploitation man, under observation at the Chicago Psychopathic hospital, was transferred last week to the State Hospital for the Insane at Elgin, Ill. Authorities believe Gehring will regain his former state of mind.

Bill McChesney, manager for Walter Reade in Asbury Park, N. J., has pneumonia.

The wife of Lynn Farnol, press agent, is recovering from an operation.

William Farnum, attempting screen come-back, disabled by rheumatism on his first day at Fox Studio and forced to quit.

Zeda Mansfield, chorister in "Good News," with pneumonia at the Hotel Belvidere.

Write to the ill and injured.

PUBLIX-LOEW

(Continued from page 29)

tseted in the east, although F. & M. have been singularly successful for West Coast.

In New York

In New York it has been reported since Nick Schenck and Sam Katz returned from their Californian visit lately, that they had arranged several movements while away with the shipping of Publix units to the coast.

Taking back the Publix and Loew coast houses was another report, with that strengthened upon Fox buying control of the West Coast Theatre circuits.

Marion Sunshine's 3-Act

Marion Sunshine has reorganized her former three-act with Bob Leroy displacing Peter Larkin.

Jerry Moore continues as accompanist.

The Comedy Sensation
SAM
DAYTON
and
OLIVE
RANCY
in
'KALAMBOOR'
By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

TINSEL METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
J. J. Wylie & Bros., Inc.
(Successors to Siegman & Weil)
18-20 East 27th Street
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CAN ALWAYS USE GOOD ACTS
WOODS THEATRE BLDG.
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Booking All Theatres Controlled by
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CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
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A Gorgeous Melody Fox Trot!

It's Different and Effective!

It Is Being Played Up And Down Broadway And Looks Like A Real Fox Trot HIT!

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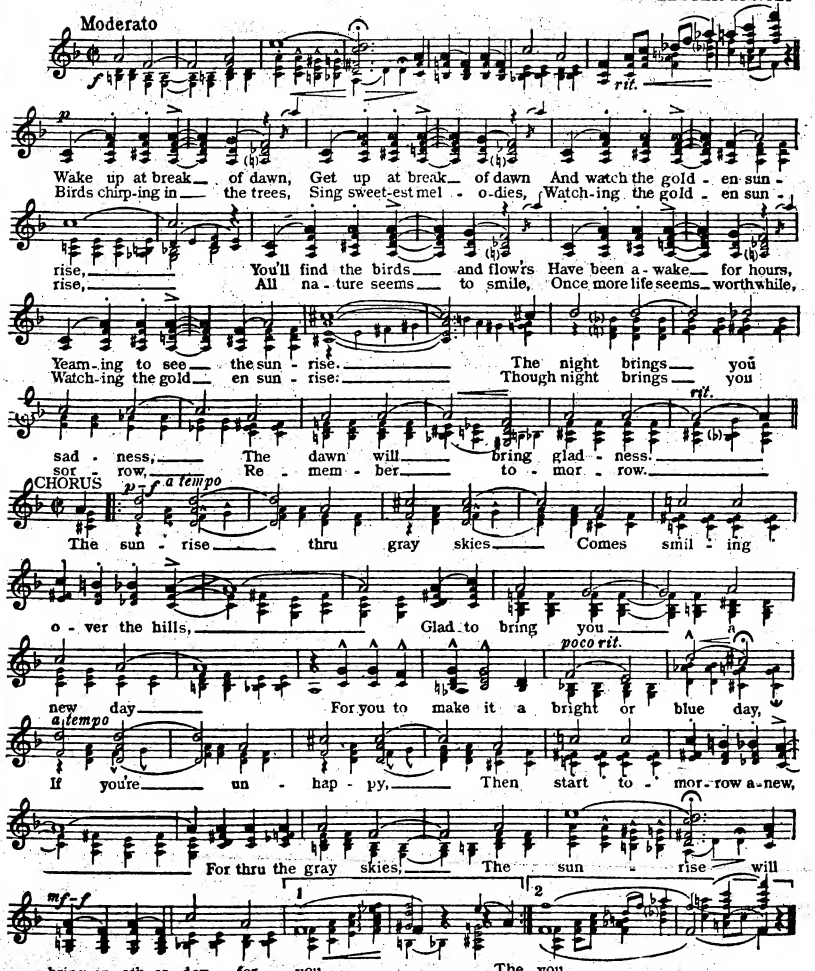
ARTIST'S COPY

The Sunrise
(Will Bring Another Day For You)

FOX-TROT SONG

Words & Music by
CLIFF FRIEND
and LESTER SANTLY



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And— Just to remind you— that tune you are hearing is—
"I FELL HEAD OVER HEELS IN LOVE"

"You Can't Go Wrong With Any FEIST Song"

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KANSAS CITY Gayety Theatre Bldg.
CHICAGO 157 No. Clark St.
BOSTON 181 Tremont St.
DETROIT 1529 Randolph St.
LOS ANGELES 405 Majestic Thea. Bldg.
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Dance Orchestrations 50¢ FROM YOUR DEALER OR DIRECT!

FOX
(PHILADELPHIA)

Philadelphia, Jan. 28.

Business here this week capacity, and Paul Whiteman at the Stanley only a couple of blocks away. Instead of lying down under powerful competitive fire the director of this house put on a couple of extra acts, routined his vaudeville to run as a presentation and cut the acts down to climaxers. Result was a speedy nine-act bill moving with all the precision of a Broadway picture house stage production and resulting favorably, not only at the box office, but as entertainment.

The ballyhoo of nine acts with a picture got around town fast. The whole performance, including pictures, ran around 140 minutes.

Harry Hines delivers as master of ceremonies in high hat. During the first six or seven acts Hines limits himself to brief, snappy introductions in light comedy vein. In next to closing Hines got the front to do his own stuff after an introduction by Fred Berrens.

Although slow in getting started, Hines soon began to get across. Some of the business is a little blue, but the customers didn't seem to get those bits anyhow, and laughs on legitimate material were sufficient to warrant the spotting.

A comedy mandolin effort by a single labeled Paige in clown makeup, mixed with vocal lyrics, was particularly entertaining. Comedy failed to detract attention from Paige's skillful handling of his instrument. Returns were strong.

Fred Berrens and his 10-piece jazz band served as a background for the whole unit. After accompanying a chorus of eight and four acts following, the boys play a couple of numbers, giving Berrens time to do his old violin number with the Ampico piano for the finish. Attempt at straight comedy is unsatisfactory, but the musical number with the Ampico gets laughs as well as attention.

Kirby and Smith, acrobats, preceded the finale. Low comedy acrobats, both boys working silently, drew a steady stream of laughs.

Gus Mulcahy soloed on a mouth-organ and encored with a few splits. Followed by Roy Shogan, specialty dancer, with difficult buck and winging. Business, in addition, is flashy enough to register.

Maxine Lewis, feminine warbler, gives a little time, but results did not warrant a longer stay.

Gershwin, concert pianist, soloed prior to the newsreel. Finale brought the whole crew back.

Screen feature, "The Gateway to the Moon" (Fox), not so heavy.
Mort.

CAPITOL
(NEW YORK)

New York, Jan. 29.

House is currently playing around with "The Student Prince" (M-G-M) and a Mort Harris presentation, titled "Dream Garden." Principal value in the latter item centers on production. If it hasn't too much punch in the running order, still it's not hard to look at.

Full-stage set is a terraced garden effect lighted in violet, green and purple, with the opening having 24 girls sprinkled above and in front of the stage band doing what the Revolutionary boys and girls might have termed a "hoy" gavotte. It isn't strictly according to Strauss or Gershwin, just one of those in-betweeen routines that threatens to break against rhythm but never quite makes it. All, even the band, are in Colonial costume, some of the instrumentalists being inflicted with queer-fitting wigs, a grating note in an otherwise attractive set.

Specialists list John Maxwell, Lloyd and Brice, Billy Taylor and Fain and Dunn. Last-named team came up from the pit playing two decorated baby grands as they were lifted on the elevators, got rid of two songs and finished more quietly than is their wont. Lloyd and Brice are a couple of comedy acrobats who theoretically didn't fit the surroundings but offset that diagnosis by making 'em laugh and getting some applause. Walt Roesner and Billy Taylor teamed to harmonize a pop number and then go into a soft-shoe routine plus top hats, canes and tuxedos. Taylor is a holdover and very much under wraps this week. A pip dancer, Taylor is doing nothing much more than decorating, and according to that should lighten a heavy facial smokeup. Roesner also contributes a descriptive comedy recitation, the band helping, which ends in a wedding between two of the musicians in meter with Roesner as the parson. Built up nicely, but the finish let it down.

Maxwell and his dual dressing and dual voice won heavy approval and turns loose a falsetto register that is liable to fool most of any of the boys on a picture house stage. He's so far from the audience that were he to do a straight femme it would be tough to define the impersonation. He is currently dressed as man and woman, turning his profile to the house as he interprets the lyrics. Chester Hale Girls, 16, do a nice cane routine in which the possibilities do not seem to have been fully probed.

The stage band of 25 continues a standout. Especially the drummer. This boy could easily be strengthened into a feature. Salvoing more after beats than a boat has back swells and tickling a cymbal until it laughs itself to death, this particular member also hops to a megaphone to warble more than averagely. Little doubt this youth is the best drummer along the street as to ability and showmanship, and that includes the dance orchestra currently around.

Finale had an electric display to bolster, 14 girls coming down from the flies on perches, the supports strung with lights and the center trio having a pinwheel effect chasing around them. Presentation ran 31 minutes.

House orchestra plays "La Gioconda" for the overture, and the newsreel mostly consists of M-G shots.

Business light at two p. m. Sunday.
Sid.

GRAUMAN'S CHINESE
(LOS ANGELES)

Los Angeles, Jan. 27.

Sid Grauman has put this particular stage attraction on because of "The Circus," with Charlie Chaplin, running but 70 minutes. So he spent a bit of dough to put on an atmospheric entertainment in the interior of an old-fashioned one-ring circus. On the outside of this theatre are the menagerie cages, freaks, etc. They were right in the foyer and welcoming the incoming guests the opening night. Then, too, Sid gave away a lot of pink lemonade and hot dogs at the intermission in the forecourt of the theatre. That's all for $1.65 top.

Sid has an orchestra around 60 in the pit. Will Prior is conductor. Prior had one of those old-time overtures, with songs of the days when you were a boy, which served as a prelude to the opening scene. That scene was the outside of the side show with the boys doing the ballyhoo, just as they do on the big lot. Sid trotted out all of his side show freaks, from the contortionist to the tall guy and the fat girl and the midget. He did not miss a detail. That scene was not long either, about eight minutes.

The drapes were then flown, and one saw the interior of the circus tent. The big top was up and the patrons were in the bleachers. Those patrons were wax figures, too. There is many a near-sighted booker in vaude who would have thought they were allve.

First to take the big announcement from the guy with the walrus mustache were Samaroff and Sonia with their acrobatic dogs. Great to get a show under wal as the turn is fast and a flash. Pepito, musical clown, next with a short specialty, and then worked during the interludes. While they were waiting between the first and second scenes there was a pretty good male singer, who gave them "Pagliacci" in clown costume. Just atmospheric.

After Pepito the Rooneys—Ed and Jenny—in aerial trapeze work. They sure supplied plenty of thrills with their stunts. Then Jenny came back alone and gave the cash buyers a few more thrills on her own. Three Freehands, boys, did their gymnastic and perch work, which went over smashingly. Slayman All and his Blue Devils, eight, trotted out for their whirlwind stuff. Then Pallenberg's Bears, which always clicks.

After this was the piece de resistance—Poodles Hanneford and his family. Out-and-out show toppers as well as house fillers.

Not a bad show all around, and none too expensive.
Ung.

GRANADA
(SAN FRANCISCO)

San Francisco, Jan. 25.

Fanchon and Marco's Crinoline Idea serves as a background for the Market street debut of Owen Sweeten, new orchestra director and master of ceremonies, at the Granada this week. A thorough musician, striking personality and with showmanship combined to make the new leader a strong asset for the local West Coast Theatres' circuit house.

The "Crinoline Idea" has been reviewed in Variety. Jan Rubini, concert violinist; Miss Maxine, eccentric dancer; Dullin and Draper, dancers; Jimmy Ray, soft shoe dancer; Helen Warner, comedienne, and Shirley and Layton, steppers, are in it. First number by the band, under Sweeten, was a classical, with the new leader soloing on the cornet. Regulars voiced approval.

Following dance by Miss Maxine the band went into a hot jazz number featuring several of the band boys in novelty stuff that caught the fancy. Sweeten and three of the band boys constituted themselves a male quartet. On next was Helen Warner, hefty comic, who sings in deep mannish voice off stage before entrance. Miss Warner clowns with the Crinoline girls and then pulled a skit with one of the band boys that drew plenty of laughs. She was forced to encore.

Shirley and Page, boy and girl, danced, assisted by six girls in speedy stepping. Jimmy Ray, hoofer, is all action when he dances.

A tableau finish, with Rubini and two of the Crinoline girls vying against the present-day dancers.

Screen feature, "Wife Savers."
Edwards.

GRAND RIVIERA
(DETROIT)

Detroit, Jan. 28.

One of the two outlying theatres of its kind in Detroit, in quite a lively section, seating over 2,600, using stage band presentations of good grade and first-rate films on first neighborhood run. Sounds good, and the Riv is nearly as good as it looks and sounds.

It is C. W. Munz-operated and derives its stage material from the Chicago Keith office (Lonny Burt). That should be the best brief tip-off on the quality of the theatre's stage shows.

By that booking method the Riv is, of course, playing pure vaude talent, but playing it in such a way as to make it appear the same talent was born in a picture house. Acts that K-A utilize in vaude houses simultaneously with an alibi for want of something better but not available, are, on this stage, top-billed, prolonged and forced all over the place, and not in vain. On the film house stage and in front of the band the so-sos of vaude are far more desirable. Their turns, if slim and impressive on a bare stage, are here made doubly so by sheer force of the musical backing and presentation surroundings. When preceded by that atmosphere they are virtually "in" before opening.

To set off its vaude talent in the intended manner, the Rix employs a permanent producer, Lew Kane, formerly road man and booker for the Loew western office (Johnny Jones). Where Kane gathered his productional knowledge is better known by himself, but it is nevertheless obvious he possesses it.

His current presentment, called "Carnival of Fun," has wealth of flash and mounting, offers them what they appear to want and entertains creditably. In other words, it is basically along the lines of usual film house production, also holding a new idea that might bear watching and trying elsewhere. The twist is breaking the show in the middle that work an act in "one," with the turn's personal drop used.

A gratifying relief in that it changes the pace and is a suggestion for other presentation producers to do likewise in cases where the act's scenery is up to the standard of the house property. For turns featuring talk the "one" arrangement seems handy and for musical accompaniment the band can be held in readiness in back of the drop. As in this show music played by an unseen medium held a surprising kick.

In the absence of the theatre's regular band conductor and master of ceremonies, the m. c. mantle fell this week on the shoulders of Coleman Goetz, outside act, while Bernie Chalk, ordinarily a bandsman, led the stage band, Keystone Serenaders.

Goetz, throwing in a lot more than his usual routine for the occasion, made an excellent announcer and send-in man, also going over in his own attempts. He is a smart talking, flip comic in any surroundings and will probably make good use of last week's blister gag after seeing the machinery.

Lewis and LaVarr, intermediate vaude standard, were the pair favored with the "one" exception. They clicked with their regular talk as never seen before and they worked as though knowing it. And then that offstage music sold them.

The standout turn on returns was that composed of two youngsters, Madie and Ray. They open on a dancing act, the girl niftily executing a toe and eccentric number and the boy whamming with taps, then into reverse for a series of rope tossing stunts in cowboy garb. Boy is especially adept with the lariat, featuring a trick in which he twirls eight short ropes simultaneously. This is made possible by five suspended by sticks attached to a belt around his waist. A very bright turn, interesting and talented, and high, low, jack on youth.

Delano Dell completed the traveling quartet, getting over on his pantomim and duplicating with comedy hoofing. He is perfect for stage band frontage.

Besides including the "one" set, Kane's show opened in "two" to go full stage, with the finale later revealing an upper platform for flash effect.

All production work was excellent, this department also including an eight-girl ballet, permanent, in the opening, a special number and the finale.

About the first thought after witnessing this stage show is one of wonder as to how this same lineup of acts would go if on a bare stage, announced only by the side cards, accompanied by a listless pit band and confronted by the dead pans of an unexpectant vaude audience.

The Riv goes right down the line for picture house classification in having a solo organist, Merle Clark, lead the mob in song. Clark was formerly at the Michigan, this city. He had 'em singing when caught.

"Valley of the Giants" (F. N.) on the screen in first neighborhood showing. Severe cold held attendance down to three-quarters.

Paul Specht is back in vaude with his band, reopening Feb. 2 at the Willard for Loew. He appears at the New York American first half, Feb. 12.

MAINSTREET
(KANSAS CITY)

Kansas City, Jan. 27.

That "The Shepherd of the Hills" was written in this town and the scenes of the tale, the Ozarks, are familiar to many here gave the screen feature a dandy local angle. Sunday opening was capacity, with long lines held out most of the time.

The stage show is a lively affair, with three comedians working hard and honors going to Harlan Christie. With the Louisville Loons he has been entertaining the Mainstreeters for the past 32 weeks. Opening number by the Loons was a descriptive overture, a distinct change from the hot stuff the band has been doing. Freddie Stritt, m. c. when the house adopted the stage band policy, was introduced as guest m. c. and started his familiar clowning. Red Norvo & Co. were first in a novelty musical and dancing number. Red's xylophone playing featured. The Haines Sisters, blondes, are harmonizers and guitar players of merit. Band's weekly feature was Walter Davidson's impression of an Ozark orchestra, and the boys hit it up with some old tunes.

George Shreck and Co. next with dance routines. Shreck consumed a lot of time clowning before getting started, and came near flopping. However, he left 'em wanting more dancing. Stritt followed with his singing specialty, and a fast number by the band, with Stritt still on, closed.
Hughes.

ROXY
(NEW YORK)

New York, Jan. 29.

Colorful show typical of the Roxy, strong on production prodigality, sumptuous stage picture and mass effects. Specialty stars are somehow smothered in the mass and you come away conscious of all the magnificence, but without the recollection of any particular detail.

Production splash this week is called "La Russie Ancienne." An explanatory program note is appended that the scenes depict the traditional entertainment held by the Russian nobles. Here was a subject the house could spread itself on. And did. A regal banquet hall done in the riot of colors familiar from the Balieff productions is the setting for ensemble costume compositions that are stunning.

To the rainbow hues of the banquet guests there are added the shimmering dresses of dancing girls, and finally the delirious color comes of peasant girls summoned to entertain the gathering, not to speak of Mme. Gambarelli as a Russian bride, dancing with Nicholas Daks as a sublimated Cossack and backed by the Roxy ballet ensemble. Through the 15 minutes or so of spectacle there is swift succession of solo and choral singing and dancing, both solo and in groups. Veronica's toe dance solo was as sightly as anything else in the pageant.

The presentation interlude also comprised an agreeable bit of song by Forbes Randolph's Kentucky Jubilee Choir in three negro spirituals, a setting of a plantation cabin being the background. Coming immediately on top of the orchestra's overture from "La Boheme," the contrast was excellent. Nine minutes.

The 16 Roxyettes put a vast amount of fascinating unison dancing into four minutes, being dressed in cloth of gold frocks against a drop of royal purple for a striking effect. These girls match anything on Broadway for perfection of drill and flawless timing in rhythmic motion.

A pretty setting went with the silhouettes. Three gigantic table lamps occupied the stage. Dresden figures decorated the china bases, while the costume figures silhouetted on the lamp shades became animated and performed their steps, one a pierette in legmania, one a bit of minuet by three figures and the third a comedy contortion dance by a dancer in Chinese costume.

News-reel intervened between this and the Russian scenes, showing interesting Movietone bits besides a wide range of Patlie, Kinogram and International clips. Movietone had in full Grover Whalen's welcome to Lindbergh down the line as well as the Irish leader's reply; Chinatown (New York) New Year's celebration; Charles E. Hughes' address in Havana at the Pan-American conferences. International's shots had the impressive funeral services for Gen. Goethals at West Point.

Film feature, "13 Washington Square."
Rush.

GRANADA
(CHICAGO)

Chicago, Jan. 27.

Benny Meroff's "Congo Carnival" registers. Scenic effects are an African jungle, with many stockade, painted natives, grass skirted girls and plenty of atmosphere. The ballet, featuring Ann Shadkowa, go through some African gyrations that are a credit to the ballet producer, Ainslee Lambert.

Mero, himself, was next up with a sax solo, and Carl Byal, male soloist, came through with some nice vocal work. Byal has his share of personality and sings well. Broomfield and Greeley (colored) do some song and dance stuff that is creditable. Jack Strouse, blackface, made his entrance on the horns of a prop bull, keeping them laughing.

Rigoletto Brothers, billed as Broadway revue stars, presented some easy magic, a laughable dog with miraculous tail-control, and an improvised one-man band. Swanson Sisters, one of the niftiest blonde sister twosomes in presentations, worked with the Rigoletto boys, sister-teaming it generally.

Meroff and his men were doiled in white, the m. c. making effective entrance seated in a chair carried by four blacks. Meroff closed the bill with an arduous soft shoe dance, a la adagio. Edward House, billed as the singing organist, is a fav., but he should sing louder. It's a good idea. "Silk Legs" (Fox) the feature picture. Vitaphone subjects: Harrington Sisters and Richard Carle. Great audiences like Vitaphone. Busines good.

METROPOLITAN
(LOS ANGELES)

Los Angeles, Jan. 27.

The Met celebrated its fifth birthday last week and Cliff Edwards helped to do it. Edwards made his bow to coast picture houses with a decided flourish. His disk reputation meant something. As early as the first show Thursday they were standing 'em up in the corridors.

Al Lyons, newly installed band leader, was in the pit conducting "Orpheus" for the first musical number. The house orchestra has recently been augmented by six men, giving the combination 24 men. The boys are first-rate musicians and several are qualified to double in song and dance. Lyons is of the conservative type, more concerned with putting over band numbers than clowning around. With the assistance of three of the boys he put on a comedy quartet which scored. Among other things Lyons dubbles with the accordion and is no chump at it.

Fanchon and Marco's "Birthday Idea" was a flash layout, 24 nifty dolls who can do things looking great. These girls are a standard bunch and are always up to snuff in their work. Group routines by the gang of 24 were nearly excellently executed while Lyons was introducing a new pop number aided by Elmer Herling, band vocalist with a nice voice and an interesting xylophone solo by the drummer. Customers went strong for Harry White and Alice Manning, dance team who just closed in the prolog at Grauman's Chinese. They used their comedy routine here and walked off with a band. Their type of stuff has not been overdone around these parts.

Cliff Edwards followed everything on the bill. If at first the customers couldn't catch on to him it wasn't long before they did. He spilled a gag for every number he used and made them like it. After doing more than six numbers Edwards made it difficult for the finale to go on. He had to beg off. The windup was a huge cake with the girls for plums.

Norma Shearer in "The Latest from Paris" (M-G) was the feature. Pumount newsreel found items of interest. At the organ Ann Leaf presided in straight style while dispensing some tuneful notes.

CHALONER
(NEW YORK)

New York, Jan. 27.

Friday nights and only 10 minutes walk from Times square, two blocks off Broadway, two bits entitles the holder of a ticket to 11 vaudeville acts, a full length feature picture, a comedy, an episode of "The Trail of the Tiger," a newsreel and sundry other scenes—children in arms admitted.

For the thrifty housewife it's a good buy, and for the Chaloner with its 1,600 seats it's evidently a profitable policy judging from the capacity attendance.

Friday night usually brings the younger element out in force. It's opportunity night, too, and local talent, mostly furnished by Solly Shaw, booker, at from six bits to $3 a throw, makes its fervent bid for favor with the populace east of Ninth avenue.

Success is here measured by the number and volume of gallery whistlers. Failure invariably results in raucous criticism, in most cases a little severe. The audience, somewhat untutored as to correct personal conduct in the presence of apostles of the muses, insists on giving voice to displeasure.

Joey Ryan opened. Attired in a shiny blue serge, Joey set out to win the long distance mouth organ record by playing continuously, though unharmoniously, for a great length of time. After the first couple of minutes members of the audience began to comment on the boy's prowess, loudly debating amongst themselves as to his merits. When Joey concluded the audience seemed to be taking a vote which evidently resulted in favor of Joey. For an encore Joey hoofed. This effort tended to show that Joey's career on the stage is in his mouth organ.

Christine Reilly, in pink bloomers, came next. The bloomers are the best part of the act because they're new. Miss Reilly's frantic interpretation of the black bottom created mixed sentiment. The ayes won after a brief but hectic battle and Miss Reilly continued. Her

next effort was in the vocal department. The young lady addressed herself to the left side of the house, sounding a kinder note in that section and gave vent to a ditty entitled "Is Your Heart Filled With Pain?" Whereupon a wag cried, "No, but my ears are." Failing to create an impression Miss Reilly switched to hoofing again, this time with her own version of the Charleston. She passed on meekly.

Miss Williams, colored entertainer, sang twice but no one heard her on account of the vigor with which the boys in the house orchestra rattled their instruments.

Jackie Rooney, the Rooneys are almost always represented on amateur bills by name, came on hoofing. He left without objection.

In the next act Miss Bekin was the central figure in a lamentable piece of business which might well be called "The Tragedy of the Broken Chord." Miss Bekin received a warm welcome—maybe because some of the girls in the audience liked her yellow dress. She sang a tuneful pop number with the passion of a soul in torment. She carefully treaded the difficult paths of musical passages with trick notes in every bar. And just as she came to the triumphant climax her voice broke and the result was a long drawn out wail that resulted in a burst of cruel, unfeeling laughter from the house. After that Miss Bekin danced an Irish jig and sang again, but without avail. However, she won a prize.

Dick Hurl, Irish tenor, died. He tried to sing, but the vast majority decided it was a waste of time, and since they all told him so within 30 seconds of his appearance, Hurl decided that maybe they were right. He cut it short.

There were others, too. Georgie Moser, who should be in a regular act on account of the climaxer in his three-minute hoofing number; Dapper Dan, who got the customers so excited some of them applauded with blocks of wood rapping on the railings; Jackie McCarthur, acrobat, whose sole piece of property is a chair, and who should develop with training, and a colored male songster who left them unconcerned.

The feature picture was "Swim, Girl, Swim" (Par.). As an answer to those critics who said Gertrude Ederle didn't mean anything it is noteworthy that the audience applauded when Miss Ederle's name was flashed on the screen. *Mori.*

CAPITOL
(CHICAGO)

Chicago, Jan. 27.

Broadway may be the street of chumps, but why overlook these Chicago neighborhoods?

One inefficient stage band leader was in a neighborhood theatre for several months, disliked by a majority of patrons, but was retained because business wasn't terrible. Rather than blow into another neighborhood or into the loop for their entertainment, the families continued handing out shekels to the theatre, probably just because it was in the neighborhood. These neighborhood chumps who swallow poor programs without protest are twice as dumb as the Broadway babies who buy tin watches and expect 'em to tick.

Al Short returns to the Capitol after leaving as stage band leader a year ago. He is a legitimate attraction. The presentation built around Short is rather mild stuff. Short appeared first to direct the pit orchestra in a classic and pop medley overture, and did it well. He belongs in the pit, but in all probability will be dragged back onto the stage by demand.

Following a newsreel insert, Short again appeared in the pit to direct accompaniment for a presentation titled "Hello, Al." Grayce Mitchell, of operatic tendencies, took the first solo spot with as sweet a pair of pipes as you could want for 60 cents, finishing with a pretty number employing 20 undecided chorines for ballet and tableau background. The chorines muffed things considerably, but may get together as the days roll on.

Petino and Carthe had a short interval with ballroom dancing, displaying fair footwork. Then Grace Hamilton, who sings shooky songs with palms forward and elbows out. Grace crawled into the pit to vamp Al as she sang, and a few tittered.

Buddy Talcott proved the most entertaining act. He appeared in baggy clothes for eccentric dancing, and later he eats his shirt front and a box of matches. This is none other than Chaz Chase using a new name following a personal episode. This boy is a cinch comedy act for all classes of picture houses.

The 20 chorines were more impressive doing a hand and leg routine while sitting down. They worked in fair unison this time. As a finale they sang a little ditty to Al Short as the maestro came on stage and pulled off a good trumpet solo.

Harry Waiman and his Debutantes was the Vitaphone offering. The house acoustics are not attuned to give the talking pictures more than a moderate break. Syd Chaplin in "The Fortune Hunter" (W. B.) feature.

Because of Short's return there have been lobby lines at 7.30. The house hasn't had this for some time.

PARAMOUNT
(NEW YORK)

New York, Jan 29.

No outstanders on the stage in J. Murray Anderson's scenic entitled "Milady's Fan," though two teams of hoofers, Bernice and Emily and Ojeda and Imbert rate highly. Draw evidently entrusted to the screen feature, "Old Ironsides."

Sigmund Krumgold, who has Jesse Crawford's spot, is the guest organist and delivers in an extremely entertaining manner with comedy lyrics on slides. A high hat version of "Sundown," replete with seven-syllable words, created a heavy response. Light material on the organ, but only if as well done as in this instance is a change from the usual for the regulars.

The Ada Kaufman girls, 10, are attractively costumed, but flop on formations and other business attempted. Returns slow and light. Rae Eleanor Ball, in bright yellow evening gown, failed to convince the customers as a violinist. She recovered slightly by taking Al Mitchell's spot as leader of the stage orchestra for a number.

Bernice and Emily, sister team with an acrobatic dancing routine, clinch with twin somersaults clear across the stage. Hardly more than an inchin space showed between the two when they landed. The girls also stand on their heads for a couple of minutes, doing splits at the same time and in unison. They double into next to closing for about two minutes of smart footwork.

Dorothy Neville, in broad-brimmed hat and hoops, sang. Cold, but held the last high note for applause. Ojeda and Imbert scored in a Spanish fan number dance. The man is the feature of this act with his tambourine interpretation.

Harry Burns, comedian, assisted by Tony de Luca, lightweight, here. Newsreel mostly Paramount and M-G-M. *Mori.*

LOEW'S MIDLAND
(KANSAS CITY)

Kansas City, Jan. 27.

"Syncopation" is the name of this stage show, and how the boys and girls tied into it! Selections from "Vagabond King" was the happy pick of Carbonari for his Midlanders, and the airs were heavily applauded. A short M-G newsreel followed, and then the stage show.

Band was seated in two tiers, with plenty of room in front for the Rockets. Opening number brought the girls out as nurses for a dance. A short musical bit by one of the band, playing a one-string fiddle, was next, and then Al and Gussie Bloom, in their rag doll dance. Team has been seen here before, but hit with the Midland crowd. Jack Sidney, m. e., then sang a ballad.

A band novelty, with the gang playing well-known tunes relating to different parts of the country, was sure fire. A huge map of the U. S. was shown, with an electric marker following the musical tour from Los Angeles to Baltimore. The Rockets were introduced during the number and stepped about.

Rome and Dunn, vocalists, had the next spot, and offered pops and some burlesque grand opera stuff. Great singers and entertainers, and the customers couldn't get enough.

Finale was one of the best flashes seen here. A huge piano, covered with brilliants, had a dainty toe dancer pirouetting on the keys. A set of electric chimes were also used with nice effect. For the finish the Rockets were out again and, with the sparkling piano as a backing, the band in front and the dancers doing a snappy Tiller routine, made a smash closing number. Screen feature, "The Student Prince" (M-G). *Hughes.*

WARFIELD
(SAN FRANCISCO)

San Francisco, Jan. 27.

Big stage show at the Warfield this week—67 minutes the opening show. Of necessity it had to be trimmed for subsequent performances.

Lot of outstanding "specialties," with Rube Wolf, bandmaster, carrying away plenty of honors.

Funny thing, this audience viewpoint. Lots of professional talent and along comes little Maxine Doyle, just a step removed from the Fanchon and Marco chorus, of which she is still an integral part, warbles a few song numbers, dances and clowns a bit with Wolf and another of the band boys, and a wallop. Second week in succession that this Gae Foster protege has come under the category of a "show-stopper." She should be in fast company before long.

Opening was a special arrangement by the band of "Souvenirs" which put the mob (and it sure enough was a capacity gang) in fine fettle. Then Johnny Dove, in some intricate roller skating, after which the San Francisco Beauties, with Lucille Page, dancer, and Bo-Peep, interpreted a waltz dance that drew favorable comment.

Another hot number by the band, with Rube getting everything possible out of the boys, and then Maxine on for her opening song. Some nifty stepping with the leader and Maxine requisitioned Joe Palange, one of the saxophone players, cavorting with him. Joe surprised his friends out front by his stepping. The turn got over surefire and Rube had to beg off for Maxine.

Girls on again for a novel version of the "Varsity Drag," with Miss Page doing an eccentric dance that clicked nicely. The Four Cheer Leaders, and four of the orchestra boys, teamed up with the girls for some snappy stepping, revealing Vic Smith of the band as a no mean comic.

Doakes and Doakes were next with a new act which they originated here on the coast. Garbed as a couple of hicks they put over some parodies and special comedy song numbers that can't go wrong with any crowd. Their stuff was unique, to say the least, and they put it across with plenty of showmanship. Headed east soon, these two boys ought to knock 'em.

Harry Vernon, after a long stay at Loew's State, Los Angeles, made his local debut in a cycle of song numbers that also stamped him with the badge of showmanship. Vernon radiates personality and scored handily.

For the finale Wolf had a number of the band boys play solos that brought out individual talent. Paul Morgan played a cornet solo. Joe Palange clicked handily with his sax. Vic Smith followed with a piccolo number. Then Friday Smith on the tuba, Julius Shanis on the oboe, Eddie O'Mally on the xylophone, and Joe LaRocca on the harp. For the windup Rube performed on the cornet in a fast hot number that started the hands going long before the curtain started.

On the screen Norma Shearer in "The Latest from Paris." *Edwards.*

HAYS-REPUBLICANS

(Continued from page 1)

tion picture industry by pointing out that the producers and distributors control only the screens of their own chains.

They are members of the Hays organization—independent exhibitors are not.

From authentic sources it is understood that the picture industry as a whole will not dare commit itself either way. Hays may be able to dress up two or three newsreels, but stands little chance with the others for more than an equal break on political propaganda.

Hays' Limits

As far as exhibition is concerned Hays' power seems to lie mainly with about 400 or 500 chain houses, if that many, and it is doubtful if these will be allowed to run an excessive load of political material.

The independents have control of the political situation as far as plugging is concerned. With over 90 per cent. of the independent exhibitors working for the passage of the Brookhart Bill and demanding a readjustment of business conditions in the motion picture industry it is estimated that over 7,000 houses can be mobilized for support of either or both parties.

Not having committed themselves the independents can command attention from state political leaders of both factions, supporting only those candidates pledging themselves to support the Brookhart bill. An analysis of possibilities through independent film theatres, which has evidently already been brought to the attention of various political leaders, may swing the scale in favor of Brookhart at Washington.

Hoover and Hays

Of the close contact between Hoover and Hays there is concrete evidence in the picture section of the Department of Commerce and in the instance when Hays brought Hoover to New York to address the Associated Motion Picture Advertisers.

Hays is the logical man as director of the Hoover campaign, not only from the screen angle, but from general political phases. But it is doubtful if the Hays contract with the picture producers can be broken.

Meanwhile, the Democrats are on the alert. They remember the newsreel plug for the Mellon plan and do not propose to be caught in a similar way again.

Radio

The radio situation is always being studied. It is expected that the time on air will be evenly divided between candidates, when named. Senator C. C. Dill, Democrat, father of the radio bill, is on the lookout to prevent the Republicans from getting anything over through the air.

Bordoni's Special Songs

Cole Portos will write the special songs Irene Bordoni will have in her new show.

Louise Crosser Hale is engaged for it.

VAUDEVILLE REVIEWS

PALACE
(St. Vaude)

Of the nine acts on the current Palace bill four are featured and foreign. Of the nine acts on the current Palace bill there is no man or woman American single who might have comedy or talk, there is no mixed two-act and there is no comedy two-act.

Last week the Palace had an All-English bill. Three of those turns are held over, among the four featured foreign turns.

Which leaves the Palace program this week music hall and without enough comedy.

Attendance Monday night must have informed the management the city is onto it. 'r the show. Great stretches of vacancy on the sides, all sides and taking in the boxes. To the artist on the stage the orchestra's population must have looked like a triangle with the broad side nearest the stage. It was the smallest attendance ever noted at the Palace on a Monday evening since the house went through its first discouraging period, while trying to put Hammerstein's Victoria out of business.

That was some years ago, even while Charles T. Aldrich still held hopes of playing the Palace.

To the old-timers Chas. T. Aldrich is the most important act on the Palace program, the most important in years in fact.

The newest turn on the bill is Moss and Fontana, a class ballroom dance act with a nite club orchestra of 6 and neither meaning a thing, nor even the catch 'em encore music of "Hallelujah." Moss and Fantana might see "Excess Baggage" to find out how best to steal bows. The turn is under New Acts and probably in for one week only. Palace depended upon Moss and Fontana to draw, since the hold over obers couldn't be expected to, although every one got a reception Monday night. With all of the claques or friends present the house should have been fuller.

Sessue Hayakawa was the only foreigner not a holdover. He appeared in an Edgar Allan Woolf sketch (New Acts), one of those Edgar might have written while cooking spaghetti or mixing a highball—highball preferred. Still, not so bad, but easy writing and the Japanese is a good actor. But as an example of poor support casting, it's superb.

Aldrich was No. 3, and did very well. It's a question of how much real comedy there is in the whiskers bit for the time consumed, but with his fast changes Aldrich got them, and plenty. He's a novelty turn and one of the reasons why Keith-Albee found out actors could live without them.

Mills and Goodwin (New Acts), No. 2, a couple of young women with voices in popular vintage songs, nearly ruined the show. They were over on a nice appearance, and the audience warmed right up to them. They had a house besides, as the vaude did not start until 8.30 and it ended before 11.

Among the holdovers from England, Ella Shields and Lily Morris were a tie. Miss Shields did a new number for an encore, and not so fancy. But she has two bears in "Bertie" and the sap song.

Miss Morris, next to closing, hurts herself by the waits. It's a dangerous spot, and they started to walk, not because she did not please, but the waits were too long. A suggestion by the reviewer of the Palace of last week that she use a slide of the "Celina" song to cover up was an excellent idea.

Scott Sanders, Scotch single of the usual character song and talk thing, had a soft position, No. 4. He's all right in his way, but there have been so many Scotch singles with the character song and talk thing, besides the English singles of the same type. But with Sanders at the Palace and Sir Harry Lauder at the Knickerbocker at $2.20 top, no one will regret if a devout wish is expressed for the speedy recovery of Will Fyffe.

The Flemings closed the show and the De Valery Girls opened it. The girls are 12, with a boy masquerader who unwigs as the ballerino. He's Georgie Hale, and okay. For an ensemble turn, importance for this act was not indicated. If the producer cares to improve the act he'd better lower the lights on the gals. They look no better than they toe dance and their costumes go with both.

AMERICAN ROOF
(Vaude-Pcts)

Good show for the money the first half and plenty watching it Monday night. Hall and Dexter with band, No. 4, and Margie Coate, singing single, No. 7, tied for show stop honors.

Lew Rela Co. opened with the man featuring his contortion and manipulation of furniture with teeth grip. Burt and Hazel Skatelle, next, offered a fast routine of dancing on skates that also got over heavy. Hall and Dexter, mixed team, mopped up as usual with their regular two act, chatter and songs, remaining on for follow up. Turn billed as Julian Hall and Band. With the double combination, the team are splitting their regular act between the two sections with Hall's surefire Chaplin impression reversed for the band section and Miss (Red) Dexter sewing them up completely with a black bottom finish. The band, nine pieces, offer instrumentation in several ensembles and for the succeeding Hall-Dexter vocals. Combo an out and out panic with Hall clever enough showman not to give them an overdose.

Perone and Oliver, mixed team, were pleasing in a conventional harmonizing contribution of a mixture of classic and semi-pop stuff. Both have splendid voices and contribute a routine that should hit. It did here. Shone and Rich, also mixed, went over neatly in a hotel lobby act Shone has used with divers partners, Miss Rich being his latest. Shone carries the comedy through wisecrack conversation over phone with Miss Rich, an eye-filling blonde, later engaging for some repartee, a vocal and much flash of revealing costumes. Had them all the way through, but winded in the final minutes, although getting over.

Margie Coate, next, sent over a song repertoire with her usual dynamic delivery and stopped every thing after her fourth number, a ballad. A beg-off speech named a cold. Marietta Trio, girls, closed with a pleasing combine of dancing and gymnastics prefaced by a vocal ensemble and registering with all. "Sorrell and Son" (U. A.) screen feature. *Edba.*

Harry Lauder Show

William Morris presents the 17th American tour of Sir Harry Lauder, accompanied by a vaudeville bill. At the Knickerbocker theatre for four weeks, beginning Jan. 30. $3.30 top.

The recurring, unending and intensifying miracle of the world stage. Enough panegyrics have been written about Harry Lauder. Nothing can be added. Except the afterglow of progressing time. And plenty of water has flowed under the bridges since Harry was here last. And, in fact, since he appeared before an audience last before this New York premiere at the Knick. Every time he comes there is something new. He was the only single comedy star to ever play the Metropolitan Opera house a full week. Now it is the first time he plays a four weeks' engagement in New York.

Not since last May, when the second and final tragedy of his romantic and unique life came to him with the death of his adored wife, had he faced footlights. Monday night, to a sold-out theatre, he was the rollicking comic, the comedian extraordinary. The Pagliacci in the flesh. He made them laugh, he wrung them dry after he had doused them with laughter. Then he drenched them again—with tears. A few well-chosen words, no reference by name or direct implication to his loss, and a song of courage—and he had a thousand people weeping.

And he, too, wept. No glycerine. The honest tears twinkled in his eyes as the lights played on them. He filled up and cut his customary curtain speech of jollity and philosophy brief. Just then he wasn't the great artist; he was just the big man. Maybe only a big boy.

In his program he practically duplicated the first routine he did in New York, which set the nation aflame with his name. In succession he sang the old timers—"Tobermory," "She's My Daisy," "I Love to be a Sailor," "Saftest of the Family" and "I Love a Lassie." And for encores, "The End of the Road" (the song that broke their hearts) and "Sing a Song," which touched and prepared them for the punch post-climax of the bleeding heart of a genius of comedy, singing a song and going on to the end of the road.

Other details are repetitions. Same inspired clown and character star, same meticulous costumes, same method of operation. The comparatively intimate Knickerbocker, a big house, but one of the smallest he has ever played in this town, gave him summary advantages. He was in superb voice, and sang "Rocked in the Cradle of the Deep" without accompaniment in as rich and true a baritone as has ever been heard outside grand opera.

From the looks of the opening, the attendance, the enthusiasm, the genuine and unabashed affection bestowed on him, he is more popular than ever, and even the four weeks' experiment should turn out a money success as well as a completely satiating visitation to theatregoers. He stands alone, and will as long as he can stand at all. He makes any and every other Scotch comedian—at least—look like milky water against rare wine.

The first part vaudeville bill is the most pretentious with which William Morris has ever supported his luminary.

Nellie and Sara Kouns closed intermission with a brilliant array of duets and solos, still a great duo-harmony of two sopranos, a remarkable combination. They scored tremendously, especially since most Lauder patrons rarely go to theatre.

and all acts with him are therefore revelations and first meetings.

Novello Brothers, cousins of and authorized copy of the Arnaut Brothers, did the famous "Two Loving Birds" material of the Arnauts, who used to tour with Sir Harry, also. They aren't Arnauts, but they will do very well for those who have never seen the Arnauts. Very well, indeed.

Great Maurice, sleight-of-hand manipulator, adding a Bulloff dialect that helped, or at least drew added laughs, ran a swift and baffling succession of good if usually conventional stunts. The Takewas, three Japs, two men and a woman, turned difficult twirls and balances on high perches supported on one shoulder of the understander, and the woman executed some of the daintiest Risley ever revealed, with a light parasol. Margaret McKee, excellent whistler, opened intermission, looking creamy and letting loose some exceptional melody, though the bedrock of her work is bird imitations.

In all, even for those who look down on vaudeville in any of its manifestations, one of the most thrilling and soul-stirring entertainments in all this burg of some 50 and more legit theatres. Should run its four weeks easily on its own power—meaning Lauder, than whom no man who ever trod the boards through all the dusty, musty span of civilization, had more power.

Lait.

RIVERSIDE

(St. Vaude)

A nice, neat, compact bill leading up to and climaxed by Elsie Janis is a bargain for six bits. Monday had a light audience of nothing-else-to-do drop-ins as is usually present at the Riverside in these latter days of poor morale and poor biz.

Richard Vintour and Co. followed the customary cartoon pain in the neck. A pleaser all the way with grace and strength. The act closed by pulling a gasp in sheer brawn and muscle.

Joyner and Foster, burnt cork comics, romped in easily. These vaudevillians have their onions well digested. Their darkyisms are sure-click and they have a well lubricated manner of sliding across their stuff.

Richard Kean prefixed by "Mr." brings the rarity of Shakespearean diction and swank. He looked like he might be a strain on the nervous system when starting with an announcement that he was about to do a series of characterizations and opening with a sentimental homily in verse on an old bachelor. However, he won his case and his reward by unloading a bag of clever histrionic tricks. Kean has a classic Greek profile and a Barrymore coiffure. Probably the stars destined him for the stage, for never was there an actor who looked the part of actor better.

The concluding bit of Peter the Miser gave Kean a chance to splash around in the gravy, and he took a thorough immersion. By this time the audience had gotten over its early attitude of resignation and was interested in his personality and professional equipment. Kean, while distinctly a visitor in vaudeville, has been remarkably successful in adapting himself to it. Would that some of the legit immigrants were as adjustable to their environment.

Moore and Powell doing the major part of the "crooning and ballooning" routine which Moore formerly did with Carl Freed (now the maestro of a jazz band) found it easy. While dressing and acting like Freed, comparison necessarily is spontaneous in watching Powell. Although not the pantomimist, Freed in his talents in other directions equalize matters and the act is, all things considered, as good as the old one.

J. Francis Dooley and Corinne Sales were in fine form. Their gags, new and accumulated, plus their infectious manner of kibbitzing, scored them a bulls-eye hit. Their present routine has more body and continuity than previously.

Miss Janis offered an assortment of her standard imitations. It would be trite to add that she was liked.

The dance act headed by Mlle. Andree falls somewhere shy of real class. John Walsh, vigorous tenor who has not yet learned when to gesture and when to refrain from gesture, was admired for his voice. Mlle. Andree and her dancing partner, Jaimie Del Val, try and fail to contribute something new to the w. k. Apache, their final number and, despite pretentiousness, their weakest.

Land.

ACADEMY

(Vaude-Pcts)

Things are running with more smoothness at the Academy. Still giving plenty of entertainment for four bits, but the bill enables the folks to see both the show and the film before midnight.

The knot was tied by Brady and Wells. This pair scored one of the biggest hits of the new Academy season and were entitled to it. Bigness of the house didn't feaze them a bit, and they were doing an encore when it was high time for the succeeding act to be on.

The headliner was Fatty Arbuckle. Roscoe proved himself no flop as an entertainer in his patter with Franklin Batie. Applause was legitimate and the laughs spontaneous. The Honey Troupe gave the show a great start. Here is one of the neatest, cleanest, most effective acts of its kind in vaude. Scores appearance and routine, with the work of the boy standing out all the way. A flash class acrobatic turn. Has improved noticeably since last seen around these parts.

"Brevities of 1928" is a Low Cantor revue, and still retains the doll dance as the finish. Depends mainly on dancing, with the boy showing to advantage in his specialty. Brady and Wells cleaned up, and then Arbuckle, who was followed by Roscoe Ails, Katie Pulman and band.

Since Ails first produced this turn he has shaved it considerably, and the results are quick and satisfying. Ails doesn't depend so much on character as formerly. Turn has a lot of dancing talent and give the stage a dressier atmosphere with its setting, scenic effects and the sailor costuming. Finale is a dead certainty for patriotic response, with an American flag hurrah. Ails aims to please, and does. He is ably supported by Miss Pullman, a chap doing Russian and a contortionistic femme dancer.

On the screen, "Sailor Izzy Murphy" (W. B.).

Mark.

STATE

(Vaude-Pcts)

Quantity, quality and class at the State this week, and plenty of each. Numerically, beaucoup dressing rooms in use this week, with the 4 Karreys, 5 Freshmen, three-act, single, and Anatole Friedland's troupe of 18.

The first three frolics come under New Acts, although Barr, Mayo and Renn may have been around before and somehow missed in the files. Zelaya, in the fourth groove, is the chubby South American pianoplayer.

Friedland presents his nite club revue neatly, although contributing little personally. Friedland knows how to frame stuff for best effect, and if plugging a song consistently means anything, "Night Club Rose," the new Friedland theme song, oughta click.

Show was typical variety. State orchestra strutting the "William Tell" overture, a departure from the ill. slides.

The bill proper built up to a climax from opening to closing, also featuring a bit of international flavor.

"We're in the Air" film feature.

Abel.

81ST ST.

(Vaude-Pcts)

Good thing for the 81st Street that Eddie Nelson was in the line-up. Down next to closing, he was about all the natives had to laugh at. Norwood and Hall, No. 4, were indistinct from the back of the half-filled lower floor, besides which they had to overcome Abbott's hoke in the Abbott and Bisland act. Bad spot for the Norwoods and their quiet delivery.

Recktor, Chandon and Girlie started, with the man endangering any bridge work by letting the two girls perform as they hung on straps from his teeth. A foot-catch kept the male member suspended upside down throughout the act. Girls also tore off a couple of high kicks. It all didn't mean too much. Fair enough opener, but in need of a better climax to make it stand in relief.

Joe Roberts deuced it with his banjo strumming, mostly minus orchestra accompaniment. No reason for all of 16 minutes. Until he perfects Gershwin's "Rhapsody" he'd do better to leave it alone. The usual mimicking of two banjos and everything else as usual. You've got to like a banjo an awful lot.

Abbott and Bisland put some action into the show with their full-stage comedy act. However, the former needs to get away from the burlesque material currently used. Table scene and date stuff with girl before the drop has been wheeled to death, and, as a matter of fact, is still wheeling. So is that squares Abbott, it still won't raise him above being just a fair funny man. His fiddling sounds good, and he might stretch this bit.

Nelson kidded his way through. When he came to asking for selections and instruments to be played, he found out the 81st has probably lost much of its former refined clientele. The boys' evidence of boisterous tendencies upstairs led unto Nelson remarking, "What is this, the Greenpoint?" Lots of applause, though.

Maryon Vadie's "Dance Etchings," an all-girl ensemble, closed with "Cheating Cheaters" (U) the picture.

Sid.

BIRTHS

Mr. and Mrs. William A. Murphy at their home at Meadville, Pa., Jan. 22, daughter.

Mr. and Mrs. William J. Cane at their home in Philadelphia, Jan. 20, son. Father is the theatre manager.

Mr. and Mrs. Worthington Butts, at the Lying-In Hospital, Los Angeles, Jan. 21, son. Mother was professionally known as Rosalie Ceballos.

Marion MILLS and Marie GOODWIN
Memory Songs
12 Mins.; One
Palace (St. V.)

Memory Songs describe this singing turn by a couple of very pleasant appearing young women in Colonial wigs and crinoline gowns. The latter are rather modern through a split in front on the skirts.

At the Palace No. 2 the girls could have stopped the show. For some reason they preferred five bows to an encore. At one time it looked as though this No. 2 turn would panic the bill through that non-encore. And five bows are supposed to be over the Palace limits. But the Misses Mills and Goodwin are very nice girls and there may be a nice stage manager there, too.

Cultured voices that are unusual in vaudeville's harmonizing singers. Probably explained by the songs the girls sing, the old melodious and popular numbers that demand voices. Which makes this harmonizing couple all the more marked.

One is a soprano and the other a mezzo, though possibly more properly light contralto with the latter of some dramatic quality.

Selections have been made by a vaudeville expert, whoever did it, and the girls are in from the outset.

A big score for No. 2. This turn is almost in a class by itself for popularizing the long since grade vintage numbers of the pop variety.

Quite an idea and good for any theatre.

MOORE and LEWIS (2)
Singing and Dancing
8 Mins.; One
Oriental, Chicago.

This new partnership has a routine well suited to picture houses, and also adaptable for vaudeville. Patti Moore returns to the boards after several months absence. Her partner, Sammy Lewis, is locally well known as a hoofer.

The pair open with a special little ditty, then swing into some comic ballroom hoofing. At the Oriental Miss Moore pulled a few minutes of dialog with Paul Ash, the band leader, but in other houses Lewis probably will straight for her. The gags are good enough to be retained.

Act's forte is a duo version of the stair dance commonly credited to Bill Robinson. It's a tough dance for a team to do, but this pair handled it without a miss for a strong closer.

There's enough good hoofing in the act to sell it for the biggest houses.

RICHARD and GRAY
Song and Comedy
12 Mins.; One (Special)
Broadway (V-P)

Richard is a ventriloquist with a flair for warbling. A little weak on comedy at the beginning, material strengthens towards the close while rapid delivery and ability to put vocal numbers over through the dummy keeps the act running at a smooth pace all the way through.

The dummy is costumed as a bell hop and Richard as the room clerk. Miss Gray plays straight as the hotel guest, carrying most of the bell hop's verbal artillery.

Okey in the deuce spot.

Mori.

SMITHLY'S JUNGLE LIONS (1)
Lion Act
7 Mins.; Full (Special)
81st St. (V-P)

Capt. Smithly is a good looking chap, billed as the youngest lion tamer in the world. He has replaced the Delmar lion act in Kelso Bros.' "Outside the Circus" unit, now playing Keith houses.

Smithly uses three maneless lions, one of them pretty tough and the other two fairly quiet. His routine is regulation cage stuff, including head-in-the-mouth and lying down with one of the M-G-M trademarks.

Always a kick in this sort of act for any audience. Smithley's okey.

ALICE LAWLOR
Songs
14 Mins.; One
American Roof (V-P)

A lady of the night clubs who has done vaudeville before brings back a personality that is quite unusual. Red hair that is more than just a tint, a hotsy-totsy manner, blue eyes. She'll be remembered in the houses she plays.

Voice is not over plus on volume but melodious and pleasant, especially for night club. She manages to make unimportant lyrics seem smart. Works with man piano player addressed as Mr. Wright.

GUS C. EDWARDS' BAND (14)
22 Mins.; Full,
Palace, Chicago (St. V).

Gus C. Edwards' Edgewater Beach Hotel orchestra had their opening vaude engagement at the Palace. The boys have evolved a satisfactory mode of presentation that makes their's one of those stage bands that is not just so much music.

Working in front of a special drop, supposedly the Marine dinning room of the Edgewater Beach hotel, they achieve unique effects, utilizing colored spots to pick out various duos and trios of players doing their specialties. Tuxedos are worn throughout.

Comedy is injected by boys donning outlandish baby costumes. In one number the stage is a black-out and the banjoist, with an illuminated banjo, plays a solo. Another black-out follows and the lights up finds the aggregation wearing huge baby heads and dresses.

Gus has perfected a stage band that should go well and improve with age. A trio handles some songs nicely. Method of presentation is at variance with most stage bands, and a good bet for vaude or picture houses.

Loop.

MOSS and FONTANA and Co. 9 (6)
Ballroom Dancers
13 Mins.; Full Stage (Spec. Set)
Palace (St. V)

Marjorie Moss and Georges Fontana must draw at the box office to make good for their vaudeville salary. That's what ballroom dancing long since came to for first class vaudeville.

Dancing in nite clubs charging $3 or $4 couvert does not make popular "names" among vaudeville goers. It neither goes for 5th or 10th avenue; there's no in-betweens and little chance of 10th avenue falling.

From the Monday night attendance at the Palace, 5th avenue didn't fall either, nor Park nor the 50's, east of 6th avenue.

Which leaves Moss and Fontana, though of established rep in certain circles, not for vaude as drawing cards nor for picture houses, over here, nor for anything commencing to approach sensationalism or even enthusiasm in their stage work. The latter is merely ballroom dancing, giving Miss Moss credit for her graceful flights and letting it go at that, unless Mr. Fontana wants a little for handling.

And the Ernie Hecht Club Mirador Band of six pieces is a total loss, made so by the entirely senseless bit of dance stuff done by three of the musicians in the "Florodora" bit. If that kind of low comedy goes with the class dance team Moss and Fontana have been, and as a Palace featured act, then Moss and Fontana and the band should move into a Broadway musical needing laughs. There are several which do. But they won't move with this outfit.

THE OLD GANG (7)
Songs and Gags
20 Mins.; One and Full (Special)
5th Ave. (V-P)

Ethel Pastor is the only woman with this new act that has six men uniformed as doughboys. Miss Pastor possesses a beautiful voice which she knows how to use. With the masculine background her voice is an extra standout.

"Old Gang" idea is simply a setting whereby the boys are shown in front of a Y. M. C. A. hut overseas doing harmony. Opening has boys boarding ship. Finale has them on the boat en route home. Men apparently selected for voice with Al Fontaine taking care of a little comedy. Several special songs accredited to Gitz Rice and which serve to keep the singing away from the usual topical songs. As a whole the "Old Gang" idea serves its purpose.

In addition to Miss Pastor and Fontaine, the line-up includes John Wheeple, Frank Irwin, Bradley Lane and Emile Stetz.

Mark.

BARR, MAYO and RENN
Skit
15 Mins.; One
State (V-P)

Mixed three-act, with one of the men doing sap to the egotistic fop who complains of the women annoying him. Girl illustrates this and the conceited straight builds it up well to the point where the "mug" of the trio is smitten with a desire to commit mayhem.

After that the act goes straight with the sap adjusting his appearance and finishing neatly with pop song harmony.

Frank Fay authored the special chatter and it plays well for a No. 3 groove.

Abel.

SESSUE HAYAKAWA and CO. (3)
"The Man Who Laughed" (Dramatic)
18 Mins.; Four (Interior)
Palace (St. V.)

Sessue Hayakawa tries out so many playlets for vaudeville he's entitled to sooner or later, if he and vaudeville stick, to locate one that will last a while. "The Man Who Laughed" can carry him around the better grade houses left, for this Japanese actor, who started in pictures over here, seems to command attention.

If his native country is going into the picture producing business, Hayakawa should go right back there. There's no reason why he shouldn't be the Dick Barthelmess of Japan.

Edgar Allan Woolf authored this sketch, and with no great effort. It runs off as though made to order. It's about a Jap poet or artist crossed by an American girl a year before in the Orient, or he thought he was when a sea captain grabbed his dame by force and took a sail in his canoe, finally reaching the Barbary Coast in San Francisco with the gal. And the Jap came there, saw the Cap, probably dodged the bullet fired at him, and found the girl, all within six minutes after the curtain went up.

Then it was simple to do a knife-throwing trick against the Cap, who had a gun, which the Jap thought he hadn't. Not nice of Mr. Woolf to make the Jap want the advantage of the knife against no gun, and it robs a bit of Hayakawa's sympathy. That portion should go out. Let the star say he can take care of himself against any gun, which he does anyway. It's more heroic, and this piece may play the Orpheum.

Hayakawa does neatly and with much restraint. He looks like a good actor if given a good acting chance: Support, you know. Lucille Lortel plays the girl. It isn't certain when she emotes whether she's sobbing or laughing. Her voice says sob and her face says laugh. With Omar Glover as the big, bulky sea captain somehow not fitting and no medal for the direction.

But 'twill do, and good enough for vaudeville anyhow.

5 FRESHMEN
11 Mins.; One
State (V-P)

Youthful male quintet that may have been around before under another billing. Mention California nativity and the University of Southern California is carried in the billing.

It's one of those peppy vo-do-de-o combos doing jazz pops in futuristic arrangements, with a touch of hoofing, comedy and heated cymbal tapping a la Harry Barris of the Paul Whiteman Boys.

Ridiculously small upright piano is the sole prop, all grouped around it and cutting up in broad fashion after a manner which the masses have been educated to believe that collegiates make whoopee.

Satisfactory deucer, fast and snappy.

Abel.

VARIETY FOUR
Male Quartet
12 Mins.; One (Special)
58th St. (V-P)

Four colored boys standing in considerable and urgent need of a revision, deletion and rearrangement of their material. Efforts at comedy are especially weak.

They dress in striped satin overalls and work in front of a drop representing cotton fields and a river boat in the distance. Incidentally the drop is nobody's masterpiece as art.

Routine of conventional quartet numbers and pop ditties with some stepping incidental but not featured or featurable.

Act will have to improve to progress but can probably find plenty of employment deucing around as is.

BROSIUS and BARTON
Comedy Cycling
10 Mins.; Full
American Roof (V-P)

Brosius, probably of Brosius and Brown, teamed with Joe Barton, who has been doing a bike single. Barton is a harelip comic and okay at it, the wrinkle of a bicycle rider doing talk being new, or at least unusual. Brosius is a crack rider, daring and sure in his work. This was apparent even on the American roof where the smallness of the stage was a handicap.

With speed and class and some first rate laugh stuff the act should have no difficulty.

Canton-Gr. Rapids New United Week Stands

Two new full week stands have been added to the Mutual-Columbia combined circuit, Lyceum, Canton, O., beginning Feb. 13, and Orpheum, Grand Rapids, Feb. 6. Manny Rosenthal has been appointed manager of the G. R. house for the circuit.

The Canton affiliation replaces the time assigned to Albany, formerly a half week engagement with the other half a layoff. The show will hereafter go from Cleveland to Canton and thence to Akron. "Bare Facts" will be the first show to play Canton under the new provision.

Grand Rapids fills in an open week. The first show in there will be "Moonlight Maids." The shows will go from Empress, Chicago, to Grand Rapids to Cadillac, Detroit.

BURLESQUE ROUTES

Weeks of Jan. 30 and Feb. 6

Bare Facts—Gayety, Montreal; 6, Gayety, Boston.

Band Box Revue—Star, Brooklyn; 6, Trocadero, Philadelphia.

Banner Burlesquers — Casino, Brooklyn; 6, Casino, Boston.

Bathing Beauties—Gaiety, Wilkesbarre; 6, Star, Brooklyn.

Be Happy—Casino, Boston; 6, Empire, Providence.

Big Revue—Trocadero, Philadelphia; 6, Gayety, Baltimore.

Bowery Burlesquers—Lyric, Dayton; 6, Empress, Cincinnati.

Bright Eyes—Gayety, Washington; 6, Academy, Pittsburgh.

Carrie Finnell—Empire, Brooklyn; 6, Columbia, N. Y. C.

Dimpled Darling—Columbia, N. Y. C.; 6, Lyric, Newark.

Follies of Pleasure—Cadillac, Detroit; 6, Empire, Toledo.

French Models — Gayety, Baltimore; 6, Gayety, Washington.

Frivolities of 1928—L. O.; 6-8, L. O.; 9-11, Capitol, Albany.

Ginger Girls—30-31, Geneva; 1-2, Oswego; 3-4, Schenectady; 6-8, Colonial, Utica; 9-11, L. O.

Girls from Happyland—Empress, Cincinnati; 6, Gayety, Louisville.

Girls from the Follies—Garrick, St. Louis; 6, Gayety, Kansas City.

Girls of U. S. A.—Gayety, Omaha; 6, Garrick, Des Moines.

Happy Hours — 30-1, Colonial, Utica; 2-4, Capitol, Albany; 6, Gayety, Montreal.

Hello Parec—Empire, Providence; 6, Plaza, Worcester.

High Flyers—Gayety, Milwaukee; 6, Empress, Chicago.

High Life—Gayety, Rochester; 6, Geneva; 7, Oswego; 8-11, Schenectady.

Hollywood Scandals — Gayety, Kansas City; 6, Gayety, Omaha.

Kandy Kids—Empire, Toledo; 6, Columbia, Cleveland.

Jazztime Revue—Gayety, Brooklyn; 6, Hudson, Union City.

Lid Lifters—H & S 125th St., N. Y. C.; 6, Gayety, Brooklyn.

Moonlight Maids—Empress, Chicago; 6, L. O.

Merry Whirl—Howard, Boston; 6, H & S 125th St., N. Y. C.

Naughty Nifties—L. O.; 6, Cadillac, Detroit.

Nite Hawks—Grand, Akron; 6, Gayety, Buffalo.

Nite Life in Paris—Hudson, Union City; 6, Orpheum, Paterson.

Nothing but Girls—State, Springfield; 6, Howard, Boston.

Parisian Flappers—Gayety, Minneapolis; 6, Gayety, Milwaukee.

Pretty Babies—Gayety, Boston; 6, Empire, Brooklyn.

Record Breakers—Gayety, Louisville; 6, Mutual, Indianapolis.

Red Hots—Gayety, Buffalo; 6, Gayety, Rochester.

Saratoga Chips—Plaza, Worcester; 6, State, Springfield.

Social Maids—Gayety, Toronto; 6, Gayety, Rochester.

Speed Girls—Gaiety, Scranton; 6, Gaiety, Wilkes-Barre.

Snyder, Bozo—Lyric, Newark; 6, Casino, Brooklyn.

Step Lively Girls — Columbia, Cleveland; 6, Grand, Akron.

Stolen Sweets—Mutual, Indianapolis; 6, Garrick, St. Louis.

Sugar Babies — Garrick, Des Moines; 6, Gayety, Minneapolis.

Tempters—Orpheum, Paterson; 6, Gaiety, Scranton.

Schenectady's Censoring

Schenectady, N. Y., Jan. 31.

Police censorship over all shows here will be in effect as the result of a petition by the Woman's Club and the Schenectady and Vicinity Ministerial Association to close burlesque as presented at the Wedgeway theatre.

Burlesque has been unusually successful here this year, playing four days.

From Wheel to Stock

Cleo, Oriental dancer who has been a feature with Mutual shows this season, opened a four-week engagement as added attraction at Minsky's Apollo, Harlem, New York (stock).

BAND BOX REVUE

Comedian ..... Jack Erickson
Comedian ..... Al Flatico
Straight ..... Clyde Schafer
Prima donna ..... Anna Propp
Soubrette ..... Ruth Sunny Darling
Ingenue ..... Sheikee

Looking over this one at the Columbia on a Friday night indicated that outside of the three featured players no one on the stage cared very much what was going on. A pretty good sized house caught the morale and wouldn't budge except for the 12 runway girls and Harry Webb's orchestra in the second half.

Frank Cummings' show and on production not so bad. But it needs a marionette manipulator to make some of the cast move around. Ruth Sunny Darling contributed her share of wiggles without zest and seemed just as well pleased that there wasn't even excuse enough for those like-it-or-not-you-get-it-just-the-same encores. Miss Darling, a blonde, seems a pretty fair soubret, but kept it a secret this night.

Diminutive Anna Propp gets top billing to lead numbers, a saxophone octette and dance a little. Fair display of energy by this girl but at no time threatening to smother the other players.

Sheikee is the brunet coocher who stages the body weaving in an early unveiling number but never gave the boys high blood pressure after it.

Jack Erickson and Al Flatico worked hard for what they got, the former doing Dutch and the latter wop. Flatico started from the audience as a plant making a bum out of a stage announcer by having all the answers. Neither comic has an outstanding individual comedy scene, the top laugh episode being a combination of the two in a kid on "The Hairy Ape" during which the catch line was "To hell with 'em." This had the boys stoking a ship to finally wind up in a mutiny against the mate whom they toss into the boiler.

A satire on "White Cargo" was as weakly played as written, although the comics got something out of a carnival liquor stand during which the pitcher of water changes color to fool the sheriff. This was handicapped by Erickson previously selling booze at a wheel chair. The love potion thing and a prison bit by the two comics clicked moderately.

Productionally the show is using a forest set for the first act finish and repeating it for the 10:45 finale. Incidentally, the saxophone thing also got a double showing. Isabelle Van got some action from the out fronters by nicely leading the runway numbers.

But the smash of the evening was Harry Webb's band of 11. A lyric by a girl drifted into a memory thing which darkened the lights and then brought them up with the musicians as a hick village outfit. An applause building finish, plus a whirlwind Charleston by a lean and lanky youth had them whistling from up top, but Webb begged off.

It made it tough for the show to follow although the unit undoubtedly needed this added feature.

Romo Falk gets program credit for the music in the show and Teddy Russell the dances. Maybe it's too late in the season for the troupe to be overboard on ambition. At least that's an alibi. "Band Box Revue" didn't look like much of a show the night it was viewed but probably is better than it played at this performance. Somebody is entitled to a couple of squawks if it isn't. *Sid.*

Loses Back Salary Suit; Test Case for 2 Casts

Milwaukee, Jan. 31.

Members of the "Snippy Doodle" and "Crackerjack Revue," who held hopes of collecting back salaries, claimed due as a result of the shows going bust on tour through the tank towns last summer, had those hopes squelched in civil court here.

W. H. Bender, cast member, had brought suit against Joseph and Elsie Prusckha, owners of the two tabs, claiming that while on tour he was told by Prusckha that he must sign a waiver, accepting $2 a day instead of the $25 he had contracted for. If he didn't sign, Bender told the court, Prushka informed him he could walk back to Milwaukee. Bender claimed $104 in back salary. The court held that since Bender had signed, he could not now ask for back salary.

Other members of the troupes lined the courtroom. Had Bender won they would have filed similar suits. Pruschka is now running a tab in a neighborhood house.

June Rhodes Out

June Rhodes, featured fem of "High Life," was compelled to withdraw for the second time last week because of illness. She may not return. An understudy is now handling her assignment.

Dramatic Stock, Cleveland?

Cleveland, Jan. 31.

Columbia here, former major wheel burlesque house, may try dramatic stock under S. W. Mannheim's direction.

BATHING BEAUTIES

Knot So Good ..... Charles Taye
Comedian ..... Murray Welch
Jap Flip ..... Tommy Moran
Jack Wise ..... Mack White
Miss Hollywood ..... Evelyn Murray
Miss Manhattan ..... Anna Lang
Miss Atlantic City ..... Erin Jackson

Rube Bernstein's organization seems to have been under some sort of revision lately, for show is spotty, as though it had not yet been worked in by playing. Costumes have seen service, but settings are brand new from appearance.

Speed is the principal feature. The performance is an unbroken succession of incidents and the average for the class of offering is fair to very good. Fair goes for the chorus and for the comedy, while "good" scarcely does justice to Erin Jackson, a trouper of intelligence with a shape made to order for burlesque and abundant knowledge of how to use it. At the Columbia they are still fairly discreet in their hip waving and sex appeal, but this prima measured out her portions of undress and hotsy-totsy maneuvers with a generous hand.

In the sex appeal direction she is emphatically there, and in addition can handle talking bits and ballads. She had a dressing room scene with Anna Lang and Tommy Moran that had some nice laughs built on double meanings in her gags, and later on did extremely well with a specialty mainly of ballads with semi-dramatic reciting tion. Usually this interlude would be a blank by a prima donna, but she makes it count.

A capable assistant is Evelyn Murray, peppy girl of good figure and jaunty manner. She also can sing, and where the show is permitted to spice things up she looks like a winner. The runway girls remain under the leadership of Miss Van, an asset to the house and the visiting show.

Charles Taye, principal comic, does "Dutch" to the Hebe of his assistant, Murray Welch, a combination that is almost fool-proof. Here it works out well enough. The book is a compromise between the old "number-and-bit" scheme and the newer technique of blackouts. Taye falls into the common error is handling his blackouts. They're the same as everybody else is doing. If burlesque is going to go in heavily for these bits, why not make some new ones? Taye does the "So that's baby" thing with a lot of elaboration, making about the eighth on the wheel with that idea.

Welch is a first-rate feeder and handles a dance specialty capably, getting more out of the second comic assignment than usually happens. For this perhaps his dialect may account in part.

Tommy Moran is a big and good-looking straight, an ideal type for building up comedy for dialect workers, while Mack White is a singing utility man who makes his presence count in several solo singing bits, besides doing those building-up parts.

Production has a number of good ideas. Finale of the first part is a straight-away dancing ensemble that gets a world of action into the stage picture in spite of indifferent work by the chorus—as careless a lot as has been seen lately. The show finale is an arrangement a little out of the ordinary. It shows a bathing beach and boardwalk with a line of bathing houses in the background.

Miss Jackson enters fully clothed during an ensemble, and after some talk goes into one of the bath houses for a disrobing bit that is plenty warm, even as done in moderation at the Columbia. *Rush.*

Second Detroit Stock For Irons & Clamage

Detroit, Jan. 31.

The Irons-Clamage-Rothstein Operating Co. has leased the Palace from C. W. Munz, to install stock burlesque. This will give the Chicago combination two such theatres in Detroit, with the Avenue already in the fold.

Art Moeller, formerly part operator of the Star and Garter, Chicago, and more recently franchise holder on the Columbia wheel with "Mutt and Jeff," will manage the Palace and represent Irons & Clamage here. The new lessees will begin operation Feb. 5.

Company will include 11 principals and 24 girls. Principals engaged are Charles Country, Jack Montague, Mat Ellison, Jimmy Walters, Sid Gold, William Greenman, Mildred Franklyn, Buddy LaVorce, Viola Spacth, Mary Todd and Dolly Davies. Ray Midgley will produce.

Palace is installing a runway.

STRAND, TORONTO, SOLD

Toronto, Jan. 31.

The Strand, former home of Mutual burlesque, was sold for $460,000 Feb. 2. It will likely be torn down to make way for an office building. It seats 1,900 and has been lark more than a year. S. Z. Poli started his wax works on this site. It was owned by Holy Trinity Church.

Movie Basketball

Standing Jan. 27:

	W.	L.	Pct.
Fox	4	2	.667
Pathe	3	2	.600
Paramount	3	2	.600
Consolidated	3	3	.500
Metro	1	5	.167

Profit Sharing Race Bill For New York Fairs

Albany, N. Y., Jan. 31.

Promoters of horse racing at county fairs would be permitted to issue shares in profit certificates, or premiums on racing contests, under the terms of a bill to be considered by the Legislature. The measure is patterned largely on the laws now governing races in Maryland, Kentucky and other states.

Its sponsors say that the bill would encourage a revival in interest in the breeding and training of harness horses by farmers and others, and would be of financial assistance to fair associations which have been losing money since trotting events lost popularity. For this reason they say the legislation will receive the support of many fair organizations.

The bill only affects racing at tracks owned by agricultural societies or associations operating under the membership laws. It is understood that the Jockey Club, whose members are influential in both the Republican and Democratic parties, will oppose the bill, believing it to be the opening wedge in a movement to introduce the profit sharing plan at all the tracks in the state.

Dramatic Stock in Casino

Philadelphia, Jan. 31.

Casino, for years the home of burlesque here and lately devoted to the Columbia wheel, last night became a dramatic stock house.

Opening was "Rain."

The company operates.

The company includes Mary Louise Walker, leading woman; Emma Wilson, Santos Ortega, Edith Phillips, Herbert Pratt, Ackland Powell, Gordon Hicks, Wilbur Braun, Thomas Magrane, Margaret Dillon, William Brenton and Blain McKendry.

Cast Changes

Babe Abott has succeeded Loretta Dore with "Jazztime Revue," having joined the company at the Gayety, Brooklyn, this week.

Burlesque engagements listed via the I. N. Weber offices send Raymond Midgley as stage director of the Palace, Detroit; Mary Todd joins the same company as prima donna Feb. 6; Harry Kelly, character straight, with the Haymarket company, Chicago; Carmen Guitry, Oriental and acrobatic dancer, at the State Congress theatre, Chicago, opening Feb. 6; Monfred and Lang, specialty team, with Al Singer's "Merry Whirl" (Mutual).

MARRIAGES

Elly Ney, concert pianist, to Paul Allais, non-pro, of Chicago, Jan. 27, at Los Angeles.

Madge Bellamy to Logan Metcalf, Los Angeles bond broker, in Tia Juana.

Edna May Oliver ("Show Boat") to David Welford Pratt, Newark, N. J., broker residing in New York, at the New York Municipal building.

Mlle. Maurice Mozette, music teacher and once coach of the Chicago Opera Co., to Frederick Lothrop Ames, Jr., wealthy Bostonian, in Tucson, Ariz.

Doris Cooper Cliffe and Jerome H. Wallace, both of "Vagabond King," in Washington, D. C., Jan. 26. Bride is the daughter of H. Cooper Cliffe, English actor.

Eddie Frooman (actor), and Margaret Goodlad (non-pro.), both of New York city, have made application for a marriage license at Greenwich, Conn.

Maurice Mozette, singer, to Frederick Lathrop Ames of Boston (non-pro), Jan. 26, at Tucson, Ariz.

BOBBY JONES' "CRACK"

Atlanta, Ga., Jan. 31.

Bobby Jones turned this loose the other day:

He had just been elected to the board of directors of a big local bank and was given the $10 which all directors are paid for attending a meeting of the board. In accepting Bob cracked:

"Wonder how this will affect my amatuer standing.

FLOWERS GETS DRAW WITH LOPE TENORIO

Brown Skinned Boys Battle Fiercely—Joey Sangor Beats Dorfman

By JACK PULASKI

The Garden hung up an excellent boxing card of little men last Friday with the top at $7.70. Three of the 10-rounders were all real battles and worth watching.

Interest centered in the debut of Lope Tenorio, highly touted Philippino, who was sent against Bruce Flowers, fast colored boy from New Rochelle. At times the fans were buzzing with excitement for this Manilla person can sock. The odds were seven to five on Flowers but the price was backed down to evens. The decision of a draw won no little share of raspberries. Plenty at ringside and gallery though Bruce won the fight.

Flowers was better at infighting, hit faster, more accurately and more often. During the later rounds he hit Lope with everything and shook up the man from far away. There were times, however, that it looked danger us for Bruce. In the fourth round he caught one on the button, spun half way around and touched his gloves to the resin. It counted as a knockdown. A left hook did the damage more than once.

Tenorio tried his best to land with his right, with which he won a rep. But nearly always it went around Bruce's neck. Clever lightweight this Flowers, and too smart to be caught with such roundhouse blows. Lope has had eight fights since coming to this land. He won all except last week's encounter and that counts as a win really, because it looked as though he left the match. He beat Joe Glick and he copped from Loyaza, the fight being stopped, meaning a technical knock-out. But Tenorio is wild and has plenty to learn. Anyone he hits will know it nevertheless. Title material, both boys.

Sangor Convinces

The semi-final introduced Joey Sangor, socking featherweight from Milwaukee, who beat Sammy Dorfman of the East Side. Sangor is the kid who twice is credited with defeating Bud Taylor, the sensational Chicago boy. After watching him pop Dorfman around the ring there could be no doubt about his prowess. Joey can hit with both mits and does. Sammy's dancing tactics meant nothing to him and it looked for a time as though the New Yorker was going to go out.

The coolness with which this Sangor boy fights seemed a revelation. The pace was very fast most of the way. Yet, in his corner Joey sat there as cool as ice. He never puffed and at the finish was as fresh as at the start. That's condition.

The other fast bout was fought by Archie Bell, winner, over Vic Burrone, rugged blonde from Greenwich Village. It was an uphill battle for Bell who was dropped for a count in the first round. His exhibition of nerve was admirable. Not only did Archie take it but he gave, and plenty. He had Burrone groggied up more than once and won the fans by his courage display. It was a case of the fighting heart outsocking a mauler. The boys fought clean and broke by themselves, the referee never having to part them.

Vic McLaughlin Cleared

Vic McLaughlin, former middleweight pugilist, 301 West 55th street, appearing in "Spring 3100," was exonerated on a charge of homicide when arraigned before Magistrate Corrigan in Homicide Court.

McLaughlin was arrested following the death of Michael Dunphy, 35, 50 West 93rd street, bartender at 302 West 53rd street. It was charged the fighter had struck Dunphy over the head with a bottle.

Chief Medical Examiner Norris testified that the autopsy indicated Dunphy had died of ethel poisoning. McLaughlin admitted he had had a quarrel with the bartender and said he struck him with his fist.

After Magistrate Corrigan heard all the facts he dismissed the case.

Helen Storey and Virginia Morena have dissolved as a vaude team. Miss Storey will resume her former single.

PRESENTATIONS—BILLS

THIS WEEK (January 30)
NEXT WEEK (February 6)

Shows covering numerals such as (29) or (30) indicate opening this week on Sunday or Monday, as date may be. For next week (5) or (6) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

PARIS

Week of January 30

Apollo

Blaconman
Maurice Roget
4 Hits
Miss Morgany
Truchet
Yvonne Leduc
Frank Lint
Marthy Chandon
Los O'Brany

Cirque D'Hiver

J de Jonghe Jr
Miss Morgany
Charley Lloyd
Lacora
Iles, Joe & Walter
Miss Eddy Wedd
Saelhoff 7
Rene's Dogs
Tassi Toscana
Singel's Co
Andreu 3

Cirque de Paris

Pepino's Dogs
Elliotts
Marces Tr
Antonet & Beby
N Raney
Myles & Coco
Motorcyclette

Empire

Harry Jackson
Poter Lawler
Karinska & Riher
Fred Sylvester
Allee Lee

Carmen Valenela
Courtault
Germain Aeros
Rodella Rultz
Artix
Linglon Sis
Vigo-Rents' Dogs
Scamp-Scamp
Barkley

Medrano

Marthe Gruss
Liong Tse
Dally 2
Glasner
Bartley Tr
Calroll-Porto
Rainats
Darlo-Barlo
Martha la Corse
A D Robbins
Luxor
Heinsch 3
Gilbert Tr

Olympia

Yvonne George
Bervat
Harold & Lola
Schroeders
Nor-Ber-Tys
Windsor Tr
Miss Castle
Sandoro
Lily May
Varia Laska
Brancato
Mug Remone
Boldivera Tr
Staykoff-Platonoff

Picture Theatres

NEW YORK CITY

Capitol (28)
Jack Maxwell
Lloyd & Brice
Billy Taylor
Faln & Dunn
Chester Hale Girls
"Student Prince."

Paramount (28)
Ada Kaufman Girls
Rae Eleanor Ball
Bernice & Emily
Dorothy Neville
Ojeda & Imbert
Harry Burns
Tony De Luca
Bernice & Emily
"Old Ironsides" (4)
Sophie Tucker Co
Bert Tucker
Lou Kosloff
Tivoli Girls
"Her Wild Oat"

Rialto (28)
Miriam Lax
Paul Renfeld
Alice Booth
"Last Command"

Rivoli (28)
Lily Marr
Georges Dufranne
Simeon Jurist
'G'tl'm'n Pr Bl'd's'
Roxy (28)
Lillian La Tonge
Ann Fleming
Ruth Porter

Oriental (30)
Paul Ash Bd
Under the L
Lew Brice
Babe Carter
Darling 2
Ginger Rogers
"Whip Woman"

Rialto (6)
Tom Wilk
Kennedy & Davies

Senate (30)
Mark Fisher Bd
Gould Dancers
Johns & Mabely
Prosper & Maret
Margit Hegedus
Billy Adams
"Gorilla"

Sheridan (6)
Verne Buck Bd
Maxine Hamilton
West Lake & H

Tivoli (30)
Bennie Krueger Bd
Clark & McCllough
Roy Cropper
Runaway 4
"Gorilla"

Uptown (30)
F Masters Bd
Marching On
Rudy Wiedoeft
"Love Mart"

ATLANTA, GA.

Howard (4)
Publix Unit

ROUTED
SCOTT BROS. & VENOW
LOEW CIRCUIT
THANKS TO
J. H. Lubin and Marvin Schenck
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Maria Gambarelli
Nicholas Daks
Harold Van Duzee
Nicholas Kovack
"13 Wash Sq."

CHICAGO, ILL

Avalon (6)
Roy Detrich Bd
Sans & Claire
J'zz Lips R'ch'dson
Vitaphone

Capitol (6)
Al Short Bd
Rath Bros
Renard & West
Vitaphone

Chicago (30)
H L Spitalny Bd
Jules Buffano
Rainbows
"Beau Sabreur"

Granada (6)
Benny Meroff Bd
Smith & Alleman
Pepina & Carthay

Harding (30)
Al Belasco Bd
Jazz Jingles
Helen Kennedy
Sunshine Boys
Billy Rolls
Gould Dancers
"Ben-Hur"

Marbro (6)
Chas Kaley Bd

Norshore (29)
Al Kvale Bd
"Spotlight"

Making Movies

BALTIMORE, MD.

Century
Sammy Kahn
Lang & Volk
Kendall Capps
Holly Hall
Mooney & Churchill
Jack Powell
Hilda Ramson
Sorel Girls
"West Point"

New (28)
Gold Dust 2
"Cohens & Kellys"

Rivoli (28)
Victor Herbert
"Serenade"

Stanley (28)
Leon Navara
Smith & Hadley
Charles Jolley
Elsa Stralla
Serova Girls
"Helen of Troy"

BOSTON, MASS

Metropolitan (28)
Harry Rose
Marie MacQuarrie
Laurette Lee
Martha Vaughan
Gene Rodemich Co
'G'tl'n P'r Blondes'

State (6)
Natacha Natova
Monitt Gifford
"West Point"

BUFFALO, N. Y.

Buffalo (28)
Blue Plate Rev
"Helen of Troy"

Great Lakes (29)
Rym'nd Fagan Bd
"The Jazz Singer"

Lafayette (29)
Schwab & Higgins
Jack McCloskey
Lady Tsen Mei
Foley & Massino
Gene Green
P Spitalny Orch
"The Noose"

CLEVELAND, O.

Allen (28)
Ormonde Sis
Berkoff Dancers
Louis Fr'da Berk'ff
Don Vpeal 4
"The Noose" (6)
Way Out West
"The Dove"

Park (28)
Angelo Vitale Bd
Roy Smeck
Murray Sis
Baxter & Franks
Otis Collins
Bebe Barri's Girls
'Lon After Midnite'

Sunkist Beauties
"Man Crazy"

Carthay Circle
(Indef)
Carll Ellnor Orch
Laughlin's Co
Tha Glorias
The Californians
John Fr'd'rick & M
Neta Lorraine
Bert Prival
Marion Gabney
David Durant
Aber & Clark
Don Threlkhill
Leonard St Leo
Kosloff's Bal
"Sunrise"

Chinese
(Indef)
Prologue
Poodles Hannaford
Pepito
Samaroff & Sonia
E & J Rooney
Three Frechands
Slayman's All Co
Fallenberg's Bears
"The Circus"

Egyptian (27)
Georgie Stoll
Benny Rubin
Perry Oliver
Wallace & Sanna
"My Best Girl"

The Four Symphonists
In
"MOMENTS MUSICALE"
ROBT. NALLE THOMPSON, Violinist
LEIGHTON COOK, Soprano-Pianiste
JEANNE ANGELO, Cellist
NELLE LOWREY, Soprano-Pianiste
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Now Playing
GRAND, LIBERTY, SCHENLEY THEATRES
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Inc.
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DALLAS, TEX.

Palace (4)
Publix Unit
Florida
Billy Gerber
Chester Frederick

DENVER, COL.

Denver (4)
Publix Unit
Shadowland
Pauline Alpert
Roy Rogers
Stella Mowere
Cross & Levine
Foster Girls

DES MOINES, IA.

Capitol (4)
Publix Unit
Steppin' High
Kikutos Japs
A & L Carr
Lew Fink
Ross & Gilbert
John LaValle
Hince & Leonard

DETROIT, MICH.

Capitol (28)
Bayes & Specht
Earl La Vere
Myrtle Gordon
J & K Spangler
"Quality Street"

Michigan (28)
Del Delbridge
Chas Bennington
Carlo & Norma
Mary Fabian
Walter Smith
The Stantons
'Shepherds of Hills'

EV'NSVILLE, IND.

Victory
2d half (9-11)
Personality Girls
Edwards & Sanford
Dancing Around
Worth & Willing
Flying LaMars

FT. WORTH, TEX.

Worth (4)
Publix Unit
Dancing Brides
J & J Walton
D & E Barsto
Dancing Parson

HOUSTON, TEX.

Metropolitan (4)
Publix Unit
Dance Caprice
Jay Landry
Flora Hoffman
Rusch Girls
Crandall & Morley

KANS. CITY, MO.

Midland (4)
Publix Unit
Listen Inn
Jerome Mann
Harman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Girls

L'S ANG'L'S, CAL.

Boulevard (27)
Gene Morgan Bd
Ted Doner
Bobbie Thompson

State (27)
Peabody & Malfei
Foursome 4
Pinky Day
Louise & Mitchell
Sunkist Beauties
6 Harpists
"Beau Sabreur"

Metropolitan (26)
Al Lyons
Fanchon & M Idea
Ukulele Ike
White & Manning
16 Hollyw'd Beauts
'Latest from Paris'

Million Dollar (26)
Leo Forbstein Orch
"Last Command"

United Artists
(Indef)
Dion Romandi Or
"The Dove"

MILW'UKEE, WIS.

Miller (6)
Swartz & Clifford
Sonny & Eddie
Delano Dell
Donna Damerel

NEWARK, N. J.

Branford (28)
Charlie Melson
Branford Playboys
Lee Stevens
Marie de Coma
George Givot
Peggy Wagner
Sandy McPherson
B & E Coll
"Honeymoon Hate"

Mosque (28)
Irene Franklin Co
Raymonde & Diana
'Now We're in Air'

NEW ORLEANS

Saenger (4)
Publix Unit
Flyin' High

'M'n W'm'n & Sin'
SAN ANTONIO
Texas (4)
Publix Unit
Dixieland
Joe Penner
Edith Griffith
Lucila Lee
Morris & Rapp

SAN FRANCISCO

California (27)
Gino Severi Bd
"Last Command"

Granada (28)
Owen Sweeten Bd

Fay's (28)
Bernodine D'Graves
Iris Greene
Harris & Vaughn
Cook-Mortimer & H
'Sally' in Our Alley'

Fox's (28)
Muriel La France
Delph-Plate Bal
Mae Wynn
Parisienne Redh'ds
Fleeson & Folsom
"Sharp Shooters"

Stanley (28)
Cath Littlefield

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Fanla Davidson
"Sorrell & Son"

PITTSBURGH, PA.

Grand (28)
Rehan & Faye
6 Sheldon Girls
Ann Popove
'Shepherd of Hills'

Penn (30)
Banjomania
Margaret Ball
Eddie Hill
Morgan & Stone
Byron Sis
Mills & Shea
Thompson Sis
Dave Harman Bd
"Student Prince"

PR'VIDENCE, R. I.

Fay's (30)
Reflections
Phil Nipp
Love Sis
J C Mack Co
Hynes & Reck
Alan Shaw
"3's a Crowd"

ROCKFORD, ILL.

Coronada (5)
Ross & Gilbert
Freddie & Eddie
Shannon's Frolics
Henry Fink

R'K ISLAND, ILL.

Ft. Armstrong
2d half (9-11)
George Sis
Jay Mack
DeWinters & H'nry

ST. LOUIS, MO.

Ambassador (28)
Mae Murray Co
'Irresistible Lover'

Missouri (28)
Brooke Johns
Dezso Retter
"The Noose"

State (4)
Pat Rooney
Ted Joyce
Hince & Smith

The Cansinos
Don & Dorina
David Reese
"Beau Sabreur"

St. Francis (28)
M Brambilla Bd
"Sadie Thompson"

Warfield (28)
Rube Wolf Bd
Rose Valyda
Doakes & Doakes
Johnny Dove
'Latest from Paris'

WATERLOO, IA.

Riviera
2d half (9-11)
Audrey Cristy
Billy Carpenter

W'SHING'T'N, D.C.

Earle (28)
Jazzing Blue Rev
Ed L Hyman Pres
Johnson & Hewitt
Theo Alban
Billie Tichenor
Tommy Manahan
Senva D'eg Girls
Russ Morgan Orch
"Valley of Giants"

Fox (28)
Meyer Davis Sym
Oumansky Bal
Jack Stebbins Pres
Masters 4
Movietone
Sophie Tucker
"Silk Lege"

Palace (28)
Tokio Blues Unit
Publix Pres
Willie Solar
Naoe Kondo
Helen Kim
Hatsu Kuma
Anna Chang
George Hirose
Wesley Eddy
"Man Woman Sin"

Rialto
Rox Rommell Pres
"Finders Keepers"

Loew

NEW YORK CITY

American
1st half (6-8)
Rathburn 3
Carney & Pierce
Jack Conway Co
Loyal Pekin Tr
Beeman & Grace
Hawthorne & Cook
E Phillips Co
(One to fill)
2d half (9-12)
Hori Japs
Bernard & Suzanne
Morton Stanley & F
Radiology
(Four to fill)

Boulevard
1st half (6-8)
LaFleur & Portia
Frisch Rector & T
Eddie Hunter Co
Bob Brandies Orch
(One to fill)
2d half (9-12)
Lou Rella Co
Peronne & Oliver
Connell Leona & Z
Collins & Peterson
Jacks & Queens

Commodore
1st half (6-8)
Murphy Bros
Cook & Oatman
Harry Kolcr Co
Lew Kelly Co
Hyatt
(One to fill)
2d half (9-12)
Florinie

Grand
1st half (6-8)
Bob & L Gillette
Clark Morrell Co
Ulis & Clark
Eddie Lambert Co
Morton Stanley Rv
2d half (9-12)
W E Ritchie Co
Nola & W St Clair
Buck & Bubbles
Helen Johns
(One to fill)

Greeley Sq.
1st half (6-8)
Hori Japs
Hazel Goff & Sis
Storey & Lee
Kerr & Ensign
Jack Joyce
Edith Clasper Co
2d half (9-12)
Murphy Bros
Yoeman & Lizzie
Myrtle Boland
Bobby Henshaw Co
3 Golfers
(One to fill)

Lincoln Sq.
1st half (6-8)
Hammer & Hiner
Dave Tressie
Wilson & Dobson
Robey & Mitchell
Gosier & Lusby Rv
2d half (9-12)
Basil Lewis Co
Dale Sisters
Bobby O'Neill Co
Juck Conway Co
Kitaro Japs

Storey & Lee
Saxton & Farrell
Walton & Brandt
Seabury Swor Orch

State (6)
Rose Kress 3
Earle & Bell
F D'Amore Co
Margio Coates
Hall & Dexter
Julian Hall Orch

Victoria
1st half (6-8)
Zellas Sis
Cynthia & Clare
Cupid's Rev
Stuart & Lash
Cavaliers
2d half (9-12)
Mitkus 2
Frisch, Rector & T
Cardiff & Wales
Zelaya
Caslno DeParis

BROOKLYN

Bedford
1st half (6-8)
Togan & Geneva
Alice Lawlor Co
Saxton & Farrell
Darrell & Robinson
Flo Hedges Co
2d half (9-12)
Bob Anderson
Edith Bohlman
Gordon & Pierce
May Joyce Co
(One to fill)

Gates Ave.
1st half (6-8)
Mitkue 2
Edith Bohlman
Barr Mayo & Renn
Buck & Bubbles
Paul Specht Orch
2d half (9-12)
LaFleur & Portia
Carney & Pierce
Baldwin Blair Co
Stuart & Lash
Cavaliers

Melba
1st half (6-8)
Mallnoff & Gray
Jerrie Dryden
Wynn Ralph
Clayton & Lennie

Tom Christian Orch
(One to fill)
2d half (9-12)
Mary Dowling
Beth Challis Co
McGuiahlon 2
Ryan & Lee
T Christian Orch
(One to fill)

Metropolitan (6)
4 Karreys
Lydia Harris
Dare & Yates
Bert Gordon Co
Vera Kingston
Perry Mansfield Rv

Oriental
1st half (6-8)
Adrienne
Bennett & Dillon
Kramer & Boyle
Leviathan Bd
(One to fill)
2d half (9-12)
Royal Pekin Tr
Fay & Milliken
Ulis & Clark
Herbert Clifton
Griffin 2

Palace
1st half (6-8)
Florinis
Wheeler & Potter
Jean Granese Co
Rev DeLuxe
(One to fill)
2d half (9-11)
3 Reddingtons
Wilson & Addle
Harry Kolcr Co
(Two to fill)

Premier
1st half (6-8)
W E Ritchie Co
Foster & Peggy
J Moscowitz Co
Zelaya
May Joyce Co
2d half (9-12)
Paul Brachard Tr
Garner Co
Barr Mayo & Renn
Darrell & Robinson
Leslie & Dixie Co

BIRM'GHAM, ALA.

Temple (6)
Evans & Perez
Ferris & Ellis
Cartmell & Harris
Demarest & Delnnd
Nite at Coney Isl'd

BOSTON, MASS.

Orpheum (6)
Dixon Riggs 3
Primrose 4
Meredith & Sn'zer
Faber & McIntyre
Chas Ahearn Co
(One to fill)

BUFFALO, N. Y.

State (6)
Merry Go Round Rv
(Others to fill)

CANTON, O.

Loew's
1st half (6-8)
Gautier's Co
Irving Edwards
Leona LaMarr
Bob Nelson
Roelta

CLEVELAND, O.

State (6)
Carl Schenck & Son
Jack Housch Co
Ketch & Wilma
Carney & Jean
Jan Garber Orch

COLUMBUS, O.

Broad (6)
Howard Co
DuFor Co
Wally Sharplee Co
Lew & M Wilson
Lew Wilson Co

CORONA, L. I.

Plaza
1st half (6-8)
McDonald 3
Mimi Roline
Yoeman & Lizzie
Jock McKey
Parker Babb Orch
2d half (9-12)
Bob & L Gillette
Clark Morrell Co
Harry Hayden Co

Lew Kelly Co
Edith Clasper Co

DETROIT, MICH.

State (6)
Robbins 3
Bernard & Kranz
Barbier Simme Co
Harry Breen
Primrose Rev

EVANSV'LE, IND.

Tivoli
1st half (6-8)
Paul Nolan
C & L Gerard
Powers & Wallace
Rodero & Maley
London Palace Rev
2d half (9-12)
Lohse & Sterling
Reynolds & White
Billy Groes Co
Billy Gilbert 3
Dictators

HOBOKEN, N. J.

Lyric
1st half (6-8)
Collins & Morrieon
Johnny Olms Orch
(Three to fill)
2d half (9-12)
Rah-Rah Tommy
(Others to fill)

HOUSTON, TEX.

State (6)
Emilone
Hazel Crosby Co
Nat C Haines Co
Coulter & Rose
Marvell Co

JAMAICA, L. I.

Hillside
1st half (6-8)
Santiago 8
Peronne & Oliver
Baldwin Blair Co
Henry Santrey
Seabury Swor Orch
2d half (9-12)
Brosius & Barton
Hazel Goff Sis
Priscilla Dean Co
Jack Joyce
Diane D'Mar Co

MEMPHIS, TENN.

State (6)
Aerial Smiths
Frank Braidwood
Walter Walters Co
Watson Sis
Cook & Shaw Sis

MONTREAL, CAN.

Loew's (6)
France & LaPell
Francis Ross & DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co
(One to fill)

NEWARK, N. J.

State (6)
Andressens
Montrose & Nace
Lionel M James Co
Morris & Shaw
Braille Pollo Orch

NEW ORLEANS

State (6)
3 Harpers
Seymour & Cunard

4 Diamonds
Norton & Brower
Oscar Stang Orch

NORFOLK, VA.

State (6)
Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
(One to fill)

PITTSBURGH

Aldene (6)
4 Hartinis
Packard & Dodge
Red Carnation
Herb Williams Co

Little Liar
Emil Boreo
Guiran, Marg'rite Co

WOODH'VEN, L. I.

Willard
1st half (6-8)
Bob Anderson
Dale Sis
Bobby Henshaw Co
Sam Wooding's Or
(One to fill)
2d half (9-12)
Jordan & Grace
Mardo & Wynn
Beeman & Grace
Eddie Lambert Co
Paul Specht Orch

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
LEO BEERS; JULIAN HALL

Nellie Arnaut Bros
(Two to fill)

PROVID'NCE, R. I.

Carlton (6)
Little Pippifax Co
Ted & Al Waldman
Savoy & Mann
Scott Bros & Vernon
Lester Lane Co

TORONTO, CAN.

Loew's (6)
Elly Co
ElCota & Byrne

YONKERS, N. Y.

Loew's
1st half (6-8)
Broslue & Barton
Myrtle Boland
Priscilla Dean Co
Herbert Clifton
Helen Higgins Co
2d half (9-12)
Lucas & Lillian
Foster & Peggy
Kerr & Ensign
Clayton & Lennie
Sam Wooding Orch

LYONS & LYONS
Intimate Chats
Auditions
Fullest opportunity for nascent talent is afforded by our audition system. Phone Mr. Burt Cortelyou, our general manager, for an appointment.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Pantages

NEWARK, N. J.

Newark (6)
Chas & C Keating
Winchester & Roes
(Three to fill)

NIAGARA FALLS

Strand (6)
Gloria Devaughn
Bennett 2
Edge & Meda
Bud Snyder
(One to fill)

KITCHEN'R, CAN.

Capitol
1st half (6-8)
Kafka Stanley & M
Lum & White
Rubini Sis
(Two to fill)

HAMILTON, CAN.

Pantages (6)
Jutta Valley
Carlotta Diamond
McDevitt Kelly & Q
Bobby Henshaw
Kerr & Weston

DETROIT, MICH.

New Oriental (6)
Herbert Holt 3
Fulmer & Wayne
Brown & Jones
(Two to fill)

TOLEDO, O.

Rivoli (6)
Will Morris
Fields & Cook
Lovers' Lane
Cantor Rosenblatt
Christie & Nelson
Leach & LaQuinlan

INDIANAPOLIS

Lyric (6)
Mayme Gehrue
Roger Williams
Ruloff & Elton
Winchill & Brisco
DeSylvia Rev
Pearson & And'rs'n

MINNEAPOLIS

Pantages (6)
Aeroplane Rev
Carol & Jamos

Spencer & W'll'ams
Dwight Johns'n Bd

PORTLAND, ORE.

Pantages (6)
Bert Swor
Caranas & Barkor
(Three to fill)

SAN FRANCISCO

Pantages (6)
Floree Co
Jolly 4
Bison City 4
Billy Beard
Gilbert Avery Rev

LOS ANGELES

Pantages (6)
Amazon & Nile
Shriner & Gregory
Revelations
Lubin Larry & A
Olympia & Jules
Garl & Baldi

SAN DIEGO, CAL.

Pantages (6)
Clifford Wayne 3
Paul Kirkland
Xmas Letters
Ruth Elder
Larry's Ent
Russell & Hayes

L'G BEACH, CAL.

Pantages (6)
Spirit of Winter
Elsie Clark
Whiteway Galeties
Winnifred & Mills
Duncan Sis

SALT LAKE CITY

Pantages (6)
Marget Morel
Romaine & Castle
(Others to fill)

OGDEN, UTAH

Capitol (6)
Wortha
Taylor & Markley
Tom Kelly
Brandelle Brev
Boyd & Wallin
Carlisle & LeMal

THIS WEEK
KERR and ENSIGN
Victoria and Orpheum
LEWIS and WYMAN REVUE
Loew's Palace, Brooklyn
HARRY BREEN
Loew's Canton, Ohio
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Crisp Sis
Bobby Van Horn
(One to fill)

BUTTE, MONT.

Temple (6)
Perez & Marg'rite
Moran Kelo & R
Fridkin & Rhoda
Burke & Durkin
5 Lalands

SPOKANE, WASH.

Pantages (6)
Floretty 8
Doteon
Rev Uniquc
Rogers & Donnelly
Agee's Co

SEATTLE, WASH.

Pantages (6)
3 Blanks
Seims
Alkson & Lucinda
Marlon & Dade
Bobrin Berta

VANCOUV'R, B. C.

Pantages (6)
Nagyfys
Huston Ray
Billie Goldie Rev
Sully & Mack
Petit Leanna Co

TACOMA, WASH.

Pantages (6)
Little Jim
Sandy Shaw
Francis X Bushm'n

OMAHA, NEB.

World (6)
Marcel & LaSource
Crouch & Moore
Bert Collins Co
Hale Broe
Jack Marcus
Russell & Armst'ng

KANSAS CITY

Pantages (6)
Tharelo's Clr
McIntyre & Heath
Astill & Fontana
Volunteers
Hungarian Tr

MEMPHIS, TENN.

Pantages (6)
Aussie & Czech
Dancing Cyclones
Al Abbott
Hickman Bros
O'Hanlon & Zam

BIRM'GH'M, ALA.

Pantages (6)
Calcdonians
Wm Bench
Balbanow 5
Ben Smith
Jarvis Rev

ATLANTA, GA.

Capitol (6)
Texans
Fargo & Richards
Transfield Sis
Leon & Dawn
Vida Negri

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Jerry
Bernard & Henry
Ernie Fisher
Foster Girls

OMAHA, NEB.

Riviera (4)
Publix Unit
Dancing Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English

PHILADELPHIA

Carman (28)
Murray & Allan
Frank Salt
8 Skyrockets
Dorothy Githens
Mills & Walker
DeFay Sis
"The Wizard"

Norton & Brower
E J Moore
Wheeler & Potter
Johnny Dunn Or
(One to fill)

Delancey St.
1st half (6-8)
4 Golfers
Garner Girls
Bernard & Suzanne
Collins & Peterson
Griffin 2
(One to fill)
2d half (9-12)
Adrienne
Cynthia & Clare
Fayne & Purcell
M Livingston Co
Bennett & Rock
(One to fill)

National
1st half (6-8)
Lou Rella Co
Radiology
Cardiff & Wales
Marrino & Martin
Shaw, Carroll Rev
2d half (9-12)
Claude DeCar Co
Mimi Hollins
Pease & Nelson Co
Calvin & O'Connor
Grant Rosalie Or

Orpheum
1st half (6-8)
Claude DeCar Co
Fay & Milliken
Nola & W St Clair
Gordon & Pierce
Casino DeParis
2d half (9-12)
Zellas Sis

ATLANTA, GA.

Grand (6)
Van Cello & Mary
Stanley & Ginger
Edgar Bergen Co
W J Kennedy Co
Llout Gitz Rice Co

BAY RIDGE, N. Y.

Loew
1st half (6-8)
Kitaro Japs
Connell Leona & Z
Calvin & O'Connor
Jacks & Queens
(One to fill)
2d half (9-12)
McDonald 3
Alice Lawlor Co
Eddie Hunter Co
Garden of Roses
(One to fill)

Association

CHICAGO, ILL.
American
1st half (6-8)
R & V Leo
M & M
Melody Rov
Hashi & Osai
Dance Rev
2d half (9-12)
Dancing Demons
Hill & Margie
Billy Maine Co
Lord & Taylor
(One to fill)

Belmont
1st half (6-8)
Keane & Williams
Enrico 6
Minor & Van
Gardner's Co
Thomas Rov
2d half (9-12)
Ward & Watts
Making Movies

Stepping Feet
Chas Chase
Cahill & Wells
(One to fill)

MADISON, WIS.
Orpheum
1st half (6-8)
Sparling & Roso
Toto
Chaney & Fox
(Two to fill)
2d half (9-12)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley

MILWAUKEE
Majestic (6)
Babby Randall
3 Knights
Sub Deb Rev

AL GROSSMAN
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
HAVE ROUTED
CHARLIE AHEARN & BAND
AND GAUDSMITH BROS.
Can Do the Same for YOU!

Franklin Tr
Jack George
(One to fill)

Englewood
1st half (6-8)
Making Movies
3 Kitchons
Jack George
Ward & Watts
(One to fill)
2d half (9-12)
Art Alexander Co
Melody Pirates
Maxwell & Leo
McGrath & Travers
(One to fill)

Majestic (6)
Tiny Town Rev
Knox 4
Britt Wood
Archer & Belford
(Two to fill)

Riviera
1st half (6-8)
Blossoms
Aurora 3
Frozini
Altracht & Shacht
McLellan & Sarah
2d half (9-12)
Chaney & Fox
B & J Creighton
Kuma
Foy Family
(One to fill)

DAVENPORT, IA.
Capitol
1st half (6-8)
Brown & Whitt'kor
Foy Family
Bussey & Case
V Bacon Co
(One to fill)
2d half (9-12)
Ben Barton Rev
Smith & Cantor
R & D Dean
(Two to fill)

DES MOINES, IA.
Capitol
1st half (6-8)
Rob Reilly Co
Smith & Cantor
R & D Dean
(Two to fill)
2d half (9-12)
Frank Dobson Co
Bussey & Case
V Bacon Co
Brown & Whitt'ker
(One to fill)

EVANSV'LE, IND.
Grand
1st half (6-8)
Pallette Rev
Klein Bros
(Three to fill)
2d half (9-12)
Keane & Williams
Hooper & Gatchett
Harry Rappl
(Two to fill)

KANSAS CITY
Main St. (6)
Parish & Peru
Louisville Loons

Radianna
(Two to fill)

MINNEAPOLIS
7th St. (6)
Agee & White
Violet Joy Co
Marie & Pals
(Three to fill)

ROCKFORD, ILL.
Palace
1st half (6-8)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley
2d half (9-12)
Toto
Sparling & Roso
3 Browns
(Two to fill)

ST. LOUIS, MO.
Grand (30)
Fast Steppers
Stanley House Co
(Three to fill)

ST. PAUL, MINN.
Palace
1st half (6-8)
Doc Baker Co
Sydell & Spottle
Senna & Dean
Countess Sonia Co
(One to fill)
2d half (9-12)
Clifford & Marion
Brown & Lavelle
Geo Schreck
(Two to fill)

SIOUX CITY, IA.
Orpheum
1st half (6-8)
Clifford & Marion
Tinova & Balkoff Co
Brown & LaVelle
Geo Schreck Co
(One to fill)
2d half (9-12)
Rob Reilly Co
Senna & Dean
Sydell & Spottle
Countess Sonia Co
(One to fill)

SO. BEND, IND.
1st half (6-8)
Rogers Show
2d half (9-12)
West & McGinty
Jue Fong
(Three to fill)

SPR'GFIELD, IND.
Orpheum
1st half (6-8)
Freda & Palace
Tampa
Harry Rappl
Borde & Robinson
(One to fill)
2d half (9-12)
Manley & Baldwin
Barry & Whitledge
Spotlite Rev
Chilton & Thomas
(One to fill)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Interstate

AMARILLO, TEX.
Fair
1st half (6-8)
(Same bill plays Wichita Falls 2d half)
Groh Co
Barthum & Saxton
Musical Rev
Weston & Lyons
Harry Kahne

ATLANTA, GA.
Ritz (6)
Gibson & Price
Adele Verne
Al K Hall
Tad Tieman's Bd
On the Air

AUSTIN, TEX.
Hancock O. H.
1st half (6-8)
(Same bill plays Galveston 2d half)
Riblo LaCotina Co
Ann Clifton

Janet of France
Rody Jordan
J Kneeland Co

BATON ROUGE
Columbia (6)
(Same bill plays Alexandria, 7; Monroe, 8; Pine Bluff, 9; Shreveport, 10; Texarkana, 11)
Nugold Revue
E Sanderson Co
Want Ads
Derickson & Brown
Mandel Bros

BIRM'GH'M, ALA.
Majestic (6)
Gully & Jeanny
Philson & Duncan
D Paskman's Co
Primrose Semon Co
(One to fill)

DALLAS, TEX.
Majestic (6)
Alice De Garmo

Blue Grass 4
Bert Lytell Co
Kelly & Forsythe
Leff & Demarest Sis

FT. SMITH, ARK
Joie (6)
4 Kadex
Sargent & Lewis
Aldrich Hawaiians
4 Camerons
(One to fill)

FT. WORTH, TEX.
Majestic (6)
Marshall & Larue
Haynes Lehman&K
Wayburn's Buds
May Usher
Walzer & Dyer

HOUSTON, TEX.
Mertini (6)
Herberta Breson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter

L'LE ROCK, ARK.
Majestic
1st half (6-8)
4 Kadex
Sargent & Lewis
Aldrich Hawaiians
4 Camerons
(One to fill)
2d half (9-12)
Brencks & Bella D
Kelso & DeMonde
Woodland Rev
(Two to fill)

NEW ORLEANS
Orpheum (6)
Jack Hanley

Maddock's Co
Rice & Newton
Petleys
Geo Lloyd Co

OKLAHOMA CITY
Orpheum (6)
Lee Morse
Oliver & Crangle
Amateur Nite Lon
Ed & Morton Beck
Minor & Root Rev

SAN ANTONIO
Majestic
1st half (6-8)
(Same bill plays Waco 2d half)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Two to fill)

TULSA, OKLA.
Orpheum (6)
Torellis Cir
Hap Hazzard
Marie Vero
A & M Havel
Gibbs 2

WICHITA, KAN.
Majestic
1st half (6-8)
Carleton Emmy
Hay & Harrison
Tom Levine Co
Johnny Hyman
Ah San Lu Co
2d half (9-12)
Marie Corelli Co
Cantor & Duval
Jerry O'Meara Co
Lentini Co
(One to fill)

Orpheum

CHICAGO, ILL.
Palace
2d half (2-5)
Eugene O'Brien Co
Frankie Heath
Yesterthoughts
Felovis
(One to fill)

State-Lake (30)
Younger Foys
Odall Careno
Freda & Palace
McLellan & Sarah
Wallace & May
Wm Brack
Babe Egan Co
(Two to fill)

Tower
2d half (2-5)
Bussey & Case
Burt & Lehman
3 Good Knights
Radianna
(One to fill)

DENVER, COL.
Orpheum (30)
Gus Fowler
Lew Cody
Pagana
Geo Dormonde
Boyle & Della
(One to fill)

KANSAS CITY
Orpheum (30)
Nite at a Club
Claude & Marion
Mijares
Lucille L Verne
(Two to fill)

LOS ANGELES
Hillstreet (30)
John Steel
Morris & Campbell
Hyde & Burrell
Brooks & Ross
Chilton & Thomas
Chevalier Bros

Orpheum (30)
Fannie Brice
Brennan & Rogers
Dick Henderson
Art Henry Co
Peggy MacKechnie
Roy Cummins
5 Mongadors
(Two to fill)

MILWAUKEE
Palace (30)
Walter Houston
Johnny Hyman
Chaney & Fox
Eddie Foy Co
3 Melvin Bros
(One to fill)

MINNEAPOLIS
Hennepin (30)
Jay C Flippen
Will Aubrey
Clayton & Keith
Ethel Davis
Ray Kavanaugh
(Two to fill)

OAKLAND, CAL.
Orpheum (30)
Wayburn's Rev

Bill Robinson
Harry Holmes
3 Vagrants
3 Sailors
(One to fill)

OMAHA, NEB.
Orpheum (30)
Gene Austin
Joe Browning
4 Valentines
Clifford & Marion
Tinova & Balkoff

PORTLAND, ORE.
Orpheum (30)
Leo Carrillo
1 Arabian Knight
Gaston Palmer
Willie Mauss
B & J Brown
Helen McKeller

ST. LOUIS, MO.
Orpheum (30)
Olsen & Johnson
Patricola
Yates & Lawley
Beehee & Rubyatte
(Two to fill)

St. Louis (30)
Florentine Choir
Olive Olsen
Hooper & Gatchett
Frank Richardson
Aurora Tr
(One to fill)

SAN FRANCISCO
Golden Gate (30)
Nance O'Neil Co
Trahan & Wallace
Jack Redmond Co
Harrison & Dakin
(Two to fill)

Orpheum (30)
Eddie Leonard
Cr'wf'd & B'derick
Peggy Wynne
Arnaut Bros
Roye & Maye
Keo-Taki & Yoki

SEATTLE, WASH.
Orpheum (30)
Ch'rl'tte Greenwood
Carl McCullough
Alexander & Peggy
The Galenos
Reed & Duthers
Raffin's Monkeys

VANCOUV'R, B. C.
Orpheum (30)
Carl Freed Bd
Toney & Norman
LaSalle & Mack
Lew Hearn Co
Coward & Bradden
Ida May Chadwick

WINNIPEG, CAN.
Orpheum (30)
Jack Benny
Beverly Bayne
Tom Davis 3
Bester's Orch
Cardini
Sunshine Sammy

Keith-Western

CLEVELAND, O.
Read's Hipp
2d half (2-5)
Hayes & Cody
Melodians
B & L Gillette
Herb Denny Rev
McGrath & Trav'se

DETROIT, MICH.
Grand Riveria (30)
Don Humbert
(Others to fill)

FT. WAYNE, IND.
Palace
2d half (2-5)
Shean & Cantor
Murdock & Mayo
(Three to fill)

GREEN BAY, WIS.
Palace
2d half (2-5)
Lewis & Laverne

Leroy & Lytton
Owens & Kelley
Jules Fuerrest Co
(One to fill)

HAMMOND, IND.
Parthenon
2d half (2-5)
Hudons Co
(Others to fill)

LEXINGTON, KY.
Ben Ali
2d half (2-5)
Berrens & Fifi
Bungle Love
(Three to fill)

MUNCIE, IND.
Wysor Grand
2d half (2-5)
Casper & Morrissey
Hashi & Osai
(Three to fill)

RICHMOND, VA.
Murray
2d half (2-5)
Dayton & Rancey
Wilfred Du Bois
(Three to fill)

SANDUSKY, O.
Schade
2d half (2-5)
Minette & Darling

SPRINGFIELD, O.
State
2d half (2-5)
H & B Clark
(Others to fill)

TERRE HAUTE
Indiana
2d half (2-5)
Jue Fong
Manning & Klass
Lydell & Higgins
(Two to fill)

WINDSOR, ONT.
Capitol
2d half (2-5)
Country Club Co
Polos 2
6 Crackerjacks
(Two to fill)

Keith-Albee

NEW YORK CITY
Broadway (30)
Nan Halperin
Peter the Great
Kaye & Sayre
Envy
J & J McKenna
Hama & Yama

Chester
2d half (2-5)
Joe Young
Howell's Collegians
Welch Mealey & M
Frank Sinclair
(One to fill)

Coliseum
2d half (2-5)
H'rm'nos Williams
Frankel & Dunlevy
Nazimova
Revel Bros & Red
(One to fill)

81st St.
2d half (2-5)
As We Were
Spoor Parsons & M
Chain & Archer
(One to fill)

86th St.
2d half (2-5)
Roger Imhoff Co
Anna Chandler
Scotty Holms Bd
(Two to fill)

5th Ave.
2d half (2-5)
Miller & Corbett
Walsh & Ellis
(Three to fill)

58th St.
2d half (2-5)
4 Cuddles
Alexander Gang
Payne & Hilliard
Larry Stoutenberg
(One to fill)

Fordham
2d half (2-5)
Crells
Corelli Sis
Valerie Bergere
Joe Darcy
Side Kicks

Franklin
2d half (2-5)
E Sheriff Co
Caso Sis
Eddie Nelson
U Whitney Rev
(One to fill)

Hamilton
2d half (2-5)
B & L Gillette
Watts & Hawley
R Whitehead
Geo A Moore
Smalle & B'b'rtson
Sow-Columbus & C

Hippodrome (30)
Alexander & Santos
Jerome & Evelyn
Mullen & Francis
Catalini
Sully & Thomas
D Apollon Co
(6)
Ruiz & Bonita
Alexander Co
Sylvia Clark
Catalini
5 De Cardos
(One to fill)

Jefferson
2d half (2-5)
Tex McCloud
Freeman & S'ym'ur
Geo A Moore
(Two to fill)

125th St.
2d half (2-5)
Cortini
Inglis & Davis
3 Kayton Girls
Mary Marlow
Bobby Rowland
Williams & Clark
Ruiz & Bonita

Palace (30)
Tarasoff & DeV
Mills & Goodwin
Chas T Aldrich
Scott Saunders
Sessue Hayakawa
Ella Shields
Moss & Fontana
Lily Morris
Flemings
(6)
Lily Morris
Warings' Penns
Tex McLeod
Edith Muser
Moss & Montana
4 Serlaneys
(Three to fill)

Regent
2d half (2-5)
Rome & Gaut
Paula Paquita & C
Conlin & Glass
Mason & Mason
Joy Bros & Gloom
Golda

Riverside (30)
Richard Kean
Moore & Powell
Turner Bros
Dooley & Sales
Joyner & Foster
Elsie Janis
Richard Vintour
Milo Andrée
(One to fill)
(6)
Hal Neeman

Frakson
Gerton Girls
Hurst & Vogt
Sween & Neal Sis
Inez & DeWyn
Clark & Bergman
(Two to fill)

Royal
2d half (2-5)
Guy Rarick Co
Cliff & Radcliffe
Gladys De'mar Bd
(Two to fill)

CONEY ISLAND
Tilyou
2d half (2-5)
Ergotti & Herman
Joe Roberts
Wilson Bros
Geo Walsh
Betty Miller & B

FAR ROCKAWAY
Strand
2d half (2-5)
Pickfords
Ushers
Teck Murdock
Edith Meiser
Brendel & Burt

BROOKLYN
Albee (30)
Briants
Gilbert & French
Bob Albright
Coram
Eddie Conrad
M Severn Co
(6)
Teck Murdock Co
Cartini
Joyner & Foster
Fanny Ward
Dooley & Sales
Side Kicks

Bushwick
2d half (2-5)
Powell's 2
Doibl Sis & M
Gaffney & Walton
Hawthorne & Cook
Edwin George
Edith Clasper
Eddie Vine & Bros

Flatbush
2d half (2-5)
Toodles & Todd
The Dales
Abbott & Bisland
Harrington Sis
Taylor Holmes
Plicer & Douglas

Greenpoint
2d half (2-5)
Healey & Cross
Alf Grant
Shann'n & Colem'n
(Two to fill)

Madison
2d half (2-5)
Frank Shields
Furman & Evans
Joe Phillips Co
Jerry & B'by G'ds
Sen Murphy

Orpheum
2d half (2-5)
Mike Carmen & M
Gee Beatty
Harry Kessler
Racine & Ray
(One to fill)

Prospect
2d half (2-5)
Medley & Dupree
Happiness Girls
(Three to fill)

AKRON, O.
Palace
2d half (2-5)
Van Lano & Ver
Ryan Sis
Neilson & Warden
Calif Nite Hawks
Jim McWilliams
Van De Velde
1st half (6-8)
4 of Us
Ann Codee's Co
Mme Herman
(Three to fill)
2d half (9-12)
Felovis
L La Mont Co
Sid Moorehouse
Rich & Cherie
Layman McG & C
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (2-5)
Carr Bros & Betty
Julian Eltinge
5 Anderson Sis
(Two to fill)

ALLENTOWN, PA.
Colonial
2d half (2-5)
Eva Shirley
McL'ghlin & Evans
Artie Mehlinger
Sig Friscoe Co
(One to fill)

ALTOONA, PA.
Mischler
2d half (2-5)
Ralstons
Jack Layler
Jim Gildea
(Two to fill)

AMSTERD'M, N.Y.
Rialto
2d half (2-5)
Anthony & Rogers

Ewing Eaton
Hamilton Sis & F
(Two to fill)

ASBURY PARK
Main St.
2d half (2-5)
Up in the Clouds
Burns & Wilson
Good Old Plays
(Two to fill)

ASHTABULA, O.
Palace
2d half (2-5)
P & P Garvin
Great Leon
Barr & Lamar
(Two to fill)

ATLANTA, GA.
Grand (30)
Nawahi
Gertrude & Gang
Muriel Kay
Hickey Bros
Haunted

ATLANTIC CITY
Earle
2d half (2-5)
Brems Fitz
Broadus Earl
Zimmy
Frisch & Sadler
(One to fill)

AUBURN, N. Y.
Jefferson
2d half (2-5)
May Wirth
Barto & Clark
Gilbert & May
(Two to fill)

BALTIMORE, MD.
New Garden (30)
Frank & Alma
Ray Conway & T
Russell Carr
Col J George
Vivian Hart
J Berkes Co
Count Bernivici
(6)
Carroll Rev

Hippodrome (30)
Rogers & Wynn
Gruber's Oddities
Fields & Fink
Chisholm & Breen
Keller Mack

BAYONNE, N. J.
Keith's
2d half (2-5)
Dave Harris
Charlotte Worth
Reed Hooper
Besser & Balfour
(One to fill)

B'V'R FALLS, PA.
Regent
2d half (2-5)
Hope Vernon
Colinas Cir
(Three to fill)

B'RM'GH'M, ALA.
Lyric (30)
Gibson & Price
Adela Verne
T Tieman's Tunes
Al K Hall
On the Air

BOSTON, MASS.
Gordon's Olympia (Scollay Sq.) (30)
Levan & Bolles
4 Aces & a Queen
Croonaders
Ricoro Bros
Gordon & Day
Baldwin Blair Co

Gordon's Olympia (Wash. St.) (30)
Hal Neiman
4 L'Connors
Hayes Marsh & H
Tabor & Green
Anderson & Graves
Debee & Hudson
McRae & Clegg

Keith's (30)
4 Serlaneys
Stewart & Olive
Sergo Flash
Harmon & Sands
Vox & Walters
Fred Allen
Waring's Penns
(6)
As We Were
Vivian Hart
Big Side Show
Gilbert & French
Butler & Parker
Chappelle & C'rlt'n
Pilar & Douglas

New Boston (30)
Honey Boys
Arthur Ashley
Delvey Sis
American Girl
Gwynne Co
Green & Lockhart

BRADFORD, PA.
Bradford
2d half (2-5)
May Mack
F & J Rinehart
Chita & Pala
Inez & Dowynno
(One to fill)

BRIDGEP'RT, CT.
Palace
2d half (2-5)
Hardeen
Norton & Haley
Padula
Nelson & Basse
Fulton & Mack
Laughlin & West

Poli's
2d half (2-5)
Frank J Sidney
Lenair & Ralston
Nelson & Basso
Sunkist Rev
W'kefield — W'rr'n

BUFFALO, N. Y.
Hippodrome (30)
Nick Lucas
Passing Parade
(Three to fill)

BUTLER, PA.
Majestic
2d half (2-5)
Perla Fashions
(Others to fill)

CAMDEN, N. J.
Tower's
2d half (2-5)
Seebacks
Kemper Bayard &J
Kirk & Lawrence
Bury's Dogs
Olyn Landick

CANTON, O.
Palace
2d half (2-5)
Chas Timblin Co
Scrambled Legs
Olympic 3
Fries & Wilson
Bernard & Kellar

CRI'ST'N, W. VA.
Kearse
2d half (2-5)
Al Tucker
Frank Viola
Keller & Dare
M & B Harvey
(One to fill)

CINCINNATI, O.
Albee (30)
Delro
Wahl & Walters
D Byton Co
Sunny Jermann
(One to fill)

Keith's (30)
Geo Wong Co
4 of Us
Just a Pal
Corinne Tilton
Orth & Cody
Flo Vernon
Ann Codee's Sur

Palace (30)
Stubblefields
T & D Ward
Petty & Mameaux
On Tour
Val Harris Co
Cadet 6
Louise Wright
(6)
Gordon's Dogs
Goin' North
Evy Voyor Co
Barr & LaMarr
5 Swifts
Jack Lee

CL'KSB'RG, W.VA.
Robinson Grand
2d half (2-5)
Laddie & Garden
Rock & Blossom
Johnny Murphy
E & L Ford Rev
Cannon & Lee

CLEVELAND, O.
105th St. (30)
Duval & Richards
Dalton & Craig
Mr & Mrs Stamm
Joe Marks Co
Lottie Meyers
(6)
Rose & Thorn
Leo Society Co
Van De Velde Co
Calif Nite Hawks
Kraft & La Mont

Palace (30)
Alleen & Marjorie
W & E Ford
Maker & Redford
Walter Brower
Weaver Bros
Miss America
(6)
Nick Lucas
Broon & Lo Hart
Chas Withers Co
(Three to fill)

COLUMBUS, O.
Keith's
2d half (2-5)
Going North
C & R Flagler
Chas Withers
Galla-Rini Sis
Herbert Faye
Gordon's Dogs

DAYTON, O.
Keith's
2d half (2-5)
Bellis 3
Hurst Bros
Farnell & Florence
Guy Voyor Co
Ersi & Agnes
Miller Sis Rev
1st half (6-8)
Berrens & Fyfi
Goode & Leighton
E & L Fordru
(Three to fill)
2d half (9-12)
On Tour
Weir's Elephants
Wm Kennedy
Harry Jolson
(Two to fill)

DETROIT, MICH.
Hollywood
2d half (2-5)
Rosalind Ruby Co
(Three to fill)

Temple (30)
Lottie Atherton
Cronin & Hart
3 Swifts
Harris & Holly
Blue Slickers
(6)
Weaver Bros
Whitey & Ford
Alleen & Marjorie
J Dooley Co
Marcus Sis & C

Uptown
2d half (2-5)
Jack Russell Co
Rose & Thorne
Leo Society Sing'rs
Alex Carr
Evers & Greta

DUNKIRK, N. Y.
Capitol
2d half (2-5)
4 Gregg Girls
Bohn & Bohn
(Three to fill)

E. LIBERTY, PA.
Sheridan Sq.
2d half (2-5)
Texas 4
Roe's Midgets
Marie Mann
Milton & Baldwin
(One to fill)

EASTON, PA.
Keith's
2d half (2-5)
Modena's Rev
Louis London
Bob Capron Co
F & D Rial
Wanzer & Palmer

ELIZABETH, N. J.
City
2d half (2-5)
Marty Dupree
(Others to fill)

ELMIRA, N. Y.
Majestic
2d half (2-5)
Lestra Lamont
Shelton Bently
Ray & Stone
(Two to fill)

ERIE, PA.
Erie (30)
Caites Bros
McCoy & Walton
Zelda Santley
Rodrigo & Lila
(One to fill)
(6)
Lovenberg Sis & M

Dixon & O'Brien
Bernays Johnson
Penman & Page
Bigson Herbert

HORNELL, N. Y.
Shattuck
2d half (2-5)
Ann Francis & W
DeLiss & T'pkins
Will J Ward
(Two to fill)

HUNT'GTON, W.V.
Orpheum
2d half (2-5)
Shelvey & Adams
Antinof
Stillwell & Fraser
Marietta Craig
Goorl & Leighton

INDIANA, PA.
Indiana
2d half (2-5)
Earl Rial Rev
Carrie Lillie
Martine Co
(Two to fill)

INDIANAPOLIS
Keith's (30)
Ryker & Mack

FAY'S PHIL.
(FULL WEEK)
Booked by
FRANK WOLF, JR.
Colonial Trust Bldg.
PHILADELPHIA, PA.

Hearst Bros
Dalton & Craig
Ruby Norton Co
(Two to fill)

FAIRMONT, W. V.
Fairmont
2d half (2-5)
Prince Wong
Madge Maitland
Sheck & Darvillo
Giggles
Nathan & Sully

GERM'NT'WN, PA.
Germantown
2d half (2-5)
Maddock's Mascots
Jim Lucas
Easton & Howell
Wilton Sis
Manellos

GLENS F'LS, N. Y.
Rialto
2d half (2-5)
Gladys Darling
O & W Cassion
Saul Brilliant
Viola May Co
(One to fill)

GL'V'RSV'LE, N.Y.
Glove
2d half (2-5)
Broken Toys
Boyd & King
Eugene Costello
(Two to fill)

G. RAPIDS, MICH.
Ramona Park
2d half (2-5)
Ashley Paige
Chamberlin & Earl
Bobby Adams
Bi'ly House Co
Rath Bros
(One to fill)
1st half (6-8)
Frank Stafford
Frank Greato
Cole & Snyder
Jack Russell Co
(Two to fill)
2d half (9-12)
Gallarini Sis
Caits Bros
Nancy Decker
Scrambled Legs
Stubblefields
La Belle & Pola

GREENF'LD, PA.
Victoria
2d half (2-5)
Hewitt & Hall
E & M Ernie
Collins & Reed
(Two to fill)

GREENSB'RG, PA.
Strand
2d half (2-5)
O'Neil & Oliver
Suite 16
Nancy Decker
Homer Romaine
Yachting Party

Bud Carlell
Weir's Elephants
Sid Marion Co
Petite Rev
(6)

FAIRMONT, W. V. (cont.)
Corrine Felton
Fisher & Fillmore
Brown Derby Bd
Emmet O'Mara
(One to fill)

ITHACA, N. Y.
Strand
2d half (2-5)
Dancing Demons
Melva Sis
(Three to fill)

JAMEST'WN, N. Y.
Shea's
2d half (2-5)
Night in Dixie
Fantino Sis
Brisco & Rauh
Otis Mitchell
(One to fill)

JERSEY CITY
State
2d half (2-5)
Clara Vincent
Mario Marlowe
5 De Cardos
(Two to fill)

JOHNSTOWN, N.Y.
Majestic
2d half (2-5)
Wilton & Weber
Lissed Tr
Fred Hughes
A & F Steadman
(One to fill)

LANCASTER, PA.
Colonial
2d half (2-5)
Gaines Bros
Lovenberg Sis
(Three to fill)

LAWR'NCE, MASS.
Empire
2d half (2-5)
Monologist
Del Ortos
Gardner & Dunham
Remnants
Bway Kiddie Rev

LIMA, O.
Keith's
2d half (2-5)
Brown Derby Orch
Frank Stafford
Enos Frazere
(Two to fill)

LOCKPORT, N. Y.
Palace
2d half (2-5)
Bob Hall
Valdo Mears & V
E & J Brown
(Two to fill)

L'G BRANCH, N.J.
National
2d half (2-5)
May Joyce

NEW ENGLAND
Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
WALTERS, DENISH & FRISCO
306 Stuart Street, Boston, Mass.
Phone Hancock 2666

HACKENS'CK N.J.
Lyric
2d half (2-5)
Billy Abbott
Swor & Maley
Flo Redfold
(Two to fill)

HARRISB'RG, PA.
Majestic
2d half (2-5)
Frakson
Irene Ricardo
Dance Flashes
Family Ford
(One to fill)

HARTFORD, CT.
Capitol
2d half (2-5)
Chapelle & Carlton
Corner Drug Store
McCool & Doolo
Revue Fantasy
Zuhn & Zuhn
Stanley Wolf

Palace
2d half (2-5)
Cosmopolitan 4

Wood & Violet
(Three to fill)

LOUISV'LE, MASS.
Keith's
2d half (2-5)
Sherry-Mattison
Fisher & Gilmore
Mayo & Lynn
The Agemos
(One to fill)
1st half (6-8)
On Tour
Weis' Elephants
Wm Kennedy
Harry Jolson
(Two to fill)
2d half (9-12)
Berrens & Fyfi
Goode & Leighton
E & L Fordru
(Three to fill)

LOWELL, MASS.
Keith's
2d half (2-5)
Kenney Carvett Co
Wilbur Mack Co
Yvoing & Victor
Butler & Parker

(Continued on page 63)

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

At the Palace

It's time the women got in on this "Good Will" wave. If Lily Morris, at the Palace, doesn't accomplish something in that line for England, it can't be done. She would make even an Irishman think more kindly of the step-mother country. Christmas has just arrived for the Palace patrons and probably the circuit. Her white crepe frock with its crystal fringe in long points on bodice and skirt was most becoming to her, but was probably forgotten in the laughs that kept following it.

Ella Shields was as perfectly at home Monday in her various tuxedos and frock coats as she was in her delivery. She is polished and appreciated as such.

Moss and Fontana were the eye-fillers which included the set with its gold and black hangings decorated with black and silver crests. Miss Moss' white curled ostrich gown was received with applause by the audience. The previous costume of gold color net with silk flowers in deep shades of blue and orange appliqued and white beaded flowers between and finished with a hem of the net was a novelty in this ostrich age.

Mills and Goodwin, whose fine voices blend soothingly, made an artistic pair with their black velvet robes de style trimmed and lined with silver, a large bowknot in the center having rhinestones added to it. Their stockings were black with the silver slippers. Remarkable voices deserved more of an audience than they had in the early spot.

Naturally, for a nationally famed house, billing like "Dancing Colleens" wouldn't be aristocratic enough, so they have become "The Tarasof-De Valery Girls, and removing the green patch completes the disguise. Costumes of ruffles alternating purple and rose were also a concession to the honor of opening the Palace.

The sketch, "The Man Who Laughed," played by Sessue Hayakawa, was the only one who could be said to get any pleasure or entertainment out of it. Lucille Lortel as the girl, in green velvet and colored fringe, aroused no feeling except impatience.

At the State

Club Anatole Revue didn't create much excitement at the State Monday, but not due to any lack of effort by the girls. Their first costumes were white—once. Later ones for a song revival that found most of the customers with poor memories were pretty, especially a rose-petaled one with ropes of roses carried and a green taffeta trimmed with tiny rosebuds. Miss Hayes in gold lace and gold curls managed some difficult toe dancing gracefully.

Barbara Stanwyck Spurns Picture Offer

Barbara Stanwyck, in "Burlesque," Arthur Hopkins' current hit on Broadway, informed Harry Rapf she did not care to venture into picturedom.

Mr. Rapf was in New York the past two weeks. He is an influential producing executive for Metro-Goldwyn-Mayer. After seeing Miss Stanwyck on the stage he sent for the young woman and largely surprised upon hearing her flat refusal to consider a camera proposition.

Miss Stanwyck is reported swearing only by Mr. Hopkins. She is undergoing several courses of study, from accounts, laid out for her by the producer of "Burlesque," as a prelude to her future stage career.

Before going on the legitimate stage, Miss Stanwyck was Rubye Stevens of the cabarets. Her first show role was in "The Noose" last season.

New Zealand Girl, 17, Comes Over to Act

Los Angeles, Jan. 31.

Dale Austen, 17, of Dunnedin, New Zealand, winner of a film star contest of that country, has arrived here to fulfill a contract at the M-G-M studios in Culver City.

Special greetings were accorded her upon arrival.

ALONG THE LINE

Lya de Putti—and Griffith

Some girls just won't learn. There's little Lya de Putti. Lya made a wallop of an impression when she first hit Broadway in "Variety." Highbrows pronounced her beauty "sinister." She acted. Everybody thought of Pola Negri.

They're still thinking of Pola, seeing Lya in the current "Buck Privates," at the Colony. Lya has turned ingenue. She has as much menace as Mack Sennett used to give his slapstick girls. She does nothing but cast arch looks at the hero and dress up in boys' clothes to get in a motorcycle chase. It's about as bad a case of miscasting as has been shown in years. For Lya.

But all of this isn't fair to Lya. Despite whatever inside stuff there may be, that girl has not had a break. Perhaps she needs a Jannings or a Dupont. But what they did might have been done by others.

Not D. W. Griffith, however, who smothered this foreign girl in "Sorrows of Satan." What Griffith did to Lya in that picture was a pity. D. W. must have known or knows it, and the least he could do to retrieve himself with Lya is to take her in hand for another picture. She must be there and should have her chance.

This girl with Jannings would be heard from all of the time. And if you don't think so, see Evelyn Brent in "The Last Command" or think of Lya de Putti in "Variety." She has had everything since over here but Dupont-direction and what she has had otherwise she had before coming over.

But there are so few Jannings!

And Griffith came pretty near puttin, on the finishing touch for de Putti, as far as Hollywood was concerned, in his "Sorrows of Satan" that also had Carol Dempster as its leading woman.

Press Stuff for Tabs

Few of the picture press agents in town consider the tabloid requirements in getting out their press stuff. They send out minor stories two pages long and with the news buried in the last paragraph. A full-size sheet sometimes has room for such fan-fare, and they get in.

One paragraph is a lot of space on a tab. There's seldom time to read all the tripe, let along tinker with it. Press stuff is good and useful if it's gotten up from the angle of what the paper can use, instead of in yards.

Hottest Thing in Town

The stills of "The Wedding March" are the hottest things to hit town since the Atlantic fleet. One shows an officer biting a dancing-girl's arm. One has a gal with padlocks on her tin step-ins. With all the cutting on the picture, such spots might go the way of all adenoids. But Eric must have had them in the original hundred reels.

And the story is supposed to prove that women should marry for love.

Desiree Tabor in Pa.

Desiree Tabor, prima of the "Circus Princess," is vacationing in the Pennsylvania mountains near a hideaway burg known to the postal authorities as Freeland.

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NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Semi-official British film production, "Battles of Coronel and Falkland," arrived in New York, one of first pictures to make new bid for American market. Private showing Wurlitzer Hall Feb. 8; booked for Cameo Feb. 11.

Publicity for "A Free Soul" was kept alive by a neat play on the possibility of trouble with Equity when William A. Brady stepped into Lester Lonergan's role. When that was exhausted Brady applied for membership in the organization, giving a new angle.

Tabloids jumped to a story about Jack Osterman's tempestuous episode from the Casa Lopez, when, as master of ceremonies, he is alleged to have become involved with a rich woman patron, starting with table banter and ending with angry argument.

Lucille Pryor, "Follies" girl, paid fine in Traffic Court for running past stop signs, and the tabs built it up for a rave about "Beauty's mind on her boy friend."

More infringement suits over "The Spider." Philip Hurn and Percy Morgan, Jr., allege in Federal court action that their play, "The Evil Hour," filed with the Authors' League July, 1924. Plaintiffs swear their work was submitted to Albert Lewis and Sam H. Harris, producers of "The Spider." Suit is for $250,000 and an injunction and accounting.

Charlie Chaplin sued First National and F. N. Exhibitors' Circuit for $62,147, claimed on foreign distribution of his picture, "The Kid," from December, 1920, to December, 1925.

Harry Lauder's memoirs, by the Scotch comedian himself, began to appear in the "Saturday Evening Post" Jan. 20, perfectly timed for the beginning of his fifth American tour. He arrived on the Aquitania last Thursday.

Eddie Foy's autobiography, "Clowning Through Life" (E. P. Dutton & Co.), written by the comic in collaboration with Alvin Harlow, got a break on publication. The "Times" picked it an incident for new display, detailing how Eddie's Lizzie was once stalled at Broadway and 54th street and Henry Ford himself came out of the Ford agency at that point and cranked it for him.

George M. Cohan, whom Springfield claims as a home towner, was toastmaster at the dinner of the Rhode Island society where he was joshed to a fare-ye-well by Mayor Dunne and other speakers.

Pictures of Maxine Brown, dancer, were broadcast by the syndicates with article saying she might never dance again owing to injury to her spine.

Annual conference of National Board of Review at the Waldorf gave a great variety of people in and out of industry opportunity to tell what they thought was the matter with the screen. Some of 'em got editorial attention; more didn't.

Stella De Costa, in the cast of Valentino's film, "The Sainted Devil," among others, got a verdict for $500 in her $50,000 suit against a New York motorist who ran into her on the street.

J. C. Williamson bought Australian rights to "The Five O'Clock Girl," current at the 44th Street.

Anne Meredith, former American actress, became Lady Sackville-West, when her husband, Major-Gen. Sir Charles Sackville-West, succeded to the barony upon the death of his brother, Lord Sackville. She was Anne Meredith Bigelow, of Boston.

Lillian Walker was sued for month's rent of her former New York apartment. She said her husband, from whom she has been separated for 10 years, agred to pay the rent and she moved without aware of the arrears.

How do they get those dog stories started in the back woods and aimed at Broadway? Even the "Times" fell for the Lexington, Ky., yarn about a police dog condemned by the court for sheep killing, whose owner proposes to take on vaudeville to raise money to appeal the conviction.

New York papers carried S. Z. Poli's statement that the Max Schoolman deal had not fallen through. Hartford "Courant" printed the statement first and correspondents wired it to the metropolitan dailies. Poli is quoted as saying "negotiations are expected to be successfully completed on or before Wednesday" (Feb. 1), when the Schoolman option on the Poli circuit expires.

Richard Bennett compromised the alimony suit of his former wife, Adrienne Morrison, now the wife of Eric Pinker, dramatic critic. Actor was up on an order to show cause why a receiver should not be appointed to take charge of his holdings.

Statistics from Equity: Thirty disputes arbitrated from April 1, 1927, to Jan. 1, 1928. Awards given to actors in 20 cases, to managers in nine, and one was compromised. Highest award was $26,000 in favor of an actor.

Theatrical scenery and properties belonging to A. H. Woods were destroyed in a $75,000 fire at 537-539 West 24th street, used as a storehouse by the producer.

Walter Damrosch was 66 Monday. He was feted in Indianapolis where he was appearing in a concert.

Hunter College, New York, has inaugurated the first college course in dramatic criticism, beginning Feb. 6 and continuing Monday and Wednesday evenings. Joseph T. Shipley is in charge.

City police raided the Oxford Club, 72 West 51st street, Monday night. Four men and three women were arrested.

One of the best publicity tricks turned lately was the emotional test by a Columbia professor of three blonde and three brunette girls from Ziegfeld shows in their reactions to love scenes from Greta Garbo-John Gilbert films at the Embassy theatre. The "Times" used an even column of humorous comment. The Prof. recorded the girls' blood pressure while the films were running on an instrument called a "sphygmonometer."

Illness of Eddie Cantor with pleurisy prevented the Philadelphia opening of "The Follies," and the show was disbanded. The comedian was near collapse during the performance in Newark Saturday evening. He will go south to recuperate.

The estate of Victor Herbert's widow amounts to $290,734, according to an appraisal filed this week. Witmark & Sons, publishers, filed an affidavit declaring royalties have shrunk to $10,000 a year on the composer's works.

LOS ANGELES

Dorothy Maekaye, actress, under sentence of one to three years in prison in connection with concealing facts in the death of her husband, Ray Raymond, has filed her appeal before the California supreme court. Action on the appeal is expected to be taken by Feb. 11.

Mary Miles Minter is back in Los Angeles doing a hidcaway. She rented an apartment in the Westlake district and is shying clear of publicity and friends.

Nevada Operating Co., land development concern controlled by picture people, is opening new property at Bullfrog Minc, near Tonopah, Nev.

Dale Budlong, 30, former jockey, was sentenced to Folsom prison for life by Superior Court Judge Charles W. Fricke after a jury fuond him guilty of committing burglary in Norwalk last October. He was declared an habitual criminal, having served terms in three penitentiarics for felonies.

City Prosecutor E. J. Lickley is launching war against slot machines in this town.

Adamae Vaughn, Wampas baby star of 1927 and sister of Alberta Vaughn, screen actress, will remarry her former husband, Albert Hindman, from whom she was divorced about a year ago. No date for the ceremony has been set. Another to take the marriage chance is Ruth Emily Corbin, sister of Virginia Lee Corbin, picture actress. She will marry Richard Scott Thornton, insurance man, next June 27.

Lon Chaney has been invited to write a chapter on makeup and disguises used in picture work for the Encyclopaedia Britannica.

Marion Davies must appear before Presiding Judge Victor McLucas, in superior court, Feb. 11, to give her deposition in a suit for $21,500 brought against her by Henri Dumont, San Francisco shop keeper. Change of venue was taken to this county. Dumont took action to recover an unpaid linen bill Miss Davies is alleged to have incurred.

Frank Schumann-Heink, son of Ernestine Schumann-Heink, opera singer, is being sued in municipal court by Edward L. Conroy, representing the Screen Library Service, for $116.

Conroy alleges the sum due for services.

Joseph Jefferson O'Neill, a number of years ago star reporter of the New York "Evening World" and for three years doing scenarios out here, is writing a daily feature story on the William Edward Hickman murder trial for the "Evening World."

The next western Ken Maynard will make for First National is "The Upland Rider." It's from an original by Marion Jackson.

Dr. William D. Duane, scientist and writer, near death in the General hospital here, was offered aid from Colleen Moore when she learned of his condition. Dr. Duane has been ill for several weeks. Doctors hold out little hope for him. Among his scientific works is a brand of perfume that bears Colleen Moore's name.

Maurice Kussell, who staged "A Connecticut Yankee," at the Mayan, is also playing the leading role in it. Before going in for production Kussell was in vaude and musical comedy. He is a dancer and comedian.

William Nigh, picture director, is facing charges in Los Angeles of attacking a former football star, while in Riverside, Cal., there is a $25,000 damage suit brought against him by Harold Benedict, employee of Soboda, Hot Springs, Co.

In both cases Jean Jarvis, Hollywood dancer, figures. Nigh, it is alleged by Benedict, wrecked the latter's car when he couldn't tell him where to find Miss Jarvis. Then, when police failed to find a registration card in the machine, Benedict was forced to spend a night in jail. This prompted him to start the damage action against Nigh.

Roy Guisti, known on the screen as Roy D'Arcy, will appear before Superior Court Judge Beecher Feb. 3 to answer his wife's alimony plea. She asks $1,500 a month alimony and $2,500 attorney fees. D'Arcy sued for divorce about a month ago, charging cruelty.

Myrtle Valsted, 17, "Miss Chicago" in the annual Atlantic City pageant, arrived in Hollywood with an eye for the kleigs. Accompanied by mother.

Mary Astor will be married to Kenneth Hawks, production supervisor at Fox studios Feb 23 at the bride's home in Hollywood.

Two suspects in the recent holdup of Jack Dempscy's Barbaro Hotel Cafe have been picked up by police. One, giving his name as Richard D. Dalton, was arrested in Dayton, O., and confessed to the robbery. Another, Andrew Johns, is in custody here. The job was done by three men, who obtained $175 from the cash register in the cafe.

Prolonged litigation in the divorce suit against Earl L. Fraser, millionaire amusement man of Ocean Park, ended with Superior Court Judge Montgomery granting Mrs. Lillian Fraser an interlocutory decree. Grounds were mental and physical cruelty.

James Ponia Spencer, Hawaiian screen actor and stunt swimmer, has not been regular in his alimony allowances according to Mrs. Ernia R. Spencer, from whom he was divorced in 1926. She brought the matter up for adjustment before Superior Court Judge Bowron, who continued the case for further evidence.

Mrs. Mildred E. Williams obtained an interloeutory decree of divorce from Frank D. Williams, motion picture appliances inventor. She was given custody of their child and half interest in community property, estimated at $500,000.

Mike George, transportation manager of Los Angeles "Herald," who died recently, left a fortune approximating $100,000.

The Kerrick case, in which Tom Kerrick, picture cowboy, was shot to death, went to trial for the second time, with Mrs. Sarah Kerrick, widow, the only one of five now charged with manslaughter. Iris Burns, Anita Davis, Henry Isabell and Joe Hunt, all at the party ending in Kerrick's death, were cleared of the manslaughter charges by the District Attorney. Her former defendants are testifying as witnesses.

J. Stuart Blackton, former picture producer, got a suspended sentence in a San Diego court after being fined $100 or 50 days in jail for an unpaid wage claim filed against him by a former employee. Blackton promised to pay.

Henry Schumann-Heink, son of Mme. Ernestine Schumann-Heink, was indicted by a grand jury in San Diego, Cal., charged with six counts of grand theft and two counts of violating the corporate securities act. Bail was set at $10,000.

F. H. Duncan, father of the Duncan Sisters, filed suit in superior court for $7,188 against Lucille Calvin, family friend. Duncan claims the amount is due him for managing her property and handling her affairs.

Mrs. Maybelle Eaves Kent has been granted an interlocutory divorce from Sidney R. Kent, general manager of Paramount studios, by Judge Bowron in superior court. Decree was given on a charge of desertion which Mrs. Kent said occurred in 1925. Kent agreed to settle $140,000 on his wife and establish a $40,000 trust fund for their daughter Peggy. Mrs. Kent receives the custody of the child. Action was not contested.

"Round by Round" will be the final release title of Hal Roach's latest Max Davidson comedy for M-G-M distribution. Former title was "Laugh That Off."

Donald Davis, son of Owen Davis, playwright has admitted separation from his wife, the former Marjorie Durr. She returned to her home in New York. Davis said he hopes for a reconciliation.

Ralph Ceder, director at Paramount, is charged with cruelty in a divorce suit filed by his wife, Elizabeth Ceder. She also claims he staged drunken parties at home and beat her up. Mr. Ceder claims the director earns $350 a week, and asks for alimony of $175 weekly. Ceder is paying alimony to a previous wife.

Irving Thalberg, M-G-M executive, and his wife, Norma Shearer, screen actress, sail from New York on the "Mauretania" Feb. 21 for a three-month honeymoon trip to Europe.

Olive Day, film actress, was denied application for alimony by Judge Bowron. She sued George E. Day for divorce claiming he was too friendly with the former wife of Billy Sunday, Jr.

C. C. Pyle has a scheme of a foot race from Los Angeles to New York, with entries to pay $25 each, and a first cash prize of $25,000. The trip to be made within 65 days with Pyle to get his through publicity stunts, etc.

CHICAGO

Acting Chairman Sykes of the Federal Radio Commission has declared that there are too many radio stations in Chicago.

Entire personnel of the Chicago Opera left Chicago Sunday for Boston.

David Rosenthal and Earl Campbell, ticket scalpers, were arrested on the second day of an anti-scalping campaign. Six specs were arrested Jan. 26, opening day of drive.

Mayor Thompson will head a party of more than 400 Chiengoans on a trip to New Orleans Jan. 31. The party will attend a four-day flood control conference and the incidental horse races, ja-alai matches and festivals.

Guarantors of the Chicago Opera held the bag this year to the tune of $450,000.

Peace has been declared between Irene Castle McLaughlin, former dancer, and Dr. Arnold H. Kegel, city health officer. The two notables were waging a war over Kegel's recent edict sentencing all stray dogs to death. Kegel has just approved an arrangement by Mrs. McLaughlin whereby dogs will be turned over to the Chicago Humane Society.

Federal Judge Carpenter issued temporary injunctions against 37 places charged with violation of the booze act. Orders restrain owners from further violations of the act until permanent injunctions of one year's duration may be granted.

Good looks and driving ability are the prime requisites for a job with the Blue Bird Cab Company, newly organized Chicago taxi firm. All of the drivers are to be girls, wear knickers and three are on the job with prospects of 200 in the early future. Girls will work only during the day. Five new cabs and drivers are promised each week until a total of 200 cabs are on duty.

Arrangements have been completed by Samuel Insull for the financing of the Twenty-Wacker Drive building, erected as a permanent home for the Chicago Opera. The $20,000,000 required was obtained at less than 6 per cent interest. Preferred stock in the venture will be sold to Chicago people with an eye to making it a purely civic enterprise.

Bell boys of the Hotel Sherman have stated that they will not join the Bell Boys' Protective Association, newly organized local union, unless they are certain "that there is someone responsible behind it." Same attitude in other hotels. C. R. Heffernan, the "organizer," is planning two big meetings for the "hops" in the near future.

Thousands of dollars' worth of unclaimed merchandise, shipped to Chicago via parcel post, and including everything from grape juice to insect powder, was auctioned off in the United States Appraisers' stores building last week. Several picture reels went under the hammer at $2 each.

Albert Smith, 64, of the White House Tavern at Niles Center, was shot and killed by three youthful bandits Jan. 22. His brother, Maurice, owner of the establishment, was knocked unconscious. The men made their getaway without stopping to rifle the cash register.

Crossed wires are believed to have caused the blaze which completely razed the historic Niles Tavern at Niles, Ill., Jan. 23. It was owned by Mike O'Boyle. Loss estimated at $50,000.

Samuel Crowder, negro spirit "medium," was found dead in his rooms at 3645 Indiana avenue with his throat slit from ear to ear. Tenants told police that he had been showing rooms for rent to a man who is believed to have robbed and then murdered him.

Andreas Pavley, head of the Pavley-Oukransky ballet at the Chicago Opera, has become a naturalized American. Pavley is a native of Holland, in this country 10 years.

SAN FRANCISCO

Dr. F. L. R. Silvey of Universal City, fiance of Mrs. Genevieve Paddleford, former wife of Ben Teal, stage director and producer, requested Warden Holohan of San Quentin, where the woman is now doing a term for larceny, that he be permitted to marry Mrs. Paddleford and take up his residence within the prison walls. Dr. Silvey is said to be quite wealthy. He recently proposed to Mrs. Paddleford by telegram, with his offer accepted. Her sentence of from one to 10 years will preclude any possibility of marriage for some time.

Superior Court Judge Graham issued letters of administration to the widow of "Spider" Kelly, whose death occurred recently, thus putting a temporary stop to a contest started by Thomas D. Curtin, son of the former fighter.

Holy City, a religious colony about 75 miles south of here in the Santa Cruz mountains, is in financial difficulty. The entire estate was attached by Mrs. Evelyn Rosencrantz of Los Angeles. She alleges breach of promise to wed, made by William E. Riker, head of the colony.

Another blow that hit the colony was word from the Federal Radio Commission that it will not renew its broadcast station license when it expires March 15, due to necessity of eliminating about 300 stations throughout the country.

LONDON

Keble Howard's new farce, "Lord Babs," comes to the Vaudeville Jan. 26, succeeding "Sylvia."

Billy Merson is the star, supported by Stephanie Stephens, Alice O'Day, Hermione Baddeley, Charles Garry, A. H. Mayne, Bert Edwards, Francis Ross-Campbell, Lawrence Anderson.

Olga Lindo, a discovery of Reandean, Ltd., who has made her name chiefly in "bad girl" parts, is going into management on her own, having turned herself into a company.

Next vehicle for Sybil Thorndike will be "Judith of Israel," biblical play by the American, Dr. de Murray Baruch. Lewis Casson will play Holofernes in the play, which is due at the Strand Feb. 15.

After achieving an unlooked-for run at four theatres, "Dracula" closes at the Garrick Jan. 28. It will be followed by "In Gods," a new play by E. C. Middleton, author of "Potiphar's Wife."

Eva Moore will play the leading role supported by Ive de Voeux, Robert Horton, Walter Sondes.

A new policy is being introduced at the Everyman theatre, where cheaper prices will prevail and all seats are bookable in advance. John Galsworthy's "The Eldest Son" is the next production, succeeding "A Night in June."

Clayton and Waller are bringing "Sauce for the Gander" ("The Cradle Snatchers") to the Lyric Jan. 30 in its considerably altered form, to pass the censor. The three wives are played by Iris Hoey, Helen Haye, Nancy Price, and their spouses by Spencer Trevor, Hilton Allen, Robert English.

Amerique and Neville, vaude dancers, are temporarily out of vaude, fulfilling a four-week engagement at the Club Lido, Boston, booked in by John Daley of the Alf T. Wilton agency.

PALM BEACH

Palm Beach, Jan. 28.

Arthur Hammerstein has consented to postpone his trip to Berlin, where he is planning to produce "Rose-Marie," to act as chairman of the managers' committee arranging the annual Kiwanis Club benefit at the Paramount theatre, Feb. 18. Hammerstein ran the show last year and turned over more than $12,000 to the Kiwanians for underprivileged children.

Joe Leblang is Hammerstein's chief aide on the committee and has gotten behind the show with a determination to double the amount raised last season. Any charitable affair in which Leblang is interested is bound to be a success and he is out lining up talent a month ahead of the show.

It is likely that Al Jolson will serve as master of ceremonies. Weber and Fields, expected here shortly, may be among the acts on the bill. All acts and orchestras working night clubs here have agreed to appear.

Tunney's Ignorant Milk

Gene Tunney, Tex Rickard, Rube Goldberg, Ring Lardner and Grantland Rice were lunching at the Palm Beach Country Club Monday. Tunney ordered a ham sandwich and a glass of milk.

When waiter brought the chow, Tunney asked:

"Say, waiter, is this cultured milk?"

"No, Gene," piped Rube, "that's ignorant milk from a stupid cow."

"I don't think much of your humor, Rube," retorted Tunney, carrying the torch.

Joe Leblang got into the third flight semi-finals of the annual Lake Worth golf tournament this week, shooting the course in the early nineties, but was eliminated Thursday by W. M. Kelly of Atlantic City.

Al Jolson got into the Artists' and Writers' tournament and broke through to the second round of the second flight matches. He lost his third round pasture battle when he agreed to toss a coin instead of playing an extra hole when it was all even after the 18th hole was played. He called "head." Clowning even in defeat, Al said: "I lost the match by a tail."

Phil Dunning and George Abbott, collaborating playwrights and still pals, came down with John Golden and the artists and writers. Dunning, who never took a golf lesson in his life, got into the semi-finals, drawing a couple of byes. The writers of "Broadway" and "Coquette" plan to stay here a couple of weeks.

Jolson's Repartee

Three newspaper boys tried to interview Al Jolson while he was playing tournament golf and grabbed themselves a couple of laughs. The interview:

First newspaper man: "Say, Al, what did you ever write to get in this so-called tournament?"

Al: "I wrote the Shuberts I was coming to Palm Beach."

Second scribe: "Who's gonna win the tournament, Al?"

Al: "I am, brother, but I don't know what I'm going to do with the mahogany zither when I get it."

Third reporter: "You're not such a terrible golfer, are you, Al?"

Al: "That reminds me of a story. I was playing with Walter Hagen out in Hollywood last spring and Walter drove his first shot about 350 yards straight to the pin. A mug standing beside me cracked: 'Don't you wish you could do that, Al?' And I answered: 'Ask Hagen to sing "Mammy."' It all evens up in the long run."

Jack Hobby, Frier and round-the-world traveler, is serving his fifth year as assistant manager of the Royal Poinciana, class hotel of the resort. Jack has supervision over the Coconut Grove, the Danse de la Mer and the weekly cakewalk contests put on by colored help of the hostelry.

The newspaper artists' and writers' dinner Friday night, following their golf tournament, was turned into one of those "burn up" parties, one of the hottest ever seen here. Grantland Rice called it "the greatest golf tourney ever poured."

During the after dinner speech-making Rube Goldberg razzed Clare Briggs while Briggs applied the torch to John Golden. Canards were hurled back and forth across the table, canards being polite in Florida for damn lies.

Goldberg and Briggs grabbed off publicity honors, but it is charged they violated all ethics by buying lunch for the lady reporters most of the week. These charges are raised by a number of writers and sketchers, who are also widely known but are less liberal in their entertainment budget.

The association was invited to return next year, but they left the gathering place open. The gang left plenty of jack here, several of them having to borrow after their first day or two. The party was organized on a basis of $215 for the trip, including American plan hotels, but some of them paid that much in taxi fares.

Anyhow it was a great party, promoted by Ray McCarthy, sports exploitation man for the Florida East Coast hotels.

Lucky Stiffs

Recent arrivals here are Louise Groody, Billie Burke and daughter, Patricia, Harry Frazee, Gloria Swanson and husband, and Walter Reade. Joe Weber is due in from Havana today (Tuesday).

Chez Bouche announces the opening on Thursday of "The Masked Countess," exploited as a Russian noblewoman in this country incognito.

FEDERAL AGENT POSER

Bartender in O'Leary's Makes Accusation—Two Others Fade

Charged with posing as an internal revenue agent and grand larceny, James Harrington, 32, 145 West 47th street, was held in $1,000 bail before Magistrate McQuade in West Side Court. The case was adjourned until Feb. 4.

According to William O'Leary, bartender in Billy's Refreshment Bar, 117 West 54th street, Harrington and two unidentified men entered the 54th street place about 3 a. m., announcing they were revenue men. The two unidentified told O'Leary to put on his hat and coat and accompany them to the station house.

Harrington, O'Leary said, remained behind, opening the cash register and taking $52. When the two men who had O'Leary reached 7th avenue and 54th street they apparently lost their nerve. When O'Leary looked for a cop, they disappeared.

O'Leary rushed back to the place just in time, he said, to see Harrington running away. Policeman Thomas Harges, West 47th street station, took up the chase and after firing a couple of shots, got Harrington. When searched a bogus badge was found in his possession.

Harrington denied that he had posed as a federal officer and also denied that he had taken any money from the cash register. He said he did not know anything about the two men who are supposed to have taken O'Leary out of the place.

Repulsed by Hairdresser, Girls Are Beaten Up

Robert Moore, 38, 462 West 22nd street, several years ago a lightweight pugilist fighting as Bobby Moore, was before Magistrate Earl Smith in West Side Court on a charge of disorderly conduct. After pleading guilty he was fined $10.

Moore was arrested by policeman Bob Rush, West 47th street station, on complaint of Muriel Montgomery, 201 West 54th street, hairdresser. The girl, accompanied by her sister, said they met Moore in a restaurant and he offered to accompany them home in a taxi.

When reaching the apartment house, the sisters said, Moore insisted on following them in. They objected and he began to assault them, they alleged. Muriel's right eye was swollen and discolored. The other sister was hurt when she tried to interfere.

During the trouble Muriel lost a wrist watch.

Rush heard the disturbance and arrested Moore on Miss Montgomery's complaint. Moore declined to discuss it. He paid the fine.

SEIZE TAB. ADVS?

Danbury, Conn., Jan. 31.

Placards alluding to a feature news story in one of the New York tabloids were seized by the New Britain police last week on the grounds they violated a statute against immoral literature.

The notices referred to the eugenic baby case.

Girls as Come-Ons

Minneapolis, Jan. 31.

A new stunt is being employed at local jewelry store auctions to pull in male customers. The stores employ pretty chorus girls and actresses out of work to hang around as come-ons and bidders.

The girls are visible through the plate-glass windows.

As a result the places always are crowded and prosperous.

Negro Porter Fought Cop; Nightstick Did the Rest

Edward Steele, 22, Negro porter in the Lyric theatre where "Rio Rita" is playing, fought a uniformed patrolman of the West 47th street station for fully 15 minutes in the lounge room. After effective work with his baton, the patrolman, Walter Doebele, of the West 47th street station, subdued the Senegambian.

Steele, gin crazed, was taken to the police station. Doctor Bloch of Bellevue Hospital attended his hurts. The patrolman, a rookie, came very near being throttled by the colored man who fought like a demon.

The porter was arraigned in West Side Court the following morning before Magistrate Francis X. McQuade. He pleaded not guilty. The court praised the "rookie's" work and fined the negro $25 or five days in prison. The negro started to do his "bit."

Doebele was summoned to the theatre by an employee who told him the negro was bolsterous. As the bluecoat stepped into the lounge room while the crowds of men and women were emerging, the negro leaped on the cop, seizing him by the throat.

The officer sought to free himself and in doing so slipped on a cuspidor. The negro fell on top of the bluecoat. The two began to battle. No one attempted to help the officer, who was handicapped with his heavy coat, gun and night stick.

The negro gave his address as 339 West 59th street. He told Magistrate McQuade that he had been drinking and didn't recall the battle.

Monkeyed on Phone Lock Capitol's Usher's Charge

Joseph Levine, 23, bookbinder, 17 West 114th street, was held in $1,500 bail for further hearing when he was arraigned before Magistrate Earl Smith in West Side Court on a charge of malicious mischief.

Levine was arrested after a chase in Broadway. According to Thomas Roseth, chief usher in the Capitol theatre, he said he saw Levine tampering with the lock plate of a coinbox phone on the mezzanine of the theatre.

He watched him several minutes and said that when he started over towards him Levine ran down the stairs and into the street. Policeman Kelly, Traffic B, at 51st street, heard the shouts of the usher and saw Levine running. Kelly caught Levine a block away.

When taken to the station house Levine denied that he had been tampering with the telephone. Levine was held.

MANICURE'S ADMISSION

Kept Company with Married Undertaker—Scrap in Apartment

Violet Cunningham, Pasadena Hotel, and Tessie Phillips, 851 West End avenue, manicurists in a Broadway barber shop, appeared before Magistrate McQuade in West Side Court to complain against Vincenzo Pantossi, undertaker, of 2242 1st avenue.

The girls said the undertaker and a friend came to visit them at the West End avenue address. When Miss Cunningham wanted to leave to go to a drug store both men resented it and beat them with their fists, discoloring their faces, the young women alleged.

Miss Cunningham admitted she knew Pantossi was married and had two children and despite that, continued to go out several times a week with him. When the magistrate heard this he dismissed the proceedings.

Erna Carise, Parisian songstress, is coming to America as a cafe attraction. Lou Irwin is importing her.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Had the pleasure of assisting Harry Rapf, of Metro-Goldwyn-Mayer assemble a group of New York beauties for camera tests as a part of Harry's search for a new movie star. M-G-M is willing to spend something to find another Joan Crawford, our discovery, incidentally, and Rapf believes he has at least two girls who can be built up into star material, out of the group we brought him.

One is Doree Leslie, dancer, with "Manhattan Mary," whom we have frequently discussed in these columns. Doree is only 17, and has been working around New York in the Silver Slipper, appearing at openings of Loew theatres and Palisade Park, for four years. She's pretty, and the film test made her more so.

Another girl, who prefers to remain nameless, beauty of a local night club, also has a splendid chance. Doree Leslie will go to California when "Scandals" closes, and will get her chance, definitely. The other one will probably be sent for when western executives have seen her test.

The film tests showed how exacting is the camera. During the past four years we have brought a score of girls to the attention of M-G-M producers, including the most famous beauties in New York, and only a few developed into star material.

We have a theory that almost any pretty girl who photographs well and has film appeal, can be made into a star if the proper interest is taken in her and a powerful company is determined to make her a star.

Admitting our lack of knowledge of intimate details of film producing, we point to the fact that we brought several of the present-day stars to the attention of film executives.

There are at least four girls now in New York, who, if given the same chance, would develop into stars. If producers would devote time and attention to them, give them a chance, almost any pretty girl can develop a tremendous screen ability.

We understand that Bert Wheeler is taking buck lessons of Jim Barton. Another good comic gone wrong.

Couldn't Guess Racket

A rather good-looking brunet girl appeared at the Texas Guinan club and asked Tex for a job. Tex said there was none. Girl said she'd work for nothing. Nothing doing. Then she offered to work as cigaret girl, also for nothing.

Finally she confessed to Texas that she is a newspaper writer from Cincinnati, and had a chance to get a job on the "American" if she could get a job in Tex's place and write her personal experiences. Tex promptly phoned a friend on the sheet and was told by the very man the girl mentioned as offering her the work that she was an imposter.

Tex is wondering what her racket is.

Good Gags Travel

Funny how good gags drift around. We heard Shaw and Lee in a night club a few days ago using the gag in which one says to the other:

"What's that on your neck?"

"A mole," is the answer.

"It's walking," is the reply.

Looking at a vaudeville show in Brooklyn two colored boys stepped out and killed 'em with the same gag.

An Indian came into our radio station to broadcast real Indian music, if there's such a thing. He wore street clothes. Just before he went before the microphone he pulled a beaded head band and eagle feather out of his pocket and put it on.

That's like the tenor who, in the old days of radio, came in the studio with a suitcase containing his evening clothes and asked for the dressing room.

Funny, Anyway

We were talking about our farm to a chorus kid and happened to mention that our hens were now laying 400 eggs a day.

"Do they lay on Sunday, too?" asked the kid, innocently.

(Jersey is a 6-day week).

Discovering Talent

News about an unusual performer works around. A few hours after the opening of Earl Lindsay's new show at the Everglades everyone on the Big Street was talking about some strange, new little dancer, who wowed 'em. Hard-boiled Broadwayites raved over this little acrobatic dancer. Chorus girls came to us and told us she was marvellous.

The next the place was invested with agents and managers trying to sign her up.

Which reminds us of the New York debut of a little comedy toe dancer at the Rivoli theatre. The day after her opening five managers tried to get her, and Ziegfeld landed her.

Same way with another star you know. Some years ago we drifted into the Back Stage Club and were flabbergasted at the marvelous beauty, singing and personality of a tall, gorgeous slim brunet, who crooned sad love songs with half-closed eyes. We thought her the greatest stage personality we had seen in years, and told her so.

The next night she came over to sing at our radio station. While she was in the inner studio one of the important members of the firm of Jones & Green came in to try to sign her up for the "Greenwich Village Follies." But she had just signed a contract. The slim beauty's name was Helen Morgan.

Qualifications

Any girl who has good looks, figure and personality can make good on the stage today, if they have the proper ambition and is willing to go to school, singing and dancing, a few hours every day, plus intelligence.

For instance, Myrtle Allen was a chorus girl in the Winter Garden. She went into the Silver Slipper chorus. Studied constantly and became so good she was taken out of the chorus and did nothing but specialties. She went to the Frivolity Club. Became a sensation. Attracted attention of managers. Played vaudeville. Has just joined a big act for $175 a week and is offered $300 a week to go to Australia as star of a musical show. And a year ago she was a chorus girl.

Nite Clubs as Cradles Right

Which reminds us that night clubs are the cradles of future stars of the stage. They offer more opportunity to ambitious young girls than does the stage. We could cite innumerable instances, but let us just point to Lina Basquette, whom we once placed with Texas Guinan in the Beaux Arts; Feon Vanmar, a sensation in "Merry Malones; Irene Delroy, who was a star, however, before she went into the El Fey; Frances Upton, and her successor, Helen Stephen, both of whom were placed in night clubs by us; Alice Bolden, Rubye Keeler, Madelyn Killeen, and scores of others.

Night clubs encourage girls doing specialties, and the stage offers scant opportunity for individual work.

Paul Block Copping, Too

That Paul Block derives some benefit for his theatrical affiliations is indicated by the brilliance of an editorial regarding Heflin, which appeared in his Pittsburgh Post Gazette, Newark Star Eagle, and the Toledo Blade. Concluding scathing denunciation of the Senator, he says:

"— an empty taxi cab will drive up to the Senate and Heflin will get out."

We remember Jack Donahue pulling that one some four years ago in some little show he was in with Queenie Smith at the Harris Theatre, in which Norma Terriss was a young and struggling ingenue. Since that time it has been used, 1,267,856 times in every corner of America.

GREENWICH VILLAGE AS IZ

By LEW NEY
(Self-Designated Mayor of G. V.)

The church and the theatre have much in common that is proper. Once in a blue moon they get together on the same ground. Near religion and old thought in new clothes occupy theatres on Sundays. Little theatre groups sometimes use churches for productions.

Since the lamented passing of Percy Stickney Grant of the Church of the Ascension, for years the Village's church and rector, our liberals have made themselves at home at St. Marks-in-the Bouwerie, that magnificent old church standing among the synagogues and the Russian restaurants on 2d avenue. For all of 10 years now its rector, William Norman Guthrie, has made his rendezvous popular with people who think.

Last Sunday Doctor Guthrie put out the SRO sign again by giving over the afternoon and evening to a symposium on the drama. It was an opportunity many missed by coming late to hear Butler Davenport discuss the theatre and its relationship to life, Mme. Angelo Sikelianos describe the production of the Delphic Festival last May, Jimmie Light in startling revelations about the Provincetown Players, and Daniel Frohman intimately telling his impressions, hopes and memories of the American stage.

Later on this same Sunday an ex-president's daughter, Margaret Wilson, danced in Highland costume with Isobel White to the priceless, literally, piping of Angus Fraser.

Later still, a mystical playlet, "The Dog and the Wolf," was given under the direction of Dr. Guthrie.

Thus does old St. Marks serve New York in general and our Village in particular.

William Norman Guthrie himself is a passionate theatregoer. He gives gratis iconoclastic reviews of the shows he has seen from his pulpit. His kind criticism is good for the box office.

Harry Kemp's Punch

"Do you want a good punch?" queried Harry Kemp as he embraced me midnight on Sheridan square. "Just as a joke, you know, Lew."

"Harry," I parried meekly, "a punch from you wouldn't be a joke. How about a punchino instead?"

But the popular poet-novelist-dramatist was not in a mood, and our meeting was the beginning of an hour of wandering around looking for lost books and other things Villagers look for when they wander around on a wet night. This season Harry Kemp is living on Cornelia street, that one-block alley that shuttles between Fourth and Bleecker. His number is unpreferred by paranoiacs and other superstitious persons.

It's convenient sometimes for a celebrity to live on a short street like that, served on both sides from Chinese laundry to livery stable by the same postman. You need not have the world know in just which one of the 50 entrances you are hiding.

Harry Kemp is working within earshot of the "L" these coolish days on a novel that has been ordered and may be out in the spring. Perhaps you have seen him striding always bareheadedly over to Louis Urdang's for paper and ink or down to Romany Marie's for Turkish coffee or up to Tony's for spaghetti. Or, if you take your exercise more regularly than Frank Sullivan, at O'Brien's Harry may be taking his next to you.

Terry Carlin's Back

Terry Carlin is back visiting the Village on his way to Bermuda; Terry who made the old Hell Hole famous, Terry who doesn't believe in birth or work. For years he has lived with Eugene O'Neill in that old life-saving station beyond the sand dunes near Provincetown. If Sadakichi Hartmann, Hippolyte Havel, Benjamin DeCassares, the late Gig Cook and Slim Martin could only meet Terry again in a number of pleasant places along Macdougal street! That would be a party worth listening in on.

Nancy's restaurant rendezvous at 182 West 4th street, opened just before the holidays has already closed. The rent of this store has risen in 10 years from $15 to $200.

Plebians Who Talk

It always amuses me to hear the plans of plebians who would further commercialize our well-advertised community. All manner of means are used to get publicity, and it a a sure-fire hit with city desks to announce a reform.

But it is stupid to worry about wiping out the color of our Bohemia, its queer streets and squares and courts, its old and stable buildings, its remodelled-into-studios stables, its arty atmosphere, its Italian restaurants, its little theatres, its Londonish lanes and Parisian cafes.

Some cherub is always chiding me or perhaps it is a newspaper man from Utica who grates me with the wornout bromide that the Village isn't taken seriously any more, that all our writers and artists have moved away and that the Village is a joke and the laughing stock of the world, the playground of loose livers and what not.

Of course, none of this is true, not even in part. Most of us are too serious to manifest concern about wondering visitors and disillusioned climbers. Most of us came here to be close to our market and to live in quarters we could afford. Many of us are quite comfortable in abandoned lofts and remodelled mansions where the rent is low and the atmosphere high.

And Things

Until Feb. 15 the 15th Annual Art Exhibition of the Association for Culture is open free till 10 p. m. at the Municipal Art Gallery, Washington Irving High School Building, 40 Irving place.

Dean Dowell has cut 70 linoleum blocks the past 10 days for a new book of jingles on the circus. And still there are many folks who think artists never work. It is much nicer to make pictures out of linoleum than to walk on it.

Nat Marer of the Laboratory theatre and Elsie Kelly of the Vanguard Press have added four and one-half pounds of girl, Mary Jane, to their otherwise exclusive family.

A Christian Science Church has replaced the old paper box factory at the tail end of Macdougal street, adjoining the Hotel Gonfarone and opposite the entrance to the blind Macdougal alley.

Lise Fulda of the American Museum of Natural History is entertaining a group of young artists in her studio at 17 East 14th street Monday evenings. The dollar-an-hour fee for the model is pro-rated.

Judge Swan, our popular building owner, has leased a home at 1 Fifth avenue, while Werner Marchand, who merely sketches buildings, has moved to the Bradford.

Susanne Strouvelle, with daughters, Chick and Charm, has moved into the two wee rooms on the second floor of the Tiniest Little House, closer to her business there. It is a rendezvous for rare and exploring souls, this tiny tea room, and 100 years ago it was, as now, one of the most unique buildings in all New York. It has a history, too, but that's too long to tell.

Square's Biggest Sign

The largest Times square electrical advertising sign, Dodge Brothers' tungsten display, which carries a load of 880,855 watts, goes on the books of the Edison Co. starting tonight (Wednesday) at 7.30.

The sign, on the roof of the Strand, measures 5,500 square feet, is a half-block long, five stories high, and will use the largest current consumption of any Broadway sign.

It is said a new principle of moving message, or motograph, at the base of the sign is incorporated in the Dodge Bros. display, which the General Outdoor Advertising Co. constructed.

SHOPLIFTERS

Alfred La Mar, 18, who claims to be a picture actor, and Mrs. Catherine Randall, 45, both of 629 West 170th street, pleaded guilty in Special Sessions of petty larceny.

La Mar was given 10 days in the Workhouse and the woman was fined $25.

Both had been arrested two weeks ago by detectives of the Stores Mutual Protective Association after they had taken a quantity of articles from counters in Arnold Constables valued at $15, for which they neglected to pay.

Saving 2 Hours East Between Coast and N. Y.

Los Angeles, Jan. 31.

Railway transportation between Los Angeles and Chicago and points east will be reduced about two hours in time starting March 4.

Heretofore the three transcontinental railways, Santa Fe, Southern Pacific and Union Pacific, have been running crack trains on a 63-hour schedule.

With the new timetable these trains will make the eastbound run in 61 hours and 15 minutes.

Westbound schedules will remain the same.

CURFEW LAW FAN

"As long as I am sitting in this court I am going to see that Mayor Walker's Curfew Law is observed," declared Magistrate Francis X. McQuade when Hyman (Feet) Edson, Hotel Harding, was arraigned on a charge of keeping the Florence Club, 117 West 48th street, open after 3 a. m.

Edson was charged by policeman Patrick Walsh, West 47th street station, with having the club open at 4 a. m. The copper said he heard there was trouble in the Florence Club and, accompanied by a sergeant, entered the place, finding about a dozen couples.

Edson explained that there had been some argument about a patron's fur coat and the reason the place remained open was that they were trying to locate it. He said the music had been stopped and all the entertainers had left. He stated the persons at the tables were friends of the woman whose coat had been lost.

Magistrate McQuade accepted the explanation and then issued his ultimatum about the clubs obeying the law. Complaint was dismissed.

Terry Harvey Promoted

Detective Terry Harvey, nemesis of the degenerate element that make their headquarters in the film theatres of Broadway, will be promoted to the rank of sergeant. Terry made the high showing of number eight on the new sergeant's list. Over 4,000 cops took the examination.

Harvey, young and full of energy, has done excellent work on Broadway and in theatres where this disorderly element congregate. He has been attached to Deputy Chief Inspector James S. Bolan's staff for some time.

"When Harvey brings them in, he has them right," is the concensus of almost all the magistrates. Harvey has been teamed up with Joe Toomey. The latter is a good man, but Harvey's services will be missed.

When Harvey receives his chevrons his friends hope that he will be assigned to West 47th street, under Captain Edward Lennon.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection. Variety lends the judgment of its expert guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"The Student Prince."
Colony—"Buck Pirates" and Cherniavsky's torrid jazz.
Paramount—"Old Ironsides."
Rialto—"The Last Command" (Jannings) (run).
Rivoli—"Gentlemen Prefer Blondes" (okay flicker in last week).
Strand—Charles Chaplin's "Circus" (run).
Roxy—"13 Washington Square" and strong stage show.

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson)
"Love" (Gilbert-Garbo) "Drums of Love"

NIGHT LIFE

The **Parady**, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girlie show to augment "those three boys."

Vincent Lopez's **Casa Lopez** must be "made," if only for the Lopez dance music. New Revue. For a change of pace and a Bohemian atmosphere, don't miss the **Club Barney**, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The **Little Club** has a fast show. **Ambassadeurs**, former Le Perroquet, is a roomy cafe, with ritzy black-an-tan show.

George Olsen at the **Club Richman** is the sensation of the night clubs, with turnaway business. Ben Bernie is doubling from the Roosevelt into the **Club Intime.**

The class spots are the **Montmartre** and **Lido**, the latter with the unique Fowler and Tamara as the dance features.

Van and Schenck are strong at the **Silver Slipper**, with an excellent supporting show. The **Everglades** is faring mildly; the **Frivolity** is continuing its usual healthy trade, and the inimitable Benny Davis at the **54th St. Club** always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the **Salon Royal**, now has Texas Guinan as co-star.

Up in Harlem the **Cotton Club** has a whale of a hotsy-totsy brown-skin revue.

Helen **Morgan** has reopened her new **Chez Helen Morgan** at the old 300 Club.

RECOMMENDED DISK RECORDS

Victor No. 2116—Get a load of Marion Harris cooing a couple of torch songs. "Did You Mean It?" which she did with Phil Baker in "A Night in Spain," and "The Man I Love," from the flop "Strike Up the Band," is the couplet, and done with a technique not to be encountered on every other disk.

Columbia No. 1161—Hurtado Bros. Marimba Orchestra from vaude feature two popular waltzes, "Diane," theme song of "7th Heaven," and "Beneath Venetian Skies." A great record for the cocktail hour. Doesn't drive you to drink, inspires it.

Victor No. 2110—Ever hear "Nola" vocalized? Here 'tis by the Revelers. The popular piano solo has some trick lyrics set to it, and under the Revelers' treatment it is just as fetching with words as instrumentally. "Among My Souvenirs," which, like "My Blue Heaven," is a disease of the music business, is "canned" for the 'steenth time, this time as a vocal quartet by the same aggregation.

Edison No. 52155—"Among My Souvenirs" again, fox-trotted by B. A. Rolfe's Palais d'Or Orchestra, and "Rain," another popular piece, by Al Friedman's Orchestra from Yoeng's, also a Chinese-American eatery.

Columbia No. 1222—Cass Hagan and his former Park Central Orchestra and Al Lentz with his comedy jazzists are backed up with "Dear, On a Night Like This," a fox-trot ballad, and "I'll Think of You." In the first Lewis James vocalizes, and Lentz himself officiates in the latter. Both are working dance selections and well done.

RECOMMENDED SHEET MUSIC

"My Ohio Home" "Little Log Cabin of Dreams"
"Night Club Rose" "Horse Feathers"
"Dear, On a Night Like This" **"The Man I Love"**

COLUMBIA PROF. DISCOVERS BRUNETTES

Peggy Udell's Reaction to "Love"—Dietz' Reaction to "Nerve"

The brunettes have it. From now on, gents, grab the dark ones.

No less an academic authority than Dr. William M. Marston of the Department of Psychology of Columbia University doped that out.

Howard Dietz, that demon publicist for Metro-Goldwyn-Mayer, determined for posterity or Louie Mayer to find whether the peroxides or the brunettes react the most emotionally to amorous scenes.

It was a coincidence that on Monday afternoon this all-important and eminently scientific experiment was held at the Loew's Embassy theatre. Equally a coincidence that "Love" is current at the Embassy, and that "Love" is Louie's feature.

Howard and Bernie Sobel, fellow-conspirators, i. e., publicity man, who Boswells for Zieg, rounded up the choice beauts from "Show Boat" and "Rosalie" and "Rio Rita." Bernie submitted them as subjects per se to Dr. Marston's professorial research.

Prof Looked 'Em Over

The professor looked all business Monday afternoon, and also looked 'em over, gels are gels. Those rheostats, voltage registers, ammeters, B batteries, spare tires, spark plugs and bar-rails (another experiment) seemed very up-and-up. It's not so far from a 116th street campus to Times square's wicked wiles, publicity stunts, wise cracks and dames.

With much serious intent Dr. Marston rigged up the props on a series of eight beauts, evenly divided as to pigment shading, and registered their respiration, blood pressure, nervous reaction and stock market quotations on the electrical apparatus.

After it was all added up and subtracted, the blondes had it. Peggy Udell was adjudged the one who most violently reacted to John Gilbert's necking with Greta Garbo on the screen in the clinches. The film "Love" was limited only to the s. a. biz. And Peggy did that in the theatre in front of the invites.

Dr. Marston's props are labeled a Pneumograph and a Symograph. And Peggy's a Bearograph.

The experiments took three hours, 14 news photographers and three newsreel cameras.

The blonde subjects were Beryl Halley, Jeanne Andree, Rose Gallagher and Claudia Dell.

Brunettes: Jeanne Ackerman, Flo Kennedy, Patsy O'Day and Peggy Udell.

Miss Gallagher and Miss O'Day opened the frolic.

"Lord" Help Him Now

Robert Whitman, alias "Lord Beaverbrook," alias a dozen other names, was convicted by a jury before Judge William Allen in General Sessions of grand larceny in the first degree. He will be sentenced on Feb. 8. He can receive ten years on this charge and must serve an additional five years which he owes the state on a previous conviction.

Whitman was convicted of stealing about $90,000 worth of jewelry and other articles from Mrs. Rose Burken, of Freeport, L. I., after he had made love to her in May, 1925. Mrs. Burken said "Beaverbrook" had accosted her on the street, addressing her as "Nora Bayes." The woman said she fell in love with his glib tongue and that he was a fast worker was evident by the fact that within two weeks time he had induced her to turn over her jewelry to have "it insured for her." Instead he pawned most of it and the rest he gave to Mrs. Virginia Cameron Martin, Washington society woman, whom he married and deserted on the same day, less than a month after he had dropped Mrs. Burken.

In giving his pedigree following his conviction Whitman gave his occupation as "moving pictures." He did not say in what capacity he worked or for what concern.

ON THE SQUARE

Hopeful Near Celebs

Couple of years ago, Alex Gard was just one of the many artists trying to pick up a living selling his drawings to the dramatic sections of the papers.

Last year, when the new Sardi's was opened, Alex was given the commission to decorate the side walls with caricatures of the celebrities. Of course after Harry Hershfield, Kelcey Allen and the standards had been done in color (Kelcey calls his a "portrait"), there was plenty of room for selection, this being left to Gard.

Consequence is he became a pretty much wooed man. Fellows who complained of his broken English began playing up to him. With his meals set for a year—his pay for the job—Gard kept on working and showed plenty of common sense by laying off of those who were too anxious to get their mugs hung in public.

Some of the boys are still making Sardi's for lunch every day just in the hope of being mistaken for a celeb.

Jack Osterman's Explanation

Jack Osterman's explanation about the printed report of his nite club jam with Betty Randolph, with the latter unknown to show business, is that he knows nothing of it. It's a press agent's frame, young Osterman says, he had no part. The story didn't break, according to Osterman, until three days after he had left Casa Lopez, where Osterman had been the floor m. c.

Miss Randolph is said to be a society woman. If so, there are more than one of that same name.

From the account Osterman bumped into her when leaving the cafe. The story later said she had lost a costly gem, also charging Osterman with having struck her. It's the latter Osterman wants to deny, saying he's had enough of that stuff.

Osterman claims to have given in his notice to Gene Geiger, of Lopez's Casa two days before the incident.

Young Hoffman Was There

Max Hoffmann, Jr.'s, busted ankle, forcing him out of hte Detroit company of "Good News" for several weeks, was not the result of a stage accident as first reported. Max got his injury in honorable battle with an obstreperous undergraduate in a Detroit cafe, who recognized him as the hero of the college show, and made insulting remarks about musical comedy actors having a nerve to impersonate football stars.

What the young collegiate didn't know was that Max used to play football himself in prep school days, and that he hadn't forgotten how to tackle. He soon found that out. Max came out with a broken ankle, but the college lad was smeared almost beyond recognition.

Hoffmann will rejoin the show when it opens in Chicago. Stanley Ridges is playing his role in Detroit.

Beaux Arts Ball Over at 8 a. m.

In fancy costumes much or less, 4,000 people swarmed all over Mrs. Astor's Inn on the highway Friday evening, the same night the Old Guard held its annual ball at the Commodore.

It was eight in the morning before the heavily dressed males and lightly-clad women left the Inn to itself and regular occupants. The Beaux Art's top was $15 per, with the Astor taking a good share from each for furnishing the place and fodder.

Stengel's Suicide

Squarelles received a shock by the Sunday "Enquirer's" screaming scare-head, "Hearst cartoonist commits suicide," referring to Hans Stengel. Incidentally, the hooey about Stengel's ex-wife, whom he divorced, is sauce of apple, as is the reported info that he regretted being deposed as the New York "Journal's" dramatic critic, which post John Anderson now holds.

The inside is girl trouble.

Jane Cowl Walked Off at Benefit

The audience at the Shakespeare benefit at the Metropolitan Sunday night were puzzled by the strange behavior of Jane Cowl, who walked out on the stage to play a scene from "Romeo and Juliet," and walked right off again without saying a word.

It seems the electrician bungled things and failed to pick her up with the spot on her entrance.

Rollo Peters, playing Romeo, gave her the cue. When she did not respond, he gave it again. Miss Cowl still did not reply but walked gracefully across the stage and off on the other side, to the bewilderment of Mr. Peters and those out front.

On a Sunday Nite and Two

Sunday night. Broadwayite dines with his cutie. They dine late. Still too early to go "home." About time to take in a night club. They order the driver to Ben Bernie's. No doorman in sight. They open downstairs door, lights on in hallway up the stairs. They get to upper iron door, it opens easily to the twist of a knob.

They enter. Everything except a corridor light, dark. Apparent the place doesn't deal Sundays. But it looks like a lark. They stay up there, just a loving twosome, romp all over the room, enjoy themselves like a couple of kids, own the whole shebang.

After a whole lot of high-power amusement, decide to go to a hangout, where they can have music besides the sweet nothings they've whispered to one another. There they meet Bernie, taking a night out in a night club. They tell Ben. He says he'll "look into it." They say he can, but he'll never find out the half of it.

Monocled Girl at Nite Club

A shingled girl with her escort, also in evening dress, was noticed parked at the ringside of one of Broadway's best saw-dust night places the other night. She attracted attention because of a monocle. It remained in place, but not without some effort as the dame couldn't laugh without losing it. The idea of girls sporting monocles is said to be a Parisian idea.

When Talkers Split the Gross

Saturday night, at Carnegie, Dr. Stephen S. Wise went up against Judge Ben Lindsay, verbally, for about $16,000 gross, the split going evenly between the b. o. cards, win or lose.

The debate was on companionate marriage, at $7.70 top, and not worth it. Postcards were given the listeners who fell with a request that they turn in a written vote for their choice of spielers. Most of the capacity audience are said to have thrown away the cards.

Mr. Wise, who is a Rabbi otherwise, was thought to lead in the $7.70 talkfest. Judge Lindsay seemed some what vague, especially to those who had not read his book on the same subject.

Neither of the speakers evidently had had much experience in the New York's midtown section, where companionate marriage is even too common for landlords.

Jessie Reed in Loop

Jessie Reed, another of those former "Follies" girls and mostly entitled to notice through having been in her stage day the highest salaried chorus girl anywhere, is now bumping around in Chicago. Jess looks to have aired No. 2, who lived somewhere in Indiana and on a farm. Her first was a bird from Cleveland and who had a name but not the dough that should have gone with it.

Carlotta Monterey is reported due for the altar pretty soon, in the marriage way, with the $2 license getter unannounced. He is reputed of some profesh standing in the writing way.

B'way in Yiddish

A "Broadway column" has been proposed for one of the Yiddish dailies on New York's East Side.

While the matter of translation is annoying at present to the promoters, they think they have an out inasmuch as Yiddish reads backwards anyway.

WORTHINGTON BUTTS SON

Child Arrived Jan. 21 in Los Angeles —Parents Known On Broadway

Los Angeles, Jan. 31.

A son was born to Mr. and Mrs. Withington Butts here Jan. 21, at the Lying-In Hospital.

Mrs. Butts was professionally known as Rosalie Ceballos. She is a sister of Larry Ceballos.

Both the parents are known on Broadway. Mr. Butts has been around Times Square for a long time.

The Butts have been married for some years. They came out here to live about two years ago.

GOLDEN'S OWN CLUB

Orchestra Leader Taking Possession of Knickerbocker Grill

After a number of years as the band feature of the Hotel McAlpin, New York, Ernie Golden resigns this week to open at his own nite club, Knickerbock Grill, on West 42d street, Feb. 6. Associated with Golden will be H. Z. Pokress, formerly head of the Mineralava beautifier; Harry Feinberg and Mike Friedman, with Golden in general charge.

The WMCA radio artist is installing a WOR wire for the broadcasting of the Golden orchestra's dance music. The grill, under its new management, will endeavor to re-establish what was at one time a foremost metropolitan institution.

Golden's orchestra will officiate for lunch from 12-2 as well as dinner and supper, with Golden coming onto the scene at dinner time. Dorothy Braun, Embassy Boys and Madeleine Soisson will be in the show.

Golden rebelled at the McAlpin's lack of publicity and other reasons. He also found it difficult to double into the outlying picture houses. These bookings were valuable to the leader, who was in demand because of his radio rep.

Restaurant Mgr. Brought Back on Theft Charge

John Compton, 55, formerly night manager of Thompson's restaurant, 747 6th avenue, was brought back from Binghamton, N. Y., by detective James (Judge) Fitzpatrick of the West 47th street station. Compton, Fitzpatrick stated, decamped with the restaurant receipts, $160 on the night of Oct. 3.

Compton was arraigned in West Side Court. He pleaded not guilty. Waiving examination he was held in $1,000 bail for the Grand Jury.

Fitzpatrick learned that Compton's home city was Binghamton. He wired the chief of police there and Compton was arrested. He told Fitzpatrick that he hadn't robbed the restaurant owners. "Bandits stuck me up in the restaurant and I feared to notify my superiors," averred Compton. The latter lives at 62 Main street, Binghamton.

The Perfect Husband

A label of The Perfect Husband, according to Times Square standards, has been mantled on the following fellow under these circumstances:

Seated on a chair in the parlor with his wife in the adjoining bedroom, in bed, she asked him for a glass of water.

"No ice or water here," he replied.

"Please give me a cigarette, then, dear," she requested.

"Not a cigarette in the house," he replied, without moving from the chair either time.

In the morning the wife found plenty of ice, with several boxes of cigarettes on the table.

LOOPING THE LOOP

(IN CHICAGO)

A girl now playing legit in Chicago and just divorced from her artist husband on desertion charges, didn't reveal in court her vain efforts to keep the marriage off the rocks.

After happily married for five years, the girl was knocked dizzy when her husband came home one night and told her he had just met another dame he loved twice as much.

Sacrificing her pride, the wife suggested he live with the new girl a while and if it was just a flash affair he could come back home. Hubby oked the idea, but later returned to say he thought he should marry the other woman. The wife was grief-stricken, but suggested that her husband blow out of town and she'd fix him-up with a divorce on desertion charges so he could marry the girl.

He did. And she did. But she had hoped he would come back.

Picture Worth 10c Extra

A south side picture house band leader is trying the boloney, mingling with the lobby crowd after the show to help on with coats and exchanging greetings.

"How'd you like the show, sir?" he asked one customer as he adjusted his coat for him.

"The picture was okay," replied the stranger, slipping the maestro a dime.

Before transferred from the Oriental to the Chicago theatre, Milton Charles, solo organist, put Paul Ash's hangout in its place with the following hot rhyme on the screen:

"I am go-ing to the big Chi-ca-go
Where your ma and pa go."

(Some time ago a Variety reviewer mentioned the Oriental's trade was almost exclusively juvenile and in return got a chilling social rebuke.)

Billy DeBeck's Offsprings

Billy goats, nanny goats, horsefeathers, OKMNX! The Billy DeBeck offsprings are taking Chicago by storm. Grand Angoras, Deputy Angoras and Exhalted Chapters are springing up every where. Poets and bards are penning inspired creations to the nation's latest fraternal order which sprang to greatness overnight. Abe Ohlman of the Forster music publishers, in collaboration with Charlie Newman and Buddy Fields was seized with inspiration, result—"Horsefeathers," the fraternal song. Billy DeBeck, the creator of Barney Google, Exhalted Angora of the order, is of Chicago and during his Chicago days organized the "Bulla Bulla" club.

Joe Lewis' Snapping Suspenders

Joe Lewis' accident was a tough affair but since then the night club star has been getting proper recognition. Joe now has a night club and a cigar named after him, besides the crowning glory of having his monicker emblazoned on a snapping brand of suspenders.

Sam Insull's Easy Pay-Off

Samuel Insull, capitalist of capitalists, patron of the arts and good business man, who frequently indulges the theatrical whims of Mrs. Insull, some time ago permitted her to take over the Studebaker theatre. Mrs. Insull had her fun playing with it, the dramatic arts, and stagecraft.

Recently Mrs. Insull tired of playing high-brow angel and Mr. Insull let the play move out, despite "The Play's the Thing" and an annual loss of between one and two hundred thousand dollars, preferring to pay the $100,000 per annum rental for a vacant house until the lease expires.

But the Insulls are friends of show business. The capitalist's latest hobby is the erection of a new home for Chicago's Opera, occupying an entire city block and costing $20,000,000.

Newest local band sensation is Guy Lombardo and his Royal Canadians, brought here several weeks ago from Cleveland by Al Quodbach for his Granada cafe. Quodbach's south side night club is doing the best business in town with the band proving an ether plug and attraction over WBBM.

The Loop's Great Loss

The Loop lost a great little guy when Abe Jacobs, the best known and liked man that ever ran the works back stage, was laid away for eternity. Abe was internationally popular, but in the Loop, a fixture. Abe was there before the fire that destroyed Chicago in 1870 and he stuck in the Loop until a few days before his noble heart stopped. More than 60 years is Abe's record as a loophound. His mother opened the first grocery after the big flames.

Hardly an acquaintance of Abe's will not affirm that Abe was the soul of honor. Yes, he was gruff and hard and had many a battle, but he was usually right. If Marc Antony had been among the loyal friends and kin who followed Abe to the soil the other day, he would surely repeat "This was a man." He walked with kings and mobs and always retained his virtues. No man known by the common phrase "square guy" ever deserved the title more than Abe Jacobs. Nature turns out but few men of rare individuality and personality, but Abe was among that few.

Abe started as property boy at the Olympic about 50 years ago under Kohl & Castle. Later he became stage manager for all Kohl-Castle theatres, remaining with the firm until a few years ago when the Orpheum took over the Majestic to make a grind out of that beautiful theatre. Men with small minds quaked before Abe's dominant personality, so he stepped out to save them embarrassing moments. He retired a couple of years ago, well heeled but lonely. His old pals scattered and passed away, he laid down for the long sleep after sixty-three years of action.

The wife of a m. c. in a downtown picture house has been attending rehearsals for some time, giving her opinions freely and rushing backstage after the first show for distribution of final judgment. The producer in the same house is married, with his b. and c. also taking part in rehearsal supervision. Acts tickled flaming red.

Operator's Lunch Solution

A booth operator scheduled for relief at 6 p. m. waited until 8 for the next operator. With the relief still not in sight, he sent an usher out for sandwiches. Back came the usher with the manager, who explained ushers were for ushing only, not errand boys for operators.

Words appearing futile. Operator stopped the film mid-reel and announced the show wouldn't go on until he ate. And another thing, why couldn't the manager go out and get the sandwiches?

The manager got 'em.

Gangland's Sentence—Exile!

Gangland justice—exists! A few days following the dastardly attack upon Joe Lewis, premiere cabaret entertainer, other "exclusives" of Gang-land's "400" learned who it was who had crushed his skull and slashed his body with knives. Gangland's chieftains called a council. In solemn meeting this inquisitory board weighed the fate that should be meted out to the assailants of cafedom's idol.

Drastic were the suggested punishments but the trial board, warning against new police records, issued its edict.

This edict was not tempered with mercy but with caution. The trio was notified the following day that exile, permanent exclusion, from Chicago and the County of Cook, Illinois, was the sentence.

"And—woe betides you if you ever return" cautioned Gangland.

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40 YEARS AGO

(From "Clipper")

Minneapolis apparently wasn't such a hot show town, even back in 1888. Sackett & Wiggins had taken over the new Hennepin and had bent every effort to making it a success with high class attractions. But to support it they had to draw heavily from the profits of their dime museum properties The mortgage upon the Hennepin was foreclosed and it looked as though it would be a receivership for the dime museums.

New York was in the midst of a crusade against theatres. Mayor Hewitt had ordered prosecution against the Palm Gardens for its Sunday entertainment, but this case was thrown out of court. Five Bowery museums paid fines of $250 each for immoral exhibitions.

A law suit arising out of royalties, discloses that the usual playwright contract called for a flat sum ($300 a week in this case) and 20 per cent. on the gross above $3,000.

The Broadway theatre was nearing completion at 41st street and Broadway, and was said to be the last word in theatre design. Fanny Davenport in "La Tosca" was scheduled to open the house in two weeks.

Robert Grau returned from Paris with the announcement that Sarah Bernhardt would make another American tour in 1891 with a new play by Alexander Dumas.

Frank Damrosch married Hattie Mosenthal, niece of a famous piano soloist.

James Owen O'Connor was the clown of show business. This time his leading man in "The Marble Heart" walked out on him in Syracuse, and without notice he staged "The Merchant of Venice," playing Shylock himself to the hilarious amusement of his audience.

LITERATI

(Continued from page 26)

in a sanitarium on Long Island, it is doubtful if he will return to active duty.

Victor Polacheck, former general manager of circulation for Hearst, has replaced Merrill as general manager of the publisher's morning newspapers.

Irony

In handling the story of Thea Marovsky, the Russian singer who committed suicide after reading the bad press notices following her recital a week ago Sunday, the dailies and the sob columnists played up the pathos heavily, but missed the most ironic point of the yarn.

The girl had an appointment with her manager who was to meet her at her apartment at three o'clock Monday afternoon to discuss plans. The manager was delayed and was also unable to reach her by telephone. When he had not arrived by four o'clock she left the apartment, convinced that the unfavorable notices had caused his desertion, to go to a friend's house in Brooklyn, wrote her farewell note and killed herself. While she was making her suicide preparations in Brooklyn, the manager arrived at her apartment with a sheaf of contracts for further recitals.

"New Yorker" Laid Off

A recent drawing of Pete Arno's got side-tracked when submitted to "The New Yorker," but not before proofs were run off and privately distributed.

Subject was a harem swimming pool with dames swimming around au naturel. Two eunuchs alongside the pool but facing the other way, seemed to be more interested in conversation, with a caption of one saying to the other:

"Did you hear about my operation?"

BANKERS AND THEIR CONTRACTS

A puzzling question must have arisen among many who may have read in Variety last week of bankers deciding upon executive moves for picture house chains, without consulting the executives of those circuits. First thought is how much power do bankers demand when financing show deals?

It appears to be a matter of contract with some bankers. That is, the contract they enter into with the firms financed. From accounts this agreement often contains a voting trust provision that gives the banking house full authority in movements of importance by or for the chain or show concern.

In some instances the contract must be abnormally binding. In other cases of financing, the bankers, while protected, do not appear to have the throttle hold. But where bankers advance money to promote, expand or purchase it's not unreasonable to expect they will demand protection, for their money and for the properties represented by it.

Whether the show business likes the bankers or not, they appear to be increasingly more required by the showmen. There has been no deal of magnitude of recent times within any division of the show business that has not invited the money men into it. And the more money that pours in from the outside, the stronger the outside influence in the show business becomes.

A late and delayed departure into the banking circles is Keith-Albee. That chain got in mostly with the bankers through its recent merger with the Orpheum Circuit. E. F. Albee for years was one of the most steadfast amongst show people to declaim against the banking influence or dictation in the show world. But he succumbed. Others, who also had to, could not hold out so long.

Just how the bankers see the show field is a semi-secret. Bankers here and there have admitted that the show business (picture particularly) has been the most profitable industry, to them, that they have monkeyed with in years. That is on the bonus, premium and interest end. It doesn't take in the Stock Exchange and manipulation. Bankers as a rule are either bears or bulls, but they are both in handling show business stocks for their ups or downs.

There may be bankers who don't concentrate as heavily as others upon prices or quotations. There may be those, even if they are not known. Others don't sit back so quietly. The latter seem to think first of what may be done in the way of chalk marks or ticker tape, and afterwards of the show people.

As the bankers in part anyway, appear able to manipulate the theatre chains or concerns they are financing, without conference with the circuits' heads first, so they may be able to and with much more ease, maneuver the stock market or quotations with those same chains' or concerns' stocks.

But the bankers are in and they are going to stay in. For the longer they are in the show business, the longer it seems, it will be before they can be paid off. And perhaps the bankers don't want to be paid off. If it's so good in the first place, why not the second, third, and so on?

INSIDE STUFF

ON PICTURES

An enterprising distributor of automobiles on the coast conducted a post card campaign of advertising and used the Los Angeles phone directory for a mailing list. The cards were written to make the impression they were sent by a friend. Harry Wilson, press agent for Inspiration-Carewe Productions, must have received one of these cards, as he is now doing the same thing for advanced exploitation on their forthcoming production of "Ramona."

Wilson plans to send a series of six postal cards six consecutive weeks to 15,000 exhibitors throughout the country, involving an expenditure of about $6,000.

A scenario writer had trouble with one of the independent producing companies on the coast over payment of moneys due her. The writer placed her complaint before the Screen Writers' Guild for action, but was not satisfied with the progress made and turned the case over to the Academy for attention. The producer involved is not a member of the Academy and is said to have informed the conciliation committee of the latter he would have nothing to do with them on this or any other case.

The producer is also declared to have advised the writer to place her complaint against him with the Screen Writers' Guild, and admitted that organization was the only one able to separate him from any cash alleged due writers.

Fatty Arbuckle is not going out in the comedy, "Excess Baggage." He says that an audience for him in a $3.50 top play is too doubtful and he prefers to stick with the pop price field, whether screen or stage. Fatty made an appearance some months ago in a legit revival on Broadway (comedy) that did not fare well.

Arbuckle as an act has been booked until March 10, when he sails for Paris, for four weeks at the Empire, there, then going to Berlin for another four weeks. Franklin Batle, singer, is joining the stage turn.

A New York woman in conversation recently inquired if during the preparation of a story for the screen or while it is in process of making, any woman or women were called in for an opinion from the feminine point of view. No one present could enlighten.

The speaker said she thought if that were to be done regularly there would be more pictures directly appealing to women. As a constant theatregoer she complained of a neglect in that respect in any number of pictures. Many of them, she said, with but a few twists, would have carried a much greater urge for the females.

As far as information amongst her listeners was contained, one said he had heard of some studios calling in a general assembly of lays, including women, to pass upon pictures after they had been completed but the studios found this observation of no practical value. Each of the lays attempted to become a critic and offered no suggestion worth while. Whether the studios have what might be called professionals among women to look over the preparation and watch the picture develop no one could tell, nor did any one know if there are women in the Hollywood section eligible for that purpose.

One of the smaller distributing organizations which has a nominal supervision and jurisdiction on all scripts continually has trouble with its producing units on the coast. They stall until the last minute and then rush into production without an okay on the story. The condition exists through east and west scenario editors of more or less equal authority.

An A. P. despatch in New York dailies with a Berlin date line mentioned "Chang" as having been produced by the King of Siam's brother. Possibly broth is one of the natives in the picture.

Another old-fashioned director who failed to keep abreast of the times was given another chance to direct for one of the large independent operators on the coast. It was a dog story extolling the virtues of "Puppy" love. When the picture was completed the local critics, out of sympathy for his long siege of unemployment, praised the picture highly, and through this the producer fired him. The broken down director is now trying to peddle a story which he has worked eight years to write and will not sell for less than 65 grand.

An exhibitor with a sense of humor features this sign in front of the 55th St. Cinema, "Closed for altercations with builders, contractors and movie moguls. Will open when, as, and if, completed." This is the converted stable art playhouse which Mike Mindlin and Joe Plunkett, operating the 66-5th Avenue Playhouse and the St. George, Brooklyn, both of the art type of theatres, have taken over. Louis Lusty, formerly with Riesenfeld, will have charge uptown. Isadore Cohen is the 5th Avenue Playhouse manager. The 55th St. Cinema will open with "Monell," Hungarian feature, marking its American premiere.

The same gag of free ciggies and beaucoup caffeine still goes in all the little movie theatres.

England's Picture Way Out

England ought to stop complaining about American pictures. Whines, complaints, objections, criticism, sarcasm, threats, quota this, quota that, promoting this, floating that. And not a picture on a screen that means anything. They huff and they puff, but whose house is being blown in?

It is under England's nose to establish its picture industry and help itself, politically, in the movement. Nothing has been done about it. America would probably aid if permitted to.

The solution is a super picture on the founding of each of Britain's three Dominions—Canada, India and Australia.

A series of three pictures to cost around $1,000,000 apiece and each to take a year in the making. On the formula of "The Birth of a Nation" and "The Covered Wagon." Each with love story but historically based on fact. All $2 road-show pictures to be exhibited around the world and eventually reaching points that all the British propaganda ever turned loose couldn't touch.

And the Keynote is the British government. For such an undertaking its cooperation would be imperative. Other principal questions are could England do it alone and could anyone persuade her to forget her Navy for one pig picture? The answer to the first questions is "No, and to the second, probably not.

Put British money behind the venture, import American technicians and prove to the government the value of cooperation for such an enterprise, and England would begin to get off its celluloid treadmill. It would have something to both work and follow up on. If they don't want the Americans, send for the Germans. For England can't put it over alone. The necessary technical skill isn't on home soil.

If England doesn't want to do it, there is probably not one major American producing company which wouldn't leap at the chance, on the grounds of sound business, a big picture and a friendly gesture toward Britain.

"Trade follows the film" is a slogan pictures have brought about and is one of Britain's worries. Politically, then, isn't it reasonable to suppose that a big picture made by England on India would draw the bonds closer between mother and disgruntled child? Likewise, Canada and Australia equally as appreciative?

Politically and financially sound. Financially because there is a world market for good pictures, regardless of country, and each of these subjects is epic, vital and of adventure. Of interest to all nationalities if well made. Also because that while the second two pictures are being made, the first one would be turning in revenue.

Would the Prince of Wales sidestep at least one scene in one of these pictures? Isn't it likely that Kipling would allow his name and perhaps his brilliant mind for the story on India? Possibilities are almost unlimited.

A tremendous undertaking necessitating specialists all the way down the line, from selling the idea to Britain to cutting the picture. America has a number of directors who could do it, Germany a couple and England none. It could even be done with an All-English cast, something United Kingdom pride might insist upon.

It is the obvious thing for England to do, to set an important industry that now is not even established within its own possessions.

Then, with England herself setting the path, let the trade follow or admit her film insufficiency for all time.

ON LEGIT

Through Hearst's New York "Daily Mirror" plugging so strongly for the Ziegfeld attractions, padding its amusement pages with free pictures and type for the several Ziegfeld musicals, several of the dramatic plays along Broadway are reported to have withdrawn their advertising from the Hearst tab.

Victor Watson is managing editor of the "Mirror" and as usual, probably taking his instructions on those things.

Chamberlain Brown's so-called "repertory" company, which opens at the Cosmopolitan next week, is the same stunt which another casting agent, Murray Phillips, originated and tried around Times Square with little luck last summer. Phillips lined up good players then idle and presented a flock of them in revivals of old pieces.

Brown is doing the same thing. His first piece is "Mrs. Dane's Defence," which has Helen Menken, Alison Skipworth and others in it. Inasmuch as it is all being handled out of the Shubert office, it is figured that the thing is in reality a Shubert enterprise with Brown as another of their producing blinds.

Brown is using a $2 top, which can gross a fair sum in the sizeable Cosmopolitan.

Wilella Waldorf is now dramatic editor of the "Evening Post," New York, with John K. Hutchens reviewing pictures for that sheet, as Miss Waldorf formerly did.

When John Anderson left the "Post" for the "Journal," Robert Littell accepted the post of critic but Miss Waldorf was assigned to handle the daily news notes and the job of editing the Saturday page.

On the New York "Journal" Anderson is just writing reviews and sending them down to the plant. Same sort of stuff, too, that he used to write in the "Post."

CHI COPS NIP LOBBY SELLING

Make 6 Arrests—Specs' High Pressure Methods

Chicago, Jan. 31.

It has apparently occurred to Frank Peska, city prosecutor, that a municipal code prohibits the street sale of amusement tickets in Chicago, for on Friday evening (Jan. 27) police from the prosecutor's office, garbed in plain clothes, mingled with the theatre crowds on Clark street and made arrests. Six men were taken and charged with ticket scalping.

Prosecutor Peska's activities continued the following night, two more of the racketeers being apprehended. Peska says the plain clothes boys will mingle nightly until the practice has been discontinued. All the men arrested admitted their's was a good "graft," stating they averaged $30 or better on week days and over $50 on Saturdays.

Ticket scalping and its attendant undesirable features is nothing new to Chicago. Florence Couthoul, pioneer Chicago ticket broker with stands in various parts of the city, during last year's newspaper campaign against the scalpers, stated that if theatres would make war on lobby scalping, Chicago patrons would have no grounds for complaint. Chicago's Shubert office, some time ago, threatened to disbar the Couthoul interests, charging that the Couthoul firm favored Erlanger here. Shuberts endeavored to prove the indies were disposing of more tickets than the Couthoul offices. This was proven a physical impossibility unless the indies put their agents in front of the theatres. Couthoul's brokerage is confined solely to hotel stands, clubs and buildings, and no street sales have ever been permitted.

Tendency of the indcpendents to cut-rate tickets in front of local theatres was uncovered here sometime ago. Agents of the independents, working the theatre lobbies, have become nuisances by buttonholing prospective buyers and high-pressuring them. Not infrequently the seats purveyed in this fashion were found to be inferior and playgoers believed themselves victimized.

$12,000 FOR DEBATE

The Judge B. Lindsey vs. Rabbi Stephen S. Wise debate on "Companionate Marriage" at Carnegie Hall, Jan. 28, was attended by 3,300 people to a gross of $12,000. Leigh Emmerich staged the set-to on a $7 top, selling out in advance.

Audience adjudged Judge Lindsey, the "pro" debater, the winner, according to mail ballots.

Customs Take Two Off "Desert Song" Train

Newport, Vt., Jan. 31.

Norman Zelig and Mary Harrison, understudy, both with the "Desert Song" company, were taken from the train here last week as the show was on route from Montreal to Boston by immigration officials.

Zelig was found to be a Russian who had smuggled himself into this country from Canada in 1920. He was returned to the Canadian side of the border, leaving his wife and family in New York City.

Miss Harrison was found to be a Canadian. Later she was allowed to proceed to Boston, when she had satisfied officers she had been legally admitted to this country.

Wilton Lackaye Better

Wilton Lackaye, who suffered a nervous collapse several months ago, is on the mend. He was able to leave his home for the first time last week.

The veteran star was rehearsing with a play when stricken early this season.

Youmans' Theatre

Vincent Youmans' own theatre on Seventh avenue and 55th street will be erected on the site of the Hotel Grenoble.

The 28-year-old composer-producer is at present abroad in Berlin.

"Patriot," Flop, Cost $100,000

Gilbert Miller's production of "The Patriot," a widely heralded production, closed Saturday after a week and three days. Two important players, Leslie Faber and Madge Titheradge, were especially brought over from England for it.

Miller's loss is said to be well over $100,000 on the production, partly regained by the sale of the picture rights to Paramount for a sum reported at around $75,000. The show was figured so important that a special souvenir booklet was gotten up, costing plenty and being put on sale with few takers at the theatre.

The play was a great European success, but a good many roles were cut for the American production as too rough. One of these had the Mad Czar in fits of temper which showed him to be much nuttier than the play indicated.

Paramount probably was also interested in the stage play.

Shakespeare Benefit at Met., Society Event

The benefit staged at the Metropolitan Sunday afternoon by and for the American Shakespeare Foundation, brought out an enormous society attendance. It provided an opportunity for nearly all the stage stars to do bits of their favorite Shakespearean roles.

Probably there never has been a larger assemblage of eminent stage stars in one performance. It started with a prolog spoken by Margaret Anglin to a sumptuous tableau of all the characters in Shakespeare-in-one-volume which put a period to the performance in a blaze of glory.

In between George Arliss and associate players did a scene from his production of "The Merchant," Beatrice Lillie played Audrey from "As You Like It," Alice Brady as Ophelia did the mad scene from "Hamlet," Walter Hampden gave Hamlet's advice to the players, Alexander Moissi sang a song from "Twelfth Night" and innumerable others did bits from the Bard's works.

Finally Mrs. August Belmont made a graceful speech, introducing Dr. John H. Finley, who among other things is an editor of "The Times" and a Shakespearean student of note.

Elsie Janis did an imitation of John Barrymore singing "Bananas," that being the nearest she could come to the classic atmosphere, and right next Queena Mario and Armand Tokatyan, of the Metropolitan Opera, sang the duet from "Romeo and Juliet." It was that kind of an afternoon.

Names that shine in the Broadway electrics were programed in minor roles and maybe there were stars among the supers.

In Minor Roles

Sidney Blackmer, Henry Hull, Margalo Gillmore and Estelle Winwood had what amounted to thinking parts in a scene from "Midsummer Night's Dream," which alone made it a memorable occasion. Helen Gahagan appeared in the "Forest of Arden" scene, although she had to take a late train to make a dress rehearsal in Philadelphia.

The feature of the program was a Shakespearean medley, called "In Shakespeare's Garden," a garden setting with the Bard seated at a writing table in silence while his characters appeared in brief scenes. Among these, to mention only a few, were Edith Wynne Matthison, Vivian Tobin, Pedro de Cordoba, Margaret Wycherly, Julia Arthur, Madge Kennedy, Jefferson de Angelis, Clarence Derwent, Ernest Lawford, Peggy Wood, Eva LeGallienne, Minna Gombel, Jane Cowl, Katharine Cornell and Basil Rathbone.

The American Foundation is engaged in a campaign to raise $1,000,000 toward the fund to build and endow a memorial theatre at Stratford-upon-Avon, which, take it from Dr. Finley, may be pronounced with an "A" as in "wait" or as in "avenue."

The Met benefit realized around $34,000.

EDDIE CANTOR ILL; "FOLLIES" CALLED OFF

Ziegfeld Show Not in Philly—2 or 3 Benefits Each Sunday Slip Eddie

Eddie Cantor will not be able to play again this season, according to his physician, Dr. Alex L. Louria, of 149 New York avenue, Brooklyn, who says that as soon as he has sufficiently recovered from the attack of pleurisy now confining him to his home, he will have to go south.

Ziegfeld's "Follies," to have opened in Philadelphia Monday, has been officially disbanded, according to Equity, and paid an extra week's salary in lieu of notice. All further booking for the show has been cancelled.

Cantor has been ailing all fall, laying off several days just before "The Follies" closed at the New Amsterdam in November. He weakened his condition by playing two or three benefits every Sunday night, despite the warning of Dr. Louria that he would break down. Last Friday he played the Actors' Fund benefit while quite ill, with his back strapped up to ward off the pleurisy that threatened him.

Cantor's ailment is described as chronic pleurisy. Saturday in Newark it was expected the Philadelphia engagement might be suspended, the chorus girls being ordered to report at the Ziegfeld offices at four Monday afternoon.

The crew, five 70-foot baggage cars and several principals went on to Philadelphia. They were ordered back late on Monday.

The "Follies" was an expensive organization. The show played to $36,000 last week at $3.30 in Newark without profit. That applied to the Boston engagement which also ran around $35,000 weekly. At Philadelphia bigger takings and a profit was practically assured.

The show was booked to play the new Erlanger there.

Gaige, Book Publisher

Crosby Gaige, show producer, is going into the publishing business in a big way. The producer will soon bring out under his own imprint nine volumes of poetry, fiction and miscellaneous literature, all in limited editions and most of them signed by the authors.

Included in the list are "Letters of Joseph Conrad to Richard Curle," 150 hitherto unpublished letters of the great novelist; a novel by James Joyce called "Anna Livia Pluarabelle"; "At First Sight," a short novel by Walter De la Mare; "Reminiscences of Andrea," by Gorky, translated by Katherine Mansfield. An item of interest locally is a volume of the poems of Helene Mullins. Miss Mullins is a frequent contributor to columnists in the dailies.

The books will range in price from $7.50 to $22.50 a copy. Bennett Cerf and Donald Klupfer, publishers of the Modern Library and the Random House books, will handle the distribution for Gaige.

Gershwin's G.O. Selection Jewish or Black and Tan?

"The Dybbuk" as a grand opera for next year is a possibility.

George Gershwin, it is said, is undecided between the Jewish play and "Porgy" for his first operatic attempt. He may go abroad to study first.

Jessel $25,000 Per Film

Los Angeles, Jan. 31.

Tiffany-Stahl has George Jessel for two pictures to be made for its '28-'29 program.

First will be an original, "Schlemiel." The deal for Jessel's service was started when M. H. Hoffman was in New York.

Jessel's salary will be around $25,000 per picture.

"Lurie" Now "Geary"

San Francisco, Jan. 31.

The Lurie theatre, often christened and much-managed house, will become the Geary theatre in honor of the street it's on.

Operation of the house passes to Homer Curran (local) and the Shuberts. It is owned by Louis R. Lurie, millionaire realtor.

DALE'S DENIAL DAMPER

The rumor Alan Dale is to retire as dramatic critic of "The American" seems covered with moisture.

Dale is said to have told the anxious ones he isn't.

Cinsy Censored 'Lulu Belle' Cops at All Performances

Cincinnati, Jan. 29.

"Lulu Belle" finished its engagement at the Grand Opera House last week on probation. It scarcely missed being ordered beyond the city limits as an undesirable, so displeased was City Manager Sherrill with the play.

From Wednesday matinee on two policemen, one in plain clothes and the other in uniform, sat in at each performance and observed closely that dialog and situations contained in the "censor sheet" with which they were armed were omitted by Lenore Ulric and her company. Miss Ulric responded graciously to the censorship commands by Sherrill.

Not a word about the municipal pruning appeared in the local press.

The show opened Monday. The next day it suffered severe criticism by the four dailies, and came in for additional panning in the editorial columns.

Among the material cut out was the part in the cabaret scene where the dusky dancers were permitted to carry on freely; also the line following this scene of "This ain't no hotel."

Show grossed very well on the week, thanks to a clever piece of advance work by Milford Unger, manager of the Grand. He pepped up the advance sale considerably by advertising six days before the opening that mail orders were so heavy purchases of seats must be made at the box office.

HARRY MILLER RELEASED

Warrant on Peggy Hope's Complaint Is Withdrawn

Los Angeles, Jan. 31.

After making an investigation into the back stage battle at the Mayan between Peggy Hope and Harry Miller, who appeared in "Sunny," Deputy City Prosecutor Concannon released a warrant for Miller's arrest.

Miller appeared before Municipal Judge Bush and pleaded not guilty to an assault and battery charge. He was allowed to go without bail, and trial was set for today (Wednesday).

Meantime, Miller filed a battery complaint against Miss Hope.

Three Fight Plays

Laurence Stallings and Herman J. Mankeiwicz, both of Paramount, have turned collaborators. They are working on a prizefight comedy, said to be based on incidents in the life of Stanley Ketchell.

Another pugilistic play is called "The Fight Racket," by Hy Daab and Ted Paramore, Jr., the latter the author of "Set a Thief," last season. Then there is "Knockout," Crane Wilbur's adaptation of a French comedy of the ring, which Al Lewis is holding for next season.

"Diplomacy" in Chi

George Tyler has switched bookings on his all-star revival of "Diplomacy," playing Philadelphia this week. Instead of a flock of week stands, the show will play Brooklyn and Washington and then Chicago for a run, either in the Blackstone or the Illinois.

The Irish Players will follow one week behind "Diplomacy." Through a special arrangement with Equity, the Irish Players are laying off this week.

"WAY OUT" STOPPED

"The Way Out" was scrapped in rehearsal last week with the cast receiving two weeks' salary.

It was to have been the initial production of Ernest Haring, who authored. Haring withdrew the piece from rehearsal upon the claim that it needed revision.

5 AMBITIOUS P. A.'S

Five press agents have declared their intentions of becoming producers. They are, in addition to Bob Wilder, already announced, Tom Weatherly, Alex Yokel, Bela Blau and Joe Phillips.

Some have capital and some have plays.

WAGNER GETS DIVORCE AND ALIMONY REPRIEVE

Case of Wealthy Baking Company Head and Fritzie Qualters Front-Paged in Detroit

Detroit, Jan. 31.

The Wagner divorce case, featuring Mrs. Gertrude (Fritzie) Wagner, ex-showgirl and sister of Tot Qualters, once a noted Winter Garden beaut, has been completed in local Circuit court, with Adolph B. Wagner awarded a divorce and relieved of the payment of alimony by Judge Theodore Richter.

The case, on trial for three weeks, received more publicity than any similar litigation here in years. The salacious charges filed by Wagner against his chorus girl-wife and sensational details in testimony, front-paged the story daily.

Wagner, former partner in the local Wagner Baking Co., and Fritzie Qualters were married in 1922. Wagner charged his wife with extreme cruelty and subsequent infidelity. Clarence E. "Bud" Hamilton, of this city, was named corespondent.

Besides a sister of Tot Qualters, Mrs. Wagner is a sister of Joe Qualters, now here for the Remick Music Co.

6 SHOWS "BLOW"

Whereas "It Is to Laugh" was suddenly reorganized after closing, three new attractions went off the boards last Saturday. Three other recent entrants will depart this weekend, and the Reinhardt German players, slated to close last week, are in their final week at the Cosmopolitan.

"The Patriot," presented by Gilbert Miller at the Majestic, was taken off Saturday after playing one week and three days. A fine production with no popular appeal, its continuation was regarded financially hopeless.

"THE PATRIOT"
Opened Jan. 19. Vocabularies worked plenty on this one, as the critical boys tried to explain that it was good, but not as good as it might be.
Variety (Ibee) said: "highly commendable effort, but popularity doubtful."

"A Distant Drum," presented at the Hudson by William Harris, Jr., was similarly removed, staying only a week and two days. That was apparently enough to convince the manager the show had no chance.

"A DISTANT DRUM"
Opened Jan. 20. No enthusiasm among first stringers.
Variety (Abel) wrote: "sounds a weak clarion call for the box office."

"Carry On," presented by Carl Reed, was another fatality last Saturday. It played at the Masque for the sole week and was recognized as hopeless for the boxoffice.

"CARRY ON"
Opened Jan. 23. Hammond ("Herald Tribune") pegged it "decrepid old graybeard." Osborn ("Eve. World"), "one of the worst."

"The Silver Box," presented by Henry Baron at the Morosco, will close at the end of its third week. Business started around $5,000, thereafter sloughing off.

"White Eagle" presented at the Casino by Russell Janney will close Saturday. The engagement lasted only six weeks. Takings were around $14,000 and less last week. Foor at $5.50 scale.

THE WHITE EAGLE
Opened Dec. 26. A second string assignment.
Variety (Sid) wrote: "Colorful and tuneful enough to make it a success."

"A Night in Ireland," something of a hodge-podge entertainment at Daly's, will go off after two weeks. "The Prisoner," announced to close in the Village last Sunday, holds over this week and is desirous of moving uptown. "Mongolia" will be succeeded at the Mansfield next week by another attraction, but the manager of the former is reputed to be seeking another berth.

HOPKINS' SHOWS IN INDIE HOUSES BACK OF SHUBERTS' CHI MOVE

Lee Shubert's Reported Road Rights to "Excess Baggage" in Reprisal Show of Stage—Beating Hopkins' "Burlesque" to Loop with Other

Lee Shubert owns the road rights to "Excess Baggage," with the impression Shubert's purpose is to get play of vaude into Chicago ahead of "Burlesque."

Last summer, when Arthur Hopkins' lease on the Plymouth expired, he said he would renew it if the Shuberts shared on the expense of taking out the stage boxes, installing new chairs on the lower floor and recarpeting the house. Shubert refused, telling Hopkins he could take it or leave it.

Hopkins took it, but later booked "Paris Bound" and "Salvation," both of which Shubert wanted, into independent Broadway theatres.

Shortly after this Hopkins noted the "Excess Baggage" ad was spotted directly beneath "Burlesque" in the dailies, with the "Sun's" quote, "Better than 'Burlesque'" conspicuously displayed.

Hopkins informed the agency handling his copy that if the two ads were not separated he would withdraw his ad.

Shortly after came the report Lee had bought the road rights to "Excess Baggage" and that the Chicago company would open as quickly as possible.

Shuberts' Sure Hit

Judging by the attendance, Sardi's restaurant is the only hit the Shuberts have in town.

Sardi's is a Shubert property, rented to the restaurateur.

Equity Issues Form of Directors' Contract

A form of contract for stage directors who may be members of Equity has been issued by that organization. It is the first time an attempt has been made to protect those engaged in that work.

Independent producers other than those of the former Producing Managers' Association, are required to post a bond or cash to guarantee two weeks' salary to the actors, but heretofore there has been no provision to protect the directors. In some cases where attractions get into financial difficulties, the actors get paid, but the directors lose altogether, having no other recourse except civil suit.

Under the new contract framed by Equity for directors, there is provision whereby clauses five and six on the Equity minimum contract are made part of the director's contract. These clauses refer to Equity shop and arbitration of differences between managers and directors. A number of actors are also directors, also some former actors now devoted to that work belong to Equity. Other directors may use the new standard form. It does not apply to stage managers who use the regulation Equity contracts.

The new director's contract form is:

Agreement made this........ day of..............19........by and between.................. ("manager") and................ (hereinafter called "director.")

1. The manager engages the director to direct the play now called "............................ upon the terms and conditions herein specified and the director agrees to render said services under said conditions.

2. The employment shall begin on or before the.........day of ...., 19.........

3. A minimum of............ weeks' work and compensation is guaranteed by the manager.

4. The weekly compensation shall be $.............., payable on Saturday of each week.

5. This employment shall terminate ....

6. All traveling expenses, including hotel bills when rehearsals or production is outside of Manhattan Borough shall be paid by the manager.

7. The director agrees to perform his services in a competent and painstaking manner and in a case of illness or other cause whereby he shall fail to perform such services as aforesaid the parties agree to abide by the decisions of the Actors' Equity Association, which Association may, however, in its discretion refer any dispute to arbitration as hereinafter provided.

The provisions on the face of the Equity minimum contract, standard form, "to be used by Independent New York Managers," etc., relating to all members of the cast being Equity members, etc., and relating to arbitration contained in the present standard form in clauses 5 and 6 on the face thereof are hereby made a part of this contract.

In Witness Whereof the parties have signed this agreement on the day and year first above written.

Manager.
Director.

ALL-AMERICAN REVUE READYING FOR PARIS

Troupe of 40 Due at Ambassadeurs May 1—for Sayag Connelly Staging

"Trans-Atlantic," an intimate revue with an all-American cast, is being readied here for Paris. It is to be presented at the Ambassadeurs by M. Sayag about May 1. The revue, to be along the lines of the former Ziegfeld "Midnight Frolic," will be staged by Bobby Connelly, who will sail with the company around the first of April.

There will be a chorus of 25 girls and the principals will number 15 in addition to Waring's Pennsylvanians. Also engaged to date are John and Buster West, Myrio, Desha and Barte. The latter, an adagio trio, are to appear at the Kit Cat, London, and will then join the show.

Edgar Selwyn's 'Blondes'

Palm Beach, Jan. 31.

Edgar Selwyn, here on winter vacation, stated the item of last week, in which it was reported he had bowed out of the London production of "Gentlemen Prefer Blondes," is without basis. The producer added that he had extended his contract with William Gaunt for the English presentation.

John Emerson, co-author of the play with Anita Loos, is shortly leaving for London, there to direct the play. Emerson will also select the cast.

MARION GRANT'S HOME

Providence, Jan 31.

Papers were filed here the past week deeding the expensive home of Albert Sack to his wife, Marion Grant, formerly leading woman of the Modern Stock Company of this city.

About a year ago Miss Grant married Sack, well known sportsman and wealthy mil' owner, and left the stage. He attempted suicide recently in a New York hotel, when Miss Grant went into rehearsal on a new show.

1st Daily's Guarantee

Kansas City, Jan. 31.

For the first time a local daily has guaranteed an incoming road attraction.

It was done here by the "Journal-Post" for the Theatre Guild date.

Actresses as Authors

Gertrude Bryan and Dorothy Day, actresses, have completed the script of a comedy, "Reflected Glory."

WALLACE M'CUTCHEON SUICIDE BY SHOOTING

"Have a Drink" Note Found Under Gin Bottle in Hotel Room

Los Angeles, Jan. 31.

Wallace McCutcheon, 47, is dead, killed by himself with a shot through the right temple, Jan. 27, in his room at the Warner Kelton hotel here. A note left by him under a half filled gin bottle read, "Have a drink."

McCutcheon had been out of work for a long while. He had been an actor in musicals and pictures. Up to the day before his death, he had lived with Will Morrissey at the latter's home in Santa Monica.

When the police were called in by the hotel's housekeeper, who discovered McCutcheon, dead, two cents were found and several newspaper clippings relating to Pearl White's doings abroad.

McCutcheon married Miss White, then the Pathe film serial star, in 1917, she divorcing him in Providence, R. I., in 1921. Henry McCutcheon, a brother, is said to live in Brooklyn, N. Y. The remains were taken to the morgue.

Wallace McCutcheon's fame as a warrior will be more eternal than his stage, screen or dance floor career. Enlisting as a private in the English army, he left it when the war ended as a major, receiving all promotions for valor on the field. Besides the high rank he emerged with, Major McCutcheon carried a silver plate in his head and several on his body, all caused by wounds while in action.

Following the war and returning to this country where he was born, Mr. McCutcheon disappeared for about three years. He was located in a Buffalo, N. Y., electrical plant and alleged he had no recollection of how he got there or during the period until his memory was restored.

Returning to New York about that time, he later became a member of the Earl Carroll "Vanities," remaining with the show for two seasons and acting as a sort of master of ceremonies in the musical.

Upon going to Hollywood, the deceased did some picture work here and there without prominence.

Before going on the stage, McCutcheon had become known to Broadway as a ballroom dancer, with his most notable floor engagements performed with Vera Maxwell as his partner. Previously he had been a New York man around town and had done some painting.

A very nice fellow with numberless friends, all the misfortunes befalling Wallace McCutcheon, and they were many, were attributed to his great war record, something he never mentioned himself.

2 CASTS PAID OFF

"Paradise" and "Enchanted Isle" Players Collect

Claims of the players in "Paradise," which appeared for one week at the 48th Street (at Christmas), were paid off by Equity last week. A week's salary was due because of the usual two weeks minimum requirement. The play was presented by Robert Milton, who had others interested with him in the venture. Milton claimed the Chanins were responsible. The check in settlement was received by Equity from that source.

The Oppenheimer brothers, who operate the Lyric, have paid off salary claims due "The Enchanted Isle," which played the house last fall. The house stood responsible for salaries after the first week. The claims amounted to around $6,000.

FABER IN LONDON "SPIDER"

Leslie Faber, instead of William Courtney, has been chosen for the lead in the London company of "The Spider." It opens there at the Winter Garden Feb. 27. English rights have been taken over by Gilbert Miller but Albert Lewis will direct the show. Lewis and Faber are sailing from New York Friday on the "Olympic."

Originally it was intended to present "The Spider" in London with an all American cast. Instead English players will be used.

C. K. Gordon's Real Estate

Chas. K. Gordon, former legit producer, has joined B. W. Sangor as a real estate salesman.

DOCTORING COOK SHOW

Detroit, Jan. 31.

Maurice Marks and Rita Wieman (Mrs. Marks) were in town last week to gag up "Rain or Shine," the Joe Cook musical which closed Saturday after three weeks at the Shubert.

The show brodied here but is said to have improved considerably with doctoring. It goes east.

'World' Stops Woollcott

Alexander Woollcott, dramatic critic of the "World," New York, was not permitted by his paper to review the Theatre Guild's production of Eugene O'Neill's "Strange Interlude," opening at the Golden Monday night. This was figured, among the insiders, as being caused by Woollcott's article in the current issue of "Vanity Fair," called "O'Neill Until It Hurts," in which Alex kidded the playwright and his new play. The article was resented in many quarters as a slur at a serious and then unproduced work; in other words, passing judgment on a play as yet unreleased for publication and unproduced.

Dudley Nichols, star reporter on the "World," attended the play for the "World" and wrote the notice.

Alex attended, but purely as an observer.

The Guild is said to have registered no complaint against the Woollcott article in "Vanity Fair" or against his reviewing the play, the agitation coming from the "World."

Woollcott's contract with the "World" runs out this spring.

Woollcott said he read "Interlude" in script form, writing a story about it for the February issue of "Vanity Fair." He figured the magazine would be on the stands after the show opened. The play was delayed and the monthly was available before its premiere.

In not being assigned to cover the play the critic had no feeling about the matter at all and there is no truth in the report that he had resigned.

"Laugh" Revived With East Side Bankroll

"It Is to Laugh," recently closed at the Eltinge, reopened at the Forrest Monday. Its sudden revival was something of a Broadway surprise. Fresh backing by East Siders is the explanation.

A group of downtowners expressed faith in the Fannie Hurst comedy with its Yiddish background. They raised $20,000 for its resumption, it is reported. It was stated that $5,000 will be spent in newspaper advertising this week, with $3,000 going for space in the Yiddish papers, the balance in the dailies.

At the head of the East Side group now interested in "It Is to Laugh" are Murray Agid and Hyman Bushel, the attorney.

Barbour, Crimmins & Bryant produced the play. They have turned the production over and are to receive 50 per cent of any profit. The trio-firm announced the show's closing several weeks ago. An extra week was added when East Side money first showed up, but the expected additional coin was late and the show was shut.

The cast is reported to have been assembled. Edna Hibbard, featured, cancelled dates to resume with the play.

May-December Bust; 3-Day Divorce Record

Probably a record for speedy divorcing is the marital liberation of Helen Henderson, "Follies" showgirl, as Mrs. Aaron Benesch, the wife of the 60-year-old Baltimore millionaire.

The May-December match was a bust from the start. It attracted national newspaper attention and came to a formal parting of the ways after three months. The legal process required only three days.

Respective counsel took care of the little details such as the financial settlements, etc., although Benesch maintains he still is in love with the former chorine.

Thursday Miss Henderson filed her divorce papers in Chicago, and Saturday Justice Joseph Sabath of Chicago sat in judgment "by arrangement" and awarded her a decree on the ground of cruelty.

A previously fast divorce of theatrical prominence in Chicago was the six-day race for freedom by Ethel Shutta from Walter Batchelor, the agent. Miss Shutta is now Mrs. George Olsen.

In both actions, Julian T. Abeles, New York lawyer, operating through Chicago correspondents, appeared for the wives.

8-WEEK CLAUSE THROWN OUT

Justice Tierney Rules Restrictive Provision Invalid

Justice John M. Tierney's ruling in the case of Chanin Theatres Corp. against Philip Rosenwasser declaring that the eight weeks' restriction clause in a house rental contract is legally unsound, means that a manager, under the present standard form of contract, can remove his attraction from one house into another without fear of legal molestation.

The facts as concerned Rosenwasser were that he took his "Oh, Ernest" production out of the Chanins' Royale into the Carroll after it had played first at the Royale. It lasted four more weeks at the Carroll at better house terms.

The Chanins sued on the ground a clause provided no attraction could reopen at a rival Broadway theatre within eight weeks of having played the house at which it opened. The Chanins asked for an injunction and eight weeks' damages at $3,000 a week, their estimated house rental.

Justice Tierney concurred with Terence J. McManus of McManus, Ernst & Ernst that the clause was invalid and inadequately worded. As interpreted it technically covers the picture rights, but as far as the opposition legit house is concerned, does not bind.

Joseph P. Bickerton, Jr., is of the opinion this standard contract has been a trade custom dating back to a legal document the late David Gerber of Dittenhoefer, Gerber & Fishel first formulated in 1910. No showman has since tested its legality until the Chanin-Rosenwasser litigation.

JAP ACTORS IN JAP PLAYS; 1ST TIME HERE?

San Francisco, Jan. 31.

Believed to have been the first performances by a Japanese troupe of actors before an Occidental audience in this country was the presentation by Ickikawa Utaji and his company of players.

They arrived here recently to open a tour of the principal cities, under the auspices of the Japan Society of America.

On the stage of the miniature theatre at the Hotel Fairmont two plays were given each evening for two succeeding nights, both drawing largely from the Occidental public.

The acting of the Japanese performers is strikingly similar to that by Chinese professionals, recently reviewed in Variety, excepting that the actors invariably sit or squat about the stage. There is little or no gesturing, with a so-called musical accompaniment constantly given.

On the opening night the visiting Oriental actors gave "Two Pines" and "Chikara," the former a two-act drama; the second a single act dramatic sketch. On the second evening the plays given were "Ten-Ichi-Bo" and "The Village School."

Burgess' Dispute

The claim of Dorothy Burgess against Schwab and Mandel is to be arbitrated. Miss Burgess was cast for the Chicago company of "Good News" and given a run of the play contract calling for a salary of $500 weekly.

After the show opened in Detroit she was replaced. Miss Burgess, after reporting daily, was advised by Equity that she need no longer report, since the managers admitted liability.

No salary was received by her, and after filing claim with Equity arbitration was agreed on.

DUFFY-BELASCO PIECE

San Francisco, Jan. 31.

Henry Duffy, coast stock operator, in association with David Belasco, will [illegible] production of "The [illegible]," new play by Olga Printzlau, scenario writer.

It was tried out at Duffy's President theatre in Seattle, Jan. 29.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (14th week) (M-882-$5.50). Good things are getting money and others only crumbs, as usual; some of newer productions already closed; "Yankee" big; over $24,000 last week was biggest normal week since opening; capacity.

"A Distant Drum," Hudson (D-957-$3.30). Taken off Saturday, lasting week and a half; showed nothing at box-office.

"A Free Soul," Klaw (4th week) (C-830-$3.30). Moderate business; with cut-rate aid, around $8,500 last week; satisfactory both ways; figures to make moderate-run distance.

"And So to Bed," Bijou (14th week) (C-605-$3.30). Always moderate money attraction, but profitable; with cut-rate aid, estimated around $7,000 recently.

"Artists and Models," Winter Garden (12th week) (R-1,492-$5.50). Expectation for new "Greenwich Village Follies"; present revue not rated among leaders; around $24,000.

"Behold the Bridegroom," Cort (6th week) (CD-1,043-$3.85). Costs more to operate than average dramatic attraction; slipped off last week, approximating $10,000.

"Broadway," Century (72nd week) (CD-2,890-$2.20). With two-for-ones, cigar coupons and plain cut rates, last season's smash now parked in big house; $18,000 last week.

"Burlesque," Plymouth (23d week) (CD-1,041-$3.85). Several of newer hits ahead of this early smash, but still doing great business; last week, nearly $21,000.

"Carry On," Masque (C-700-$3.30). Passed out Saturday, but one week; house dark.

"Cock Robin," 48th Street (4th week) (CD-960-$3.30). Doing better than estimated and figures to make grade to some profit; quoted over $9,000.

"Coquette," Maxine Elliott's (13th week) (D-942-$3.85). Always sells out and figured among current hits that will run into or beyond summer; $19,000 and more.

"Diversion," 49th Street (4th week) (C-704-$3.30). Picking up; another recent entrant that started weakly and now indicated aimed for measure of success; about $8,000 last week.

"Dracula," Fulton (18th week) (D-914-$3.30). More than holding own and looks set for balance of season; takings past two weeks of $14,000, as good as early weeks.

"Escape," Booth (15th week) (D-704-$3.30). Picked up again; after strong start, eased off, but last two weeks got around $12,000; very good money in this house.

"Excess Baggage," Ritz (6th week) (C-945-$3.30). Riding along to real business and ought to easily round out season; last week business improved again, with takings jumping $8,000 and quoted over $16,500.

"Five o'Clock Girl," 45th Street (17th week) (M-1,490-$5.50). In big money; business holding up well, with estimated takings not far from $40,000.

"Funny Face," Alvin (11th week) (M-1,400-$5.50). Also big grosser; smart show, with smart draw; virtual capacity after Tuesday; estimated close to $38,000.

"57 Bowery," Wallack's (2d week) (D-770-$3.30). Opened late last week (Jan. 26); not agency show and indications hardly favorable; more definite line this week.

"Good News," Chanin's, 46th Street (22d week) (M-1,413-$5.50). Never plays to empty seat; musical smash should play year desnite road companies; nearly $40,000.

"Hit the Deck," Belasco (41st week) (M-1,000-$5.50). Last four weeks, but doing excellent business; last week gross around $21,000; capacity about $25,000; "The Bachelor Father" next attraction.

"Interference," Fayeeum (16th week) (D-957-$4.40). Moved here from Empire Monday and figures to last into spring; $14,000 lately, indicates neat profit.

"It Is to Laugh," Forrest (5th week) (C-1,015-$3.30). After closed week opened Monday; originally played Elting to small money; fresh backing; calling resumption.

"Jimmie's Women," Frolic (19th week) (C-602-$3.30). Climbing; not big money but profitable at more than $6,000; using cut rates and so forth; rental arrangement for roof house.

"La Gringa," Little (1st week) (CD-530-$3.30). Presented by Hamilton McFadden; written by Tom Cushing; opens tonight (Feb. 1).

"Lovely Lady," Sam H. Harris (6th week) (M-1,051-$5.50). Among moderately successful musicals; business bettering $20,000; fair gross at scale.

"Manhattan Mary," Apollo (19th week) (M-1,145-$5.50). Ought to last into warm weather; newer musicals out in front, but trade here still okay; $38,000.

"Marco Millions," Guild (C-914-$3.85). "The Doctor's Dilemma" (9th week) current, alternating with "Marco," which got around $18,000 last week.

"Mongolia," Mansfield (6th week) (D-1,050-$3.30). "Atlas and Eva," formerly called "Six Feet Under" opens here next week; current attraction playing to small trade; $3,000; looking for another house.

"My Maryland," Jolson's (21st week) (O-1,777-$5.50). Figures to go into spring; although never up in big money profitable and favorite for theatre parties; estimated around $18,000.

"Paris Bound," Music Box (6th week) (C-1,000-$3.85). Solid hit; sellout trade; last week $23,000; scale lowered from $4.40 as matter of policy; extra matinee Fridays, starting this week.

"Porgy," Republic (17th week) (C-896-$3.30). Thinking of running colored cast show into summer and perhaps longer; standing up to excellent trade, with takings consistently around $13,500.

"Revels," Shubert's (10th week) (R-1,395-$4.40). Isn't making much money but drawing; business lately around $19,000 weekly; even break.

"Rio Rita," Lyric (53d week) (M-1,-395-$4.40). Booking here when moved down from Ziegfeld for eight weeks; business better than anticipated, but due out late this month; last week $32,000.

"Rosalie," New Amsterdam (4th week) (M-1,702-$6.60). One of leaders; demand exceptional in agencies and capacity for all performances; rated over $48,000.

"Salvation," Lyceum (1st week) (D-957-$3.85). Presented by Arthur Hopkins, giving him three attractions on Broadway (others are "Paris Bound" and "Burlesque"); Pauline Lord starred; opened Tuesday.

"She's My Baby," (Globe (5th week) M-1,416-$5.50. Getting business thought not rated in smash class; around $27,000, important money; capacity about $37,000.

"Show Boat," Ziegfeld (6th week) (M-1,750-$5.50). Leader; few attractions have had equal agency demand and none bettered normal grosses of nearly $49,000.

"So Am I," Comedy (2d week) (C-632-$3.30). Opened late last week (Jan. 27); critics and first-nighters doubted chance of landing; more definite line this week.

"Strange Interlude," John Golden (1st week) (D-900-$3.30). Eugene O'Neill's long distance drama; opened Monday at 5 p. m. with hour's intermission supper (not free) at 7; presented by the Theatre Guild.

"Take the Air," Waldorf (11th week) (M-1,111-$4.40). House location may be handicap; doing fairly well, but not what show of equal merit might do in another house; around $21,000.

"The Baby Cyclone," Henry Miller's (21st week) (F-946-$3.30). While not big, has been profitable; reported due out in three weeks; $9,000.

"The Command to Love," Longacre (20th week) (C-1,019-$4.40). Neat money maker; off from earlier pace, but still commands class draw, principally lower floor; rated around $14,000.

"The Golden Dawn," Hammerstein's (11th week) (O-1,265-$6.60). Made the grade among season's important musicals; not capacity, but consistently over $30,000.

"The Ladder," Belmont (69th week) (D-517). Million - dollar - flivver; wealthy backer still giving all tickets away; no one else would.

"The Madcap," Royale (1st week) (M-1,117; $4.40). Presented by Shubert; Mitzi starred; on tour for some weeks; opened Tuesday.

"The Merry Malones," Erlanger's (19th week) (M-1,500; $5.50). George M. Cohan's most ambitious presentation and most costly; getting strong support, although not capacity; last week about $27,000.

"The Mystery Man," Bayes (2d week) (D-860; $3.30). Opened late last week (Jan. 26); indications point to in-between attraction, native to roof house.

"The Optimists," Century Roof (1st week) (R-422; $5.50). Ten-person revue patterned after London's "The Co-Optimists"; co-operative; opened Monday.

"The Patriot," Majestic (D-1,700; $3.85). Taken off Saturday, playing but one week and half; foreign stuff as possessed no appeal for this side.

'B'way' Catches $19,000; Barrymore Makes Talk

San Francisco, Jan. 31.

Legits continue to hold strong with hardly a weak spot in the list. Marx Brothers' "Cocoanuts," in their second week of a three weeks' stay at the Columbia, again led the town. This despite diversity of opinion as to merits of attraction. Answer is at the box office, where a stiff $3.50 scale is in effect.

"Broadway" has apparently caught on. Second week was close to $20,-000, and everybody in town is talking about it. Looks like an easy eight weeks, maybe a few more. Lionel Barrymore finished his third week in "Laugh, Clown, Laugh," at the Lurie with business firm. Indications are fourth and final week will show an upward movement. Barrymore's acting lavishly praised hereabouts.

Henry Duffy attractions continue to pile up nice profits. At the Alcazar "New Brooms" was almost as strong in its sixth week as on the opener. At the President business is also building. Indications are "The Nightstick" is good for at least three or four more weeks.

Sid Goldtree closed "The Married Virgin" at his Green Street, moving the production virtually intact to the Egan, Los Angeles. Goldtree followed the spicy comedy Jan. 27 with another French adaptation titled "The Bridal Bed."

Estimates for Last Week

Columbia—"The Cocoanuts." Biggest business this house has enjoyed this season; second week, $23,000.

Curran—"Broadway"; is sitting pretty; scaled at $2.50, the meller is appealing to a class that won't stand for the higher tariff; second week around $19,000; great.

Lurie—"Laugh, Clown, Laugh." A long time since this town has enjoyed a performance such as Lionel Barrymore is giving; third week $11,000 and profitable; one week to go.

Alcazar—"New Brooms." No stopping this one; playing to repeat and big matinee biz; sixth week close to $6,000.

President—"The Night Stick." Another Henry Duffy hit; building every day; second week bettered $5,500; looks like sure winner for another month.

Green Street—"The Married Virgin." Wound up 15 weeks to around $1,500; big, considering small overhead.

"The Queen's Husband," Playhouse (2d week) (C-879; $3.85). Opened Jan. 25 after premiere agency demand appeared limited to front rows; better line this week.

"The Racket," Ambassador (11th week) (C-1,067; $3.30). Holding to profit consistently; weekly grosses aboye estimates with average intake between $10,000 and $11,000.

"The Royal Family," Selwyn (6th week) (C-1,067; $3.85). Went into lead of non-musicals last week; got $24,500, slightly topped "Paris Bound" and "Mary Dugan."

"The Shannons of Broadway," Martin Beck (19th week) (C-1,198; $3.30). Picked up last week at around $11,000 mark; looks set into spring, maybe longer.

"The Silver Box," Morosco (3d week) (C-893; $3.30). Final week; revival attracted little attention and business; "The Silent House" due here next week.

"The Trial of Mary Dugan," National (20th week) (D-1,167; $3.85). Dramatic smash; virtual capacity trade since start and possibility for holding over into next season; $22,000.

"We Never Learn," Eltinge (2d week) (C-892; $3.30). First week's business gave small indication of show having chance; estimated hit over $3,000.

"White Eagle," Casino (6th week) (1,477; $5.50). Final week; under expectations from start; $13,000 last week.

Outside Times Sq.—Little—Special

Sir Harry Lauder opened American tour at Kniekerbocker Monday; dated for four weeks here.

Max Reinhardt season in Germany extended one week more (12th), but announced closing Saturday, with players returning abroad.

"The Merchant of Venice," Broadhurst (2d week).

"Caponsacchi," Walter Hampden's (2d week).

"The Taming of the Shrew," Garrick (15th week). Modern dress version.

"A Night in Ireland," Daly's, due to close Saturday (2d week).

Civic Repertory, 14th Street. Repertory.

American Laboratory theatre. Repertory.

"The Ivory Door," Hopkins, daily matinee except Monday; **"Ten Nights in a Barroom,"** Triangle; **"The International,"** New Playwrights; **"The Prisoner,"** Provincetown; **"Passing of the Third Floor Back,"** Davenport; **"The End of Most Things"** never opened at Mayfair; **Giovanni Grasso,** Grand Street; **"Parisiana"** opens the Edyth Totten Thursday (Feb. 2).

L. A. GROSSES

Los Angeles, Jan. 31.

"Chauve Souris" minus the personal presence of Morris Gest was nevertheless the town's smash last week. Belasco reported the munificent total of $26,000, heaps of jack for this frontier settlement.

More musicals in town than the realtors have seen in many a subdivision. "The Desert Song" was at the Mason and okay at $13,000. "Sunny" at the Mayan still galloping in its 14th week copped $14,000. Shrine Auditorium held "Naughty Marietta," and with the aid of its 6,300 divans grossed $15,000.

Morosco, long under the management of the Oliver Morosco receivership, began its new regime under Gerhold Davis' management with $5,000 for "Ol' Man." House is scaled at $1.25, and when taking around $6,000 on the week is well on the right side.

"Kongo" did $5,000 for its fourth week at the Orange Grove. Henry Duffy finally called it quits for "Pigs" after 12 weeks with it at the El Capitan. Final week reported $5,000.

The Music Box with "The Vortex" was down to $3,200 for its fifth and exit week.

12 CHI SHOWS DOMINATED BY MUSICALS

7 Script and Score Displays Total $190,500—'Wife' Around $20,000

Chicago, Jan. 31.

Chicago's 12 legits are rolling along in a fairly steady groove. Indications are that business will remain steady for the remainder of the season.

Two new musicals, "Peggy Ann" at the Selwyn and the "Vanities" at the Illinois, are included in the count and have no kick coming. Two other newcomers are due in February, the "Silver Cord" is scheduled for the Studebaker Feb. 5, and "Good News" comes into the Four Cohans Feb. 19.

Stiff competition among the musicals, seven of 'em here now, is the order of the day. The seven furnish Chicago with a new record.

"Two Girls Wanted," which has been consistent at the Cort, will move into the Princess within a week. Its reputation, now established, may bring biz.

Estimates for Last Week

"Criss Cross" (Erlanger, 6th week). Carried by Fred Stone, has done okay business for a limited stay; with skillful exploitation might have been good for additional receipts; $34,000.

"The Squall" (Adelphi, 6th week). Moving out to make room for the "Cardboard Lover"; did well enough for a sex play, with closing gross of $10,500.

"Kongo" (Central, 4th week). Noticeable increase, but not remarkable; with sufficient plugging should ride along at present total of around $5,000.

"Hit the Deck" (Woods, 13th week). Holding up remarkably well despite six competitors; average has been $25,000.

"Peggy Ann" (Selwyn, 2d week). Should do fairly decent business for four or five weeks; Bill Roach can keep almost anything in the Selwyn or Harris for this period, what with club parties and other specials; $14,000.

"Two Girls Wanted" (Cort, 6th week). One week more and then to the Princess; got $9,000 at the Cort.

"Vanities" (Illinois, 2d week). Drawing plenty of out-of-towners and most of the convention men; $30,500.

"Constant Wife" (Harris, 6th week). Picked up a couple of "grand"; enjoys good advance sale and should hold for a fair run; around $20,000.

"Just Fancy" (Olympic, 4th week). Holding on and making money; bettered last week by $3,000; doing very well at $26,000.

"Behold This Dreamer" (Blackstone, 6th week). Glenn Hunter's show problematical; grossing around $10,500.

"A Night in Spain" (4 Columns, 10th week). Dependable and still giving real competition; "Good News" taking this house over Feb. 19; "Spain" may move to another house if business warrants; $35,000.

"Desert Song" (Great Northern, 22d week). Has been a good draw and still is; still good at $26,000.

GREENFIELD, YID UNION PRES.

Jean Greenfield, manager of the National theatre, New York, was elected president of the Hebrew Actors' Union. He succeeded Louis Goldstein.

"MIKADO" TOPS PHILLY SHOWS

Erroll Quits Early, $15,-000; 'Spider' $18,000

Philadelphia, Jan. 31.

A heavy downpour Thursday night, just as attendance showed definite signs of picking up to real strength, and a howling snowstorm that started Saturday noon, combined to put a dent in grosses that might otherwise have been highly satisfactory. Result was a promising week virtually ruined.

Once again the Winthrop Ames' Gilbert and Sullivan revivals were the real feature of the week. Despite the storms, "The Mikado" was within a couple of hundred dollars of $22,000, a gain of almost $4,000 over the second week. This week, with all three operas being given, "The Mikado," "Iolanthe" three times, and "The Pirates" twice, there is every indication that the gross will go to nearly $25,000. A lot of the boys said it couldn't be done in Philly, but if the tour is at all comparable to the local engagement, Broadway can count on Ames reviving all the rest of the series next winter on Broadway.

The Gilbert and Sullivan company actually led the town. The most serious rivals: "The Love Call" and "Honeymoon Lane" both suffered from weather and eased off. Eddie Dowling's musical claimed to graze $20,000 at the Erlanger, a drop of $2,500 or $3,000. But all things considered, that's exceptionally good for the fifth week of a return engagement spotted at this new and by no means central house. "The Love Call" reported around $18,500, and still looks strong enough to establish an indefinite run if the weather betters.

The fourth musical offering, "Yours Truly," was reported down to $15,000 or under in its second week at the Shubert. Advance looked so weak it was decided to cancel the fourth week and bring the "Greenwich Village Follies" in a week earlier than planned, Feb. 6 to be exact.

The four non-musical attractions were, collectively, not so hot. "The Spider" easily led. In its opening week at the Lyric, this mystery-novelty claimed between $17,000 and $18,000, remarkable trade in view of the drop of the window buy, due to the storms. "Satan's Children," in its second and final week at the Adelphi, resisted the weather-handicap better than many, probably because word just began to get around on its merits. While comedy only grossed about $12,000 or a little over, it picked up, storms and all, beginning Thursday.

"Tenth Avenue," in the first of two weeks at the Broad, claimed about $9,500, and is rumored as closing after the local engagement. "The Silent House" was about $8,000 at the Garrick, its fifth week in Philly and its third house. This British melodramatic try-out did finely at the start, but appears to have out-lived its welcome.

The muddle of immediate legit bookings is becoming more complicated. The answer, of course, is the scarcity of road attractions. It is getting increasingly difficult to fill

(Continued on page 53)

"Vagabond's" $20,000

Washington, Jan. 31.

Rather hectic week for Janney's "Vagabond King," playing a return, with the pickings mighty slim until Thursday matinee. Things picked up from then on until about $20,-000 was rung up.

"Chicago," at the Belasco, though dropping about $4,000 below "Shanghai Gesture," the preceding week, had nice stay at around $14,-000. Meanwhile, the new "La Gringo" at the National was getting practically nothing.

"MERRY WIVES'" $27,000

Kansas City, Jan. 31.

The Skinner-Fiske-Crosman Co., in "The Merry Wives of Windsor," at the Shubert last week, are estimated to have done around $27,-000.

This is the best gross ever reached by a strictly dramatic attraction in the house.

Cast Changes

Bill Frawley left "She's My Baby" at the Globe, New York, last Saturday.

Hal Skelly with "Burlesque" at the Plymouth was forced out of the cast last week. Robert Gore has been substituting since Friday. Skelly, with a heavy cold, is expected to rejoin this week.

BUT 5 OF 18 B'WAY MUSICALS IN CUT RATES—OTHERS DOING BIG

"Royal Family" Goes to Lead of Dramas—"Show Boat," Musical Topper, at Near $50,000—Several Other Large Grosses

Broadway's musical shows' strength stands out in this winter season. Not only are half a dozen such attractions holding to great grosses but others are drawing important money. Out of 18 musicals but five are in cut rates.

Dramatic strength is lacking so far as most of the January entrants are concerned. Few have any chance. Most of the new ones have closed. Several non-musicals on the holiday card did click and are now leading the division.

In the past 10 days out of seven new dramas three are closed and the others are apt to shortly follow. Only "The Queen's Husband" seems to have a chance for moderate money. It is not rated hot in a ticket way.

"The Patriot" was withdrawn from the Majestic after a week and three days; "A Distant Drum" closed at the Hudson, playing a week and two days; "Carry On" was taken off at the Masque, after one week; "We Never Learn" has gotten little to date at the Eltinge, about $3,000; "57 Bowery" is regarded as having little chance at Wallack's; "So Am I" doesn't look any better at the Comedy, and "The Mystery Man" seems in doubt at the Bayes.

$6.60 for "Show Boat"

"Show Boat" continues to top the field, with last week's gross close to $50,000. Scale for this attraction will be lifted to $6.60 after next week, and weekly takings of $55,000 are anticipated; "Rosalie" is an easy second, over $48,000 again last week; rated next are "Good News" and "Five O'Clock Girl," around $40,000; "Funny Face" over $38,000; close to capacity; "Manhattan Mary" the same; "Rio Rita," $32,000; "Golden Dawn" quoted at the same mark; "She's My Baby" and "Merry Malones," $27,000; "Connecticut Yankee" over $24,000, the best gross for a normal week since opening; "Artists and Models," $24,000; "Take the Air," $21,000; "Hit the Deck," same, but slated to leave soon; "Revels," $19,500; "My Maryland," $18,000; "White Eagle," $13,000, closing.

"Family" Non-Drama Lead

"The Royal Family" took the lead among the non-musicals last week, grossing $24,500; "Paris Bound," with the scale lowered, got $23,000, but may again go out in front this week, with an added matinee Fridays; "Trial of Mary Dugan" very strong at $22,000; "Burlesque," with scale also lowered from $4.40 to $3.85 and buy over also big at $21,000; "Coquette," $19,000; Marco Millions," $18,000; "Broadway" under cut rate drive the same; "Interference," "Porgy" and "Command to Love, $14,000; "Excess Baggage, now rated among the hits, jumped to $16,500; "Dracula," $14,000; "Escape," $12,000; "Behold the Bridegroom" shipped to around $10,000; "The Racket," up to $10,000; "Shannons of Broadway," same; "Baby Cyclone," $9,000; "Cock Robin," over $8,000; "A Free Soul," over $8,000; "And So to Bed," $7,000; "Jimmie's Women," over $6,000.

Closings

Additional closings from those mentioned above are "White Eagle," Casino; "The Silver Box," which will be replaced at the Morosco by "The Silent House"; "A Night in Ireland," Daly's; Reinhardt's German players who held over an extra week at the Cosmopolitan which will offer a new stock organization. "The Prisoner" may close in the Village although seeking an uptown house and "Mongolia" is also looking for another berth. It will be replaced at the Mansfield by "Allas and Eva," first called "Six Feet Under"; "Rain or Shine" will relight the Cohan; "Sunny Days" will relight the Imperial; "Meek Mose" is slated for the dark Princess. Also mentioned to arrive next week are "Quicksand" and "Marriage on Approval."

22 Agency Buys

Several earlier successes were dropped from the agency buys, but three new attractions were added and the total remains at 22. Those added to the list are Sir Harry Lauder, "Salvation" and "The Queen's Husband." The list: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "Good News" (Chanin's 46th St.), "Salvation" (Empire), "The Merry Malones" (Erlanger), "The Five O'Clock Girl" (44th St.), "She's My Baby" (Globe), "Golden Dawn" (Hammerstein's), Harry Lauder (Knickerbocker), "Interference" (Lyceum), "Coquette" (Maxine Elliott), "Paris Bound" (Music Box), "The Trial of Mary Dugan" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "Excess Baggage" (Ritz), "Lovely Lady" (Sam H. Harris), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

Cut Rates

There were 25 attractions offered at bargain prices in the cut rates up to Tuesday. They were: "My Maryland" (Jolson); "Harry Delmar's Revels" (Shubert); "White Eagle" (Casino); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "Baby Cyclone" (Henry Miller); "Jimmie's Women" (Frolic); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garrick); "And So to Bed" (Hijou); "Command to Love" (Longacre); "It Is to Laugh" (Forrest); "We Never Learn" (Eltinge); "Behold the Bridegroom" (Cort); "The Racket" (Ambassador); "Interference" (Lyceum); "Magnolia" (Mansfield); "Cock Robin" (48th Street); "Broadway" (Century); "A Free Soul" (Klaw); "The Passing of the Third Floor Back" (Davenport); "Diversion" (49th Street); "The Mystery Man" (Bayes); "57 Bowery" (Wallack's).

'PETE'

OF

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Second season with Earl Carroll's

"VANITIES"

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ILLINOIS THEATRE

CHICAGO

INDEFINITELY

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CHAS. PICKARD

Gil Miller Sailed

Gilbert Miller sailed for Europe on the "Aquitania" last Friday, the sailing date being made to conform with the approximate closing date of Max Reinhardt's German season here. At the same moment it was decided to hold over the foreigners for another week at the Century, with the attraction now slated to close at the Cosmopolitan on Saturday.

Business during the past three weeks took a jump, with a profit reported. Miller pointed out an error in the report that he discontinued his interest in the Reinhardt venture recently. The Germans are appearing under his direction, with no change in the original status.

Methot Divorce Fails

Seattle, Jan. 31.

Mayo Methot La Mond, known professionally as Mayo Methot, was denied a divorce here by Judge Tazwell, because of non-residence.

Miss Methot asked a divorce from John M. La Mond, of New York, alleging desertion.

Shows in Rehearsal

"Three Musketeers" (Florenz Ziegfeld).

"Excess Baggage" No. 2 (Barbour, Crimmins & Bryant).

"Good News" No. 3 (Schwab & Mandel).

"The Medicine Show" (Tom McElphany).

"The Mischief Makers" (Geo. M. Cohan).

"Marriage On Approval" (Michael Kallesser).

"Chance" (Arba Blodgett).

"Our Betters" (Messmore, Kendall & Gilbert Miller).

"These Modern Women" (Rockmore & MacGowan).

"Clutching Claw," (Barbour, Crimmins & Bryant).

Globe's Pro Mat

What is claimed to be the real McCoy in the way of professional matinees is to be given Friday afternoon at the Globe, where Beatrice Lillie will perform "She's My Baby" for fellow professionals.

Admission is by invitation and no tickets will be sold, 'tis said. As other special mats of the kind sometickets have been sold, but in this instance crashing is by card only. According to the announcement every seat will be occupied by a star. It is understood some will decline the gallery, even though that is nearer milky way.

Werba Buys "Nightstick"

Crosby Gaige has sold the road rights of "Nightstick" to Louis E. Werba.

The crook play closed at the Cohan last Saturday. Under Werba's management it will tour, starting February 13 at the Riveria.

'Rome' Within $400 of S. O.; 'Sidewalks,' $23,000

Boston, Jan. 31.

Big week for Boston and no maybe about it. Bless the weather for it. First snow of season fell Saturday, blizzard for a few hours then held off for matinee and evening business. Snow again Sunday, but who cared?

Shubert theatre took the lead away from the Colonial with the "Greenwich Village Follies" and played to a gate that passed $32,000. "Sidewalks of New York," at the Colonial, had second rating with better than $23,000, almost capacity at the scale.

"Road to Rome," at the Wilbur, was within $400 of a sell-out and the first week of "The Desert Song" at the Majestic brought the S. R. O. out of the moth balls for a four-day sell out at $19,500. "Play's the Thing," at the Plymouth, turned in $16,500, keeping up the pace set by "Broadway" and Jeanne Eagels. The Plymouth, off the subway stem, but in the midst of the garages, has been the consistently strong Shubert house this season.

"The 19th Hole," at the Hollis, had a weak start, but closed strong with sellouts for the last days of the week. "Wings," on the screen, still usurps the place of legit at the Tremont, and is doing well.

Estimates for Last Week

"Greenwich Village Follies," Shubert. Topped for the week; high gate for house in first week of two weeks' engagement; $32,500.

"Play's the Thing," Plymouth. Holbrook Blinn ran strong in first of two weeks' engagement; $16,500.

"Road to Rome," Wilbur. Within $400 of capacity first week; business second only to that of Ethel Barrymore earlier in season at same house; $19,500.

"19th Hole," Hollis. Opened weak and closed strong; almost sell out at end of week; $12,000.

"Desert Song," Majestic. Capacity almost reached, and sell out on the books for the second and last week; first week, $19,500.

"Sidewalks of New York," Colonial. Dowling shows seem to hit an average over $20,000 in Boston; $23,000.

"Wings" (Par.), Tremont. Film okay at $16,300.

In the offing: Chicago Civic Opera at the Boston Opera House for two weeks, Jan. 30 through Feb. 11; "Yours Truly" for the Majestic, Feb. 6; William Hodge in "Straight Thru the Door," Plymouth, Feb. 6; "Scandals" for the Shubert Feb. 6.

Bill Brady Now Equity Member; Still Uses Script

William A. Brady became a member of Equity Last week. The manager, who is a former actor, stepped into the lead role of "A Free Soul" when Lester Lonergon was forced out through illness.

Brady was a member of the defunct Producing Managers' Association which fought Equity during the actors' strike of 1919. He later joined the Managers' Protective Association, which split away from the P. M. A., and signed the present Minimum Basic Agreement. In returning to the stage, Equity called on him to establish his status. As a member of the old P. M. A. he had the privilege of expressing his conscientious objection to Equity. He preferred to join the association. In either case he would be required to pay dues. There are a few other better-known actor-managers who belong to Equity. Among the smaller touring companies that is generally true, since the managers also appear in the casts.

Brady jumped in on a moment's notice. Late last week he was still using a script while playing. Business improved when the show moved to the Klaw last week. Takings there were quoted over $8,000.

I. MILLER

INSTITUTION INTERNATIONALE

FURTHER REDUCTIONS
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IN THE SEMI-ANNUAL

SALE

$7.85 formerly to $14.50

$9.85 formerly to $22.50

To maintain a complete range of sizes in the $7.85 and $9.85 groups, shoes already reduced have been still further cut in price. With these further reductions shoes selling to $14.50 are now $7.85! Shoes formerly to $22.50 are now $9.85! Savings in many instances of TEN and TWELVE DOLLARS a pair!

Showfolk's Shoeshop

BROADWAY at 46th STREET

OPEN UNTIL 9 P. M.

PLAYS ON BROADWAY

STRANGE INTERLUDE

Eugene O'Neill's nine-act play. Produced by Theatre Guild as the fourth production of their tenth subscription season. Started Monday at 5.15 p. m.; first five acts ran until 7.45, with intermission until 9 o'clock for dinner. Final curtain at 11.20 p. m. Directed by Philip Moeller. Settings by Jo Mielziner. $4.40 top.

Charles Marsden.....Tom Powers
Prof. Leeds.....Philip Leigh
Nina Leeds.....Lynn Fontanne
Sam Evans.....Earle Larimore
Edmund Darrell.....Glenn Anders
Mrs. Amos Evans.....Helen Westley
Gordon Evans, as a boy.....Charles Walters
Madeline Arnold.....Ethel Westley
Gordon Evans, as a man.....John J. Burns

Six settings—four interiors, one on yacht and one, garden.

Ever since the Theatre Guild announced that it was going to do a nine-act play by Eugene O'Neill and that the audience would have to go out for supper between sections, the gagsters have been working overtime. Very funny, they thought to have a play that would begin at 5 o'clock in the afternoon, allow an hour's intermission for supper and run until after 11.

Maybe it did sound funny.

Anyway, the Guild took seven weeks for rehearsals and opened it Monday night at the Golden theatre.

There were some 20 curtain calls at the conclusion of the show—cheers and calls for the author, director and about everybody else. In other words, this long, long play with a small cast held its audience tight and didn't lose a customer.

Nor will it. It is one of the season's clinches and certainly the best thing by far O'Neill has ever written. The praise seems to have been universal on the opening night except for one old woman who swore she was going to write 'The Times'—as if 'The Times' doesn't get enough letters without hers—and kick against the plain language. For it is plain, but never indecent or offensive.

O'Neill has the soul of a woman to lay bare, and act by act he does it, turning her around like a many-sided diamond until all of the facets have been examined and appraised. In bringing out some of the heroine's qualities there is some warm, warm descriptive matter handed over the foots. Okeh for b. o. biz, but the biz won't depend on that.

It is this play in which the characters speak their mind in addition to those regular speeches always put in the mouths of characters. In reality an adaptation of the soliloquy form, O'Neill has his people make a normal speech and then speak what they think. Much of this, of course, is in the manner of the fellow who greets a pest coming in on a party:

"Hello there, old timer—glad you came along."

And then, thinking:

"What the devil did this guy want to butt in on a party for—he makes as much noise as Pulaski—I hope he blows soon."

In this play the woman, Nina, is taken from early womanhood to middelaged widowhood. She grieves, when the curtain goes up, over a lost lover, Gordon Shaw. He was killed in the war and she hadn't given herself to him. This irked Nina right smart.

So she went into an army hospital and gave herself right and left to the boys until two friends, Charlie Marsden and Ned Darrell, advised her to marry Sam Evans, an up and coming young fellow. She does, and Sam's mother tells her that the Evanses are cursed with insanity and that she mustn't bear her child.

Ergo abortion, and then the mother suggests that inasmuch as Sam would love a baby, she'd better have one, but get another father for it without Sam knowing. Sam is the sort of a guy who wouldn't know, anyway.

Ned Darrell is the father. From this point on there is the conflict in Nina's love for her husband as a provider; Darrell as a lover; the boy as a son and Marsden as a father, for a figurative father he was, always hanging around and getting his sex thrills out of pats on the head.

Nina is a selfish, selfish woman who grows more selfish as time goes on, until the last act, when her attempts to keep her son by her side are thwarted by the boy's true father, Darrell. Sam has died meantime while Nina and Darrell decide that the ghosts of their past are a bar to their marriage and Charlie Marsden, still hanging around, gets her at last.

The plainness over the reactions of these people to their complicated and intertwined life is what makes the play. And it is a relentless, cruel play in its way, never mincing words and never trying to create sympathy, but always trying to explain. It does explain—and so much that every woman in town will hear about it and there'll be enough to see it before its run at the Golden is over to entitle it to listing as one of the season's major successes.

Guild has $4.40 top on this show, the highest for that organization, usually $3.30, no matter what the attraction, has ever charged. The $4.40 top is on for several reasons, the length of the show precludes matinees, leaving but six performances weekly. While the b. o. fec has been lifted, the subscribers still get tickets at the same rate, about $2.50 per orchestra seat. This, plus the fact that the matinee business will have to be recommenced for certain evening performances, holds the gross down to around $10,000 weekly until the subscription period goes off in about six weeks, after which the show will be able to gross neatly.

In cast the Guild has given the show plenty. Lynn Fontanne as the many-sided Nina has a long role which she plays to the niche of perfection; ditto Tom Powers, who grows older and older so well; Glenn Anders and Earl Larimore round out the main quartet of players.

Philip Leigh, Helen Westley and her daughter Ethel Westley, Charlie Walters (youngster) and John J. Burns in smaller roles, fill in their roles nicely. Mr. Leigh and both the Westleys got away especially well.

Settings are by Jo Mielziner, six, and quietly rich. Not cheap but so simply constructed they shift easily.

Moeller's direction is fine, for he figured out that technique by which the natural and mental speeches are differentiated without causing a break in the play's continuity. For this alone he rates a medal and for the rest of his work he proves that he's as good a director as there is in town.

Raves greeted this show all around. Raves from audience and critics. Everybody seemed impressed.

Dinner hour intermission idea worked perfectly and the house didn't lose a customer. Not an act of the nine bores and the mental speeches, instead of distracting attention, seem to serve to bring the audience into a greater intimacy with the problems of the O'Neill characters.

No doubt about it—O'Neill has achieved something great in this, and by so doing has thrown buckets of discouragingly cold water on his disparagers.

This makes the Guild's fourth success this season.

And this will outlast, both in fame and length of run, any of the others.

It makes one wonder—who is the Guild's chief playwright—Mr. Shaw or Mr. O'Neill?

QUEEN'S HUSBAND

Comedy in three acts by Robert Emmet Sherwood. Produced at the Playhouse Jan. 25 by William A. Brady, Jr., and Dwight Deere Wiman. Roland Young featured. Staged by John Cromwell.

Frederick Granton.....Glyes Isham
Phipps.....Edward Rigby
Lord Birten.....Wallace Widdecombe
Petley.....James H. Morrison
Princess Anne.....Katherine Alexander
Queen Martha.....Gladys Hanson
Lady-in-Waiting.....Marguerite Taylor
Another Lady-in-Waiting.....Helen Cromwell
Gen. Northrup.....Reginald Barlow
King Eric VIII.....Roland Young
Major Blent.....William Boren
Sergeant.....John M. James
Dr. Tollman.....Arthur Hughes
Prince William.....Dwight Frye
Laker.....Benedict MacQuarrie

Robert Emmet Sherwood, editor of "Life," and playwright and columnist on the side, authored "The Queen's Husband," opening at the Playhouse Jan. 26, the same theatre that offered the same author's highly successful comedy, "The Road to Rome." That the new play will approach the record of "Rome" is decidedly doubtful.

Events in the satirical comedy, "The Queen's Husband," occur in the palace of a mythical kingdom somewhere in the North Sea. King Eric, lackadaisical monarch with a refined sense of humor, rules by grace of his wife. The queen is dominant and imperious. She does and says the things the king should do and say until a crisis arises. Then it is that Eric becomes the king, quietly righting the affairs of his land—and the queen likes it.

"The Queen's Husband" has a fair first act, a bit long and somewhat slow, but lit with quiet comedy. The second act is not amusing, too serious, but the last act appears to be a lifesaver.

Of course things happen which seem strange as applied to a regal household. As, for instance, Princess Anne, betrothed to a Teutonic crown prince, is given an out by her father and she departs on a steamer for South America with the boy of her heart, the king's secretary. That rarely happens in well-regulated monarchies, but there is the case of Mrs. Leeds and her son versus Grecian royalty.

"The Queen's Husband" is accurately titled, for that is just what the play's about. Roland Young, whom many associate with the younger featured players, is the father of a marriageable daughter, his hair grayed with platinum dust. But he acts admirably, having a flair for satire.

Eric is for playing checkers with his footman, much to the disgust of the queen. He'd much rather be beaten at the game than attend affairs of state, such as signing execution orders for a group of reds. He has a fondness for the zoo, too.

At the opening the queen is about to depart for America, a barbarous place, she's sure. The author distinctly refers to the visit of Queen Marie to these shores a year back. When returning and showing the king her scrap books there is some good fun over the pictures, with her posed with Charlie Chaplin, Marion Davies and very often with Grover Whalen (New York's official welcomer).

Gladys Hanson as Queen Martha makes some semblance to Marie in her manner of dressing and good looks. Also an imperious manner about Miss Hanson, although her underpining is anything but regal. She should wear all her frocks to the ankle.

Katherine Alexander looked more the young Princess Anne, inheriting her mother's strong-mindedness and her father's sense of humor, so to speak. Edward Rigby was a good choice as the checker-playing flunky.

Reginald Barlow did his job as dictator very well, while Dwight Frye made his Crown Prince a corking character bit. Frye was only on for a few moments. His sallow make-up, little mustache, Teutonic dialect, all went to make Prince William a real person.

In the cast is Marguerite Taylor, daughter of Laurette. It was her debut in just a bit, but she attracted some attention through her appearance.

They claim "The Queen's Husband" grossed $10,000 in Providence, the tryout spot. That is no small feat for that town. Yet the show appears to be a class draw. If it cannot develop a real demand it cannot make the grade. Indications are that it will not tarry more than three months. *Ibee.*

57 BOWERY

C. William Morganstern presents Edward Locke's 3-act comedy (two sets) at Wallack's New York, Jan. 26. Edward Elsner staged; Eddy Eddy did the settings.

David Schiller.....Hyman Adler
Mandy Schiller.....John D. Seymour
Martha Schiller.....Joan Blair
Olga Petrokoff.....Renee Rush
Jake Rosenberg.....Saul Z. Martell
Edward Rafferty.....Harold Healy
Edward Van Clive.....Robert Brister
John Southwood.....Wilbur DeRouge
Mary Chesterton.....Ann Reader
Mrs. Tewksbury Saint John.....Eda Von Buelow
Terry.....Jonathan Hole
Mangold.....Charles Lamlon
McNally.....Robert Blake
Pearson.....Alfred L. Regali

If it weren't for the possible film rights, offers for which have been made, according to information, "57 Bowery" would be reposing in Cain's asylum for indigent plays by Saturday. With the cinemoguls flirting for the flicker privileges it behooves Morganstern and his Moadru Productions, Inc., to force the issue for a spell. Moadru, the holding corporation, derives its name from two letters each of the surnames of Morganstern, Hyman Adler and Renee Rush, producer and principal players, who, while not featured on the program, are given tungsten prominence outside the theatre.

The unkind suspicious which always attend the information that performers are asked to invest their own money in a production in which they are seen seems justified with this play. While Adler, as the mellow pawnbroker, gives a halfway satisfactory performance, Miss Rush, as the Gentile protege of the kindly Jewish Simpson, is badly miscast, as is most of the supporting troupe.

Morganstern, a former Sunday night concert vaude booker, who edified Main street with such operas as "Sex," "The Drag," "Padlocks of 1927" and "The Reckless Age," seems to be without his element as an entrepreneur of disinfected dramaturgy.

It was difficult to believe that Edward Locke, whose "The Climax" of a score of years ago was somewhat of a sensation, could have been responsible for the hodgepodge on view at Wallack's. Years and years behind the times, it is familiar clap-trap that could be almost entertaining were it played a bit broader. One has but to sample such choice lines as "your pearls hav lost their luster" and "you mean——" with the significant pause as the betrayed girl casts down her optics, to get the drift.

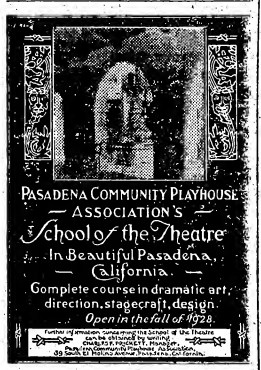
Some other addenda that "this is terrible," with the retort "this could be worse" and "but how could it be worse?" caused some shoking in the immediate vicinity from those who sensed their mental reactions were being voiced.

The plot is as transparent as a night club hostess' good-fellowship. One knows pronto that the hi-hat friend of the pawnbroker's university-educated son is a no-good and that he will bring dirt on the house of David Schiller.

From the Bowery establishment Schiller migrates to midtown Fifth avenue, where Edward Van Clive (addressed as Bob in the play) pledges precious baubles with the Schillers on behalf of temporarily embarrassed society ladies who find they can meet their bridge debts and the like in this manner without the necessity of visiting pawn shops and ghetto neighborhoods.

The social rounder Van Clive is

(Continued on page 53)



The TREASURERS CLUB of CHICAGO
ANNOUNCES
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BUDDY
WATTLES
LEADING ROLE IN
"HIT THE DECK" at Majestic Theatre, Los Angeles, Indefinitely

Green Room Moving; Lambs' Club Sticks

The Green Room club, which removed to its present quarters on West 48th street several years ago, must find new quarters within six months. It is said a faulty lease is the reason. For a long time the club was quartered in a special building on 47th street, but vacated after the property was sold by the Actors Order of Friendship, which owned it.

The lease on the present home was termed for three and a half years. It was thought there was an optional clause permitting an extension of the rental for 21 years. It appears that provision was voided. The building at 19 West 48th street is owned by Columbia University. A Columbia fraternity was spotted next door, but moved recently.

The Green Roomers contemplate securing quarters in a hotel, a committee reporting that suggestion Tuesday.

On the same afternoon the building committee of the Lambs reported to a special meeting on the proposal to sell the 44th street building and build elsewhere. The committee is understood to have advised against the move and suggested the present club be retained as is. A realty operater had offered an attractive price for the property. A new site on 45th street west of the Beek theatre had been considered earlier.

Choir Strands; Frisco Art Patrons Offer Aid

San Francisco, Jan. 31.

Members of the Florentine Choir, stranded here, appeared in court yesterday (Monday) to press wage claims of $3,200 against Frank W. Healy, local concert manager. Representatives of Herbert Fleishacker and Wallace Alexander, wealthy patrons of the arts, told Police Judge Lazarus no formal claims had been filed, but the Otto Kahns of Friseo were ready to dig down. The case will come up again later this week.

Meanv hile, some of the 16 choir singers have been given work by West Coast Theatres.

THE ARNOS' MUSICAL

Peter Arno, "New Yorker" cartoonist, and his wife, Lois Long (Lipstick), on the same publication, are completing a musical comedy. Arno is doing the music and Miss Long the book and lyrics in collaboration with Billy Griffith.

Arno is a musician and at one time had his own jazz band, playing in the night clubs. He is also doing some songs with Clarence Knapp, former mayor of Saratoga, known as a column contributor under the name of Ambroze Glutz.

MACHUGH, FREE LANCE P. A.

Arthur E. MacHugh has joined the ranks of free lance press agents, which field has attracted a number of advance agents this season.

Solly Kann is associated with him.

Lighters as Disturbers

Since the automatic (so-called) cigaret lighter has become common theatre patrons have fallen into the habit of striking a light to read programs while the house is dark.

It keeps the ushers frantically running down the aisles, explaining it is against the fire laws.

PLAYS ON BROADWAY

(Continued from page 52)

the chief means of contact with his society friends. He is supposedly performing a courteous deed for the Mesdames Van-This and Van-That, who are in need of a little ready cash. The tony monickers are reeled off like so many Smiths and Joneses. Actually, after two acts of obviousness it is disclosed that each bauble has been filched by the social Raffles, who collects the pledge money and leaves his security in the name of the woman from whom he stole them.

The kindly dick, Ed Rafferty, is ultimately instrumental in forcing a confession from Kid Raffles, who uses a poison cigaret as a suicidal means to escape the pen.

Pretty thick meller that seems to have been prepared especially for the unsophisticated Yid trade. The presence of the kosher publicity experts who had much to do with "The Jazz Singer" exploitation downtown evidenced Morganstern's knowledge that he would have to rely on the Jewish fans for whatever support "57 Bowery" gets.

The miscasting of it all is more against the play than the elements supplied by its author, who wasn't given as full an opportunity as he might.

Miss Rush, who is said to be a wealthy divorcee, is financially interested, and Adler, along with Morganstern, Earl Carroll and a couple of others, also have a piece.

Even with the Carroll in at his own house, "57 Bowery" cannot hope to flourish on 42d street.

Abel.

PLAYS OUT OF TOWN

THE BRIDAL BED

San Francisco, Jan. 27.

Sid Goldtree presents a four-act drama by Charles Mere. Adapted from the French by L. G. Blockman. Directed by Edward Redmond. Presented at the Green Street, Jan. 27.

Paul Morton.....J. Anthony Smythe
Ellen Morton.....Ellnore Jackson
"Captain" Harry Loring.Edward Redmond
Edith Chandler.....Anette Andre
Olek Chandler.....Victor Rodman

It's doubtful if the police will permit "The Bridal Bed" to continue many days unless there is some drastic cutting of lines. For pure, unadulterated profanity, nothing like it has ever been produced.

The play itself does not come under the term of "objectionable," although it deals with a delicate subject; but the cursing at the climax of the third act is just about as rough and raw as could be imagined as the husband drives his wife from the house.

The capacity mob greeted the lines with consternation, gasps and outright belly laughs—depending on the viewpoint. There were other frank speeches, but mild in comparison.

"The Bridal Bed" falls woefully short of stacking up alongside "The Carried Virgin," which preceded the attraction at the intimate little playhouse down in the Italian colony.

Originally a French drama, with the locale in Paris and a French watering resort, Blockman adapted it to an American version with the opening scene in a hotel bedroom in San Francisco, and the other acts near the beach at Santa Barbara, Cal.

The story is of a pair of newlyweds, the Mortons, who are about to start on their honeymoon.

Arriving in their hotel suite, the wife repulses all advances of her husband, and finally confesses earlier indiscretions. She tells her husband everything excepting the man's name. The man spurns her, but finally agrees to make the best of what he considers a bad situation.

A year later they have returned from abroad and are locating at Santa Barbara for the summer, when Ellen (wife) meets old friends, among them Dick Chandler (former lover) and his wife.

Morton finally traps his wife into admission that Chandler is "the other man." And it is then that the tirade of oaths sends the wife out. In the final scene there is a reconciliation between the Mortons, after Ellen has told Mrs. Chandler of her affair with Dick. Refused forgiveness by her friend, Ellen craves a final wish, that Dick be told that she (Ellen) "saved him with all her love and that she went away." Keeping up the lie to the hitter end, as it were.

Though intended as straight drama, the first night crowd at the little Green Street was inclined to accept it more as farce. Hardly had the curtain raised before ruffaws greeted a situation where Paul asks his wife to gaze at the pretty scene from the window—a window painted dull white and plainly a solid wood backing.

Despite the attitude of the pay mob, Smythe, in the lead role, stuck to his part religiously, giving a finished interpretation that really saved the play. Miss Jackson was palpably nervous, though giving an excellent performance. Rodman was a total loss as Chandler, while Anette Andre satisfied in the injured wife role.

Not much attempt at staging. A rearrangement of furniture and drapes served to answer for the hotel suite and the Morton summer cottage.

In addition to the five principals there are four minor parts that have little direct bearing on the action. If permitted to continue, "The Bridal Bed" probably can hold out through draw from the curious and the "intellectuals" for three or four weeks. But it's problematical.

Edwards.

"MIKADO" TOPS PHILLY

(Continued from page 50)

the eight local legit houses, and to make matters worse, announcement was made Monday that the "Follies" at the Erlanger, scheduled to open for three weeks, had to be cancelled because of the illness of Eddie Cantor. At present writing, nothing has been booked to substitute. "Three musketeers" is mentioned, but not booked officially. Following "Greenwich Follies" the next booking for the Shubert is "The Desert Song," March 19. "The Love Call" is announced as indefinite at the Chestnut, although a special company of "Good News" has been repeatedly mentioned for about Feb. 20 at that house. "Spider's" tenure of the Lyric, despite fine trade, is said to be limited, with "My Maryland" reported coming in about Feb. 20. "The Silent House" is at the Adelphi this week, its fourth local house, but the booking is for one week only. Next week, from all indications, the theatre will be dark, with Irene Bordoni's "Paris" apparently set for Feb. 13. Elsie Ferguson's "Careers" was mentioned for Feb. 27, but has presumably been cancelled.

Next Monday, George Tyler brings the Irish Players into the Broad for two weeks, and on Feb. 20 "Tommy" opens at the same house. The Garrick has the all-star revival of "Diplomacy" this week, and next Monday will offer "The 19th Hole" for three weeks. After that will come a second local visit for "Abie's Irish Rose," a surprise booking and one which shows the scarcity of shows on the road. It will open Feb. 27, with length of stay not announced. The Walnut has "Chicago" for two weeks after the Gilbert and Sullivan revivals, and after that nothing mentioned.

It all points to a very early season here this year. One prediction is that two or three houses will be closed by May 1 and all but a couple by June 1.

Estimates for Last Week

"Tenth Avenue" (Broad, 2d week). Melodrama got rather kindly notices and fair business; about $9,500 claimed, which may be a little high. Irish Players next.

"Yours Truly" (Shubert, 3d week). Leon Errol's musical more or less of a flop here, fourth week cancelled, with "Greenwich Village Follies" coming in week earlier than expected. "Truly," $15,000.

"Diplomacy" (Garrick, one week only). George Tyler's all-star revival virtually sold out before opening; two extra matinees inserted; has good chance to beat record of "Trelawny" last season: "Silent House" around $8,000 last week.

Gilbert and Sullivan Repertoire (Walnut, 4th week). Indications are for a $25,000 week this week, weather permitting; last week, despite storms, "Mikado" got within a few hundred dollars of $22,000 and led the town.

"The Love Call" (Chestnut, 4th week). Operetta reviewed New York conditions and is a real hit; last week off to $18,500, due to bad weather; stay indefinite.

"The Spider" (Lyric, 2d week). Easily led non-musicals, with not far from $14,000 claimed; caught to be good for eight to 10 weeks, but apparently limited to four or five.

"The Silent House" (Adelphi, one week only). British melodrama now in sixth local week and fourth theatre; "Saturday's Children" beat $12,000 and showed signs of picking up into real hit class when it left.

Erlanger. Dark this week, due to cancellation of "Follies." "Honeymoon Lane" claimed around $20,000 last week.

NEW YORK THEATRES

Ziegfeld's 3 Masterpieces
NEW AMSTERDAM Th., W. 42d St. Mts. Wed., Sat.
Erlanger, Dillingham & Ziegfeld, Mg. Dir.
Mats. Wed. and Sat.
ZIEGFELD PRODUCTION
MARILYN MILLER
in "ROSALIE" with
JACK DONAHUE

LYRIC THEATRE MATINEES W. 42d St. WED. & SAT.
ZIEGFELD'S INCOMPARABLE
RIO RITA

ZIEGFELD THEA., 54th St. & 6th Ave. Mats. TUES. and SAT.
The All-American Musical Comedy
SHOWBOAT
NORMA TERRIS HOWARD MARSH
EVA PUCK SAMMY WHITE
HELEN MORGAN
EDNA MAY OLIVER
and CHARLES WINNINGER

"Blithely blood-curdling."—Herald Tribune.
HORACE LIVERIGHT Presents
New York's Newest Shudder
DRACULA
FULTON THEA., West 46th St. Mats. Wed. and Sat., 2.30

THE SHANNONS OF BROADWAY
with JAMES and LUCILE GLEASON
MARTIN BECK Theatre 45 St. at 8th Ave.
Evgs. 8:30. Mats. Wed. and Sat., 2:30

ERLANGER'S Thea., W. 44 St. FEN 7963
Dir. A. L. Erlanger
Evgs. 8:30. Matinees Wed. & Sat., 2:30
THE GREATEST LAUGHING SONG AND DANCE SHOW ON EARTH
The MERRY MALONES
with GEORGE M. COHAN
and 150 DANCING COMEDIANS
376 GOOD SEATS AT $1.10

GLOBE Thea., B'way & 46 St. Evs. 8:30. Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM Presents
BEATRICE LILLIE
in a New Musical Farce Comedy
SHE'S MY BABY
with CLIFTON WEBB
JACK WHITING and ULA SHARON

JOHN McGOWAN'S New Comedy
"EXCESS BAGGAGE"
with Eric Dressler, Miriam Hopkins, Frank McHugh, Doris Eaton
RITZ THEATRE 48th St., West of B'way
MATINEES WED. and SAT. AT 2:30

HAMMERSTEIN'S Th. B'y & 53 St. Evs. 8:30. Mts. Wed. & Sat.
Tel. Columbus 8380
Arthur Hammerstein's Music Play
"GOLDEN DAWN"
Presenting LOUISE HUNTER
Libretto by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd
Music by EMMERICH KALMAN and HERBERT STOTHART

VANDERBILT Thea., W. 48th St. Evs. 8:30 Mts. W. & S., 2:30
Lew Fields and Lyle D. Andrews Present
THE MUSICAL COMEDY CLASSIC
MARK TWAIN'S
"A Connecticut Yankee"
Adapted by
FIELDS, ROGERS and HART

48th St. Thea., E. of B'way
Eves. 8:30. Mats. Wed. and Sat.
GUTHRIE McCLINTIC Presents
"COCK ROBIN"
A Play by
PHILIP BARRY and ELMER RICE

EUGENE O'NEILL'S
Strange Interlude
JOHN GOLDEN Thea., 58th E. of B'way
Evgs. Only at 5:15
Dinner Intermission of one hour at 7:30

The Theatre Guild Presents
Week Jan. 30
"THE DOCTOR'S DILEMMA"
Week Feb. 6: "Marco Millions"
GUILD Theatre, West 52d Street
Matinees Thurs. and Sat.

PORGY
REPUBLIC Th., W. 42d. Evs. 8:40
Mts. Wed. & Sat., 2:40

LYCEUM Thea., W. 45 St. Evs. 8:30
Mats. Thurs. and Sat., 2:30
INTERFERENCE
By Roland Pertwee and Harold Dearden

ARTHUR HOPKINS Presents
PAULINE LORD
in "SALVATION"
By Sidney Howard & Chas. McArthur
EMPIRE THEATRE
B'way and 40th St.
Eves. 8:30. Mats. Wed. and Sat.

MADGE KENNEDY
in "PARIS BOUND"
By Philip Barry
MUSIC BOX Thea., W. 45th St. Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
PLYMOUTH Thea., W. 45th St. Evenings 8:30
Mats. Thursday and Saturday, 2:30

ROXY
7th Ave., and 50th St.—Under Personal Direction of S. L. ROTHAFEL (Roxy)
13 WASHINGTON SQUARE
JEAN HERSHOLT-ALICE JOYCE
RUSSIAN CHORAL SPECTACLE
BALALAIKA ORCHESTRA of 25
KENTUCKY JUBILEE SINGERS
ROXYETTES BALLET CORPS
ROXY SYMPHONY ORCHESTRA

CAPITOL
Broadway at 51st St.
Doors open at 11:45 A. M.
First Time at Popular Prices
RAMON NOVARRO and NORMA SHEARER in
'The Student Prince'
ON THE STAGE
"DREAM GARDEN," a Revue
CAPITOLIANS, WALT ROESNER, Others

4th and LAST WEEK
CHARLIE "THE CHAPLIN in CIRCUS"
The Greatest Show of Mirth
MARK STRAND B'WAY AT 47th St.
Extra Midnight Showing Daily at 11:30
Regular Mark Strand Prices

WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way
Twice Daily, 2:30 & 8:30.
SUNDAY MATINEE AT 3

MATINEE EVERYDAY AT 2.45
EVENINGS AT 8.45
See and hear AL JOLSON in The JAZZ SINGER on the VITAPHONE
WARNER THEATRE B'WAY AT 52d ST.

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM
STARRING IN
"LOVELY LADY"
At the Sam H. Harris Theatre, N.Y.

CLAIRE NOLTE
Feminine Lead
(Billie Moore)
"BROADWAY"
Curran Theatre, San Francisco, Now
Management JED HARRIS

MARIE SAXON
CARE VARIETY, NEW YORK

MISS
BOBBIE TREMAINE
Featured Dancer in
"Just Fancy"
GARRICK, CHICAGO

GARDINER HART
JUVENILE
Pacific Coast Company
"HIT THE DECK"
Majestic, Los Angeles

CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

ELIZABETH MURRAY
Featured with
"SIDEWALKS OF NEW YORK"
En Tour

HARRY
McNAUGHTON
"ZIEGFELD FOLLIES"
En Tour
Representative—Louis Shurn

There Must Be "A SILVER LINING"

(That's Shining For Me)

Dolly Morse's (Dorothy Terris) Greatest Lyric Since "My Wonderful One"!

Every act will be singing "SILVER LINING"

You'll fall "HEAD OVER HEELS IN LOVE" With It!

Walter Donaldson's Greatest Melody—A Worthy Successor To "MY BLUE HEAVEN"

Every Orchestra Will Be Playing "SILVER LINING"

And Don't Forget "I FELL HEAD OVER HEELS IN LOVE" Is A HIT!

ARTIST'S COPY

There Must Be A Silver Lining

(That's Shining For Me)

Lyric by DOLLY MORSE — Fox-Trot Song — Music by WALTER DONALDSON

Mod to

The more I roam a-bout, The more I dream a-bout a rain-bow,
I've been so blue a lot, I've had an aw-ful lot of bad luck

Just hop-ing that a rain-bow might soon ap-pear
An aw-ful lot of bad luck has come my way

I'd walk a mil-lion miles, To find the kind of smiles that I know, Would bring a gold-en
Although I sit and mope, I try to smile and hope that Good Luck, A lit-tle bit of

rain-bow, and skies so clear Although I try I real-ly get
good-luck, will come some day Just like the skies, my eyes are so

to - where, Some time I'm hop-ing that I'll get some - where!
cloud-y Some day Miss La-dy Luck might say "How dy?"

CHORUS

There must be a sil-ver lin-ing That's shin-ing for me,

There must be a way of find-ing a mes-sage of sym-pa-

-thy, Just a lit-tle coo from the blue-bird, Would make a

new bird out of me There must be a sil-ver lin-ing

That's shin-ing for me

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AUSTRALIA: Allan & Co., Prop., Ltd., Melbourne

"You Can't Go Wrong With Any FEIST Song"

711 SEVENTH AVE **LEO FEIST INC.** NEW YORK

SAN FRANCISCO	935 Market St.	LOS ANGELES	705 Majestic Thea. Bldg
CINCINNATI	707-8 Lyric Theatre Bldg.	MINNEAPOLIS	433 Loeb Arcade
PHILADELPHIA	1228 Market St.	TORONTO	193 Yonge St.
KANSAS CITY	Gayety Theatre Bldg.	LONDON, W. C. 2, ENGLAND	
CHICAGO	167 No. Clark St.	138 Charing Cross Road	
BOSTON	181 Tremont St.	AUSTRALIA, MELBOURNE	
DETROIT	1020 Randolph St.	276 Collins St.	

Dance Orchestrations 50¢ FROM YOUR DEALER OR DIRECT!

BROADCASTING STILL PHOTO IN 90 SECS. AS DEMONSTRATION

Dr. Alexanderson Process Shown by N. B. C.—Commercial Possibilities—Must Be Developed at Receiving Point—Mayor Walker First

Broadcasting of still photographs which the National Broadcasting Co. demonstrated to an invited audience of radio engineers and newspapermen is a direct step toward the transmission via ether of motion pictures.

Already Television has been successfully demonstrated to laboratory executives in the General Electric Co.'s Schenectady, N. Y., plant, but the process of transmitting photographs and diagrams over the air made possible by apparatus developed by Dr. E. F. W. Alexanderson, consulting engineer of the General Electric Co., is more in line with the current practice of transmitting news photographs by land wire by what is commonly known as the Telephoto process.

The Dr. Alexanderson invention utilizes the ordinary broadcasting station, sending the likeness through the ether, and receiving it through an attachment hooked up with the ordinary radio receiving set.

Instead of a loud speaker on a radio receiver, the photographic reception box is hooked up to the set and the likeness comes through within 90 seconds of its broadcasting. That is the length of time required for the sending of a picture 4½ inches by 8 inches, such as Mayor James J. Walker's, reproduced herein.

Listeners for this experiment tuned to WEAF. A wavering note or high frequency squeal, sustained for 90 seconds, was all necessary to send the photo. It takes about five minutes to be developed like any other photograph.

Positive Transmitted

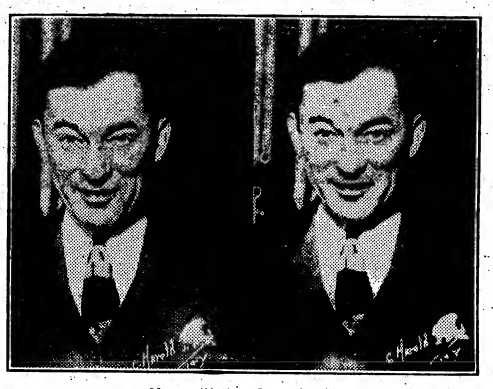
Unlike Telephoto, the negative is not transmitted, but the positive print. From the print a negative is developed, this requiring a developing outfit, dark room and usual properties.

The commercial possibilities of this for news photography transmission at first thought seems best. What its household possibilities are are speculative.

The NBC test covered a 25-mile range. Mayor James J. Walker's picture was broadcast from the NBC'S studios at 711 5th avenue at 55th street to its high-powered Bellmore, L. I., studios and received back in the N. B. C. studios. Another experiment had Dr. Alfred N. Goldsmith's home on West End avenue and 82d street, situated 25 miles from Bellmore, L. I., as the receiving laboratory.

Reception is governed by the ordinary radio reception of the broadcasting station. WEAF conservatively has a range of 150-mile radius from New York. A network system of relayed broadcasting is also possible with the apparatus. This experiment will be publicly demonstrated to an invited group within a fortnight.

Dr. Alexanderson, who thrilled the world with his Television, is responsible for the new transmitter. No technical identification name has been given this means of photographic radio reproduction.



Mayor Walker Over the Air

Two likenesses of New York's chief executive. To the left as he was taken when speaking at WEAF, New York. Right view as developed after 90 seconds in going through the ether and received at the home of Dr. Goldsmith on West End avenue.

While the air transmission reveals some distortions, though not unfavorably, of features, particularly, measurements of the two photos are precise.

Air Chest Fund Quarrel Brings Up Slander Bill

Providence, Jan. 31.

Senator Robinson, of Providence, introduced a bill in the Rhode Island legislature last week providing a penalty of a $500 fine for slander over the microphones of broadcasting stations of the state. Neither of the two local leading stations knew of any particular reason for the bill. Rumor is that the author of the measure is directing his fire at a station attached to a local theatre.

During a recent Community Chest drive one of the prominent sponsors was attacked on the "mike" by the owner of a broadcast outfit. Sincerity of the Chest Fund worker was challenged and in the midst of the air tirade was told "to go ahead and sue the speaker for libel or anything else." The only outcome of the affair to date is this proposed legislation.

HENDERSON MUST PAY

Jury Gives Agent Verdict for $2,400, Weekly "Salary" for the Booking

A jury in the New York City Court brought in a verdict for $2,400, the full amount sued for by Al Herman, the agent, against Fletcher Henderson, the colored band leader at Roseland ballroom. Herman proceeded on a contract calling for a weekly salary of $30 a week from Henderson for securing the Roseland engagement. Herman was also entitled to 10 per cent. commission on all outside engagements.

Henderson's contention was that when he left Roseland for a road tour after nine weeks at the Broadway dance hall it abrogated Herman's claim. The jury thought otherwise, since Henderson returned to Roseland after a brief absence on the road. The decision gives Herman his salary interest in the life of Henderson's contract at Roseland.

MAY TAX RADIO AD REVENUE; SENATE PROBE

Dodge Bros. Hour Prompts Inquiries as Substitute for Theatre Admissions

Washington, Jan. 31.

Senate leaders, quoted as having pledged their support to repeal the entire admission tax, are now said to be looking to the revenue derived by the broadcasters from advertising accounts.

Printed reports of the large amounts paid for these hours has caused considerable discussion with it now expected that when the tax bill comes up for discussion in the Senate, a proposal will be made to place a tax on these returns as a substitute for the theatre tax. It now being considered necessary to have the revenue to balance the loss of the automobile tax.

Stalling on the consideration of the bill is creating much conjecture as to just what will be done. Many predict that the automobile tax will go back to the rates as recommended by the Ways and Means committee of the House, but that the admission tax will go. As to how far the new proposal on radio will get is said to be dependent upon the manner in which it is brought out. It is said to be a Republican idea.

Dodge Brothers' $60,000 hour brought the idea to the surface.

Big Ad Agency Engages Showman for Radio Accts.

N. W. Ayer & Son, the internationally famous advertising agency, has engaged Gordon Whyte, a showman of long standing, to take charge of that advertising firm's radio accounts.

Whyte will work with Douglas Coulter on the Eveready Hour and the Victor Hour, which are the Ayer Co.'s two current radio advertisers. Ayer also handles Armand, beauty preparations, through the National Broadcasting Co.'s midwest network, a separate circuit working out of Chicago.

Whyte has been an actor, stage writer and newspaperman for many years and was specially engaged by Ayer for his showmanly qualifications, with the proviso of a free hand in everything.

The Ayer agency is the biggest of its kind in the world, handling Ford, Rolls-Royce, Chicago, Milwaukee & St. Paul Railroad, Kellogg's Corn Flakes and other cereal products, Armour & Co., American Telegraph & Telephone Co., among scores of others.

There has been talk of Ford going on the air, but that is not definite. The competitive trend and competition from General Motors and the Dodge Brothers, regular ether features, may soon force that issue.

The Whyte appointment is unique in that an advertising agency utilizing radio has taken the initiative where the N. B. C. refuses to commit itself. The latter stands on its theory that from within its own ranks will blossom forth a supershowman.

Isolated Station Quits

Washington, Jan. 31.

EAG, situated at La Laguna, has discontinued. This leaves no broadcasting in the West Canary Islands.

RADIO RAMBLES

By Abel

Ben Bernie, working under wraps and without the usual Bernie flippancy, which in a measure almost gave him a new ether personality, was in charge of the General Motors hour (Oldsmobile). Bernie's program was all to the musical comedy, with the choicest production song hits canned for vocal and instrumental rendition.

The curb on Bernie is in line with the N. B. C.'s general ruling against all ad lib announcements. The Jolson and Rogers misinterpreted comedy on the Dodge Bros. Victory hour prompted this.

Strict Editing

Advertising buyers inspired the N. B. C. to edit and censor everything in the future excepting the announcements of their own staff announcers.

In these rambles from time to time will forget the stereotyped radio review idea in line with other suggestions there is enough of that already in the daily press. The premise is well founded. Unlike a play or other stage or screen amusement which is prolonged, the nature of radio entertainment is so ephemeral and restricted to but a few minutes up to an hour that any serious critical analysis is wasted, unless it is for general suggestion for a permanent hour.

Criticising Critics

Donald Flamm, managing director and president of stations WMCA and WPCH (Hotel McAlpin and Park Central Hotel), has prepared a lengthy criticism of professional critics of the radio. Flamm has much of interest to expound, and says it was prepared chiefly with a view for Variety analysis and consideration. Promise to dissect Flamm's stuff with much pleasure.

Bernays' Bull

Edward L. Bernays, public relations counsel extraordinary, who did such great work on behalf of the Dodge Bros.' Victory hour, is another who alleges that the contemporary radio press regards Variety as a beacon light in this problem of radio showmanship. Any suggestions fr... the showman's a..le are avidly devoured by all concerned, so Eddie says. That goes for the radio broadcasters who self-admittedly have been won around to the showman's slant on radio.

In the past the propaganda for paid talent was anarchistically regarded as a pipe dream of a trade paper, Variety trying to put performers on the pay rolls of broadcasting stations which insisted and persisted they had not the source of income from which to pay off.

The advertisers and good-will exploiters paved the way for that in short order.

What Is Any Showmanship?

Radio showmanship. What is it? How can it be accomplished? It has no parallel in the theatre, being as new as radio itself is.

3 Dancers at Kit-Cat

Myrio, Desha and Barte sail Feb. 3 on the "Olympic" to open at the Kit-Cat Club, London, Feb. 26.

The dance team will play abroad for a couple of months, returning to picture houses in America.

RENOWNED FOR ITS FRENCH CUISINE AND PASTRY

PIROLLE'S

145 WEST 45th ST., NEW YORK

Pirolle's Special Table D'hote Dinner, $1.25 Sunday—Noon to 9 P. M.

LUNCHEONS SPECIAL DISHES DAILY POPULAR PRICES

TED WEEMS

and HIS ORCHESTRA

NOW HOTEL MUEHLEBACH - - KANSAS CITY, MO.

THIRD CONSECUTIVE SEASON VICTOR RECORDS

An Announcement of Extraordinary Interest

ERNIE GOLDEN

AND HIS ORCHESTRA

open at the

KNICKERBOCKER GRILL

Monday Evening, February 6, 1928

MR. GOLDEN takes this opportunity to express to all of his friends in the profession his sincere appreciation of their good fellowship, their good will and their good wishes during the past years and extends his hearty invitation to renew the old friendships at his new rendezvous—the *Knickerbock Grill,* 42nd street at Broadway—where the new "Broadway Nights" will continue and where the latch key is always out.

The Knickerbocker Grill

Forty-Second Street at Broadway

ERNIE GOLDEN Broadcasting from Station WOR | ERNIE GOLDEN Records—All Companies

PICK-UP BAND CANNED ON 2D DAY IN ALBANY

Albany, N. Y., Jan. 31.

The entire band sent to the Rainbo room of the New Kenmore hotel with Ted Fiorito, composer of a number of song hits, was fired the second night it was in Albany. The band was such a flop in the eyes of the three Murphy brothers, owners of the hotel, that they ordered the withdrawal immediately.

The nine men sent to the Kenmore were stranded in Albany for a few days until given carfare to return to their homes. These men, it is said, were a pickup band, some coming from Mexico City, and not members of Fiorito's own orchestra, which the Murphys said the M. C. A. agents had promised to send to Albany.

When without a band, Bob Murphy immediately called upon Romano, who had been at the Kenmore for several seasons, to accommodate him for a couple of nights. Phil sent him as many men as available.

Kenneth Casey has been installed as manager of the band and orchestra department of the Alf T. Wilton agency.

B & D
"SILVER BELL"
BANJO ARTISTS
JOE ROBERTS
"Paderewski of the Banjo"
MONTANA
Cowboy Banjoist
ROY SMECK
Wizard of the Strings
FRANK REINO
New York's Leading Orchestra Banjo Artist
STEVE FRANGIPANE
Banjoist, Levitow's Commodore Hotel Grill Orchestra
SLEEPY HALL
With His Orchestra, Venetian Gardens, Montreal
CHAS. FRINK
En-Route
New Illustrated 48-Page Combined Catalog and Silver Bell News—Free
The BACON BANJO CO., Inc.
GROTON, CONN.

Am. Society's Election

The annual election of officers of the American Society of Composers, Authors and Publishers practically re-elected the entire ballot, with few changes.

Gene Buck continues as president; John Philip Sousa and Louis Bernstein, vice-presidents; Charles K. Harris and Silvio Hein, secretary and assistant secretary; Jay Witmark and Joe Young, treasurer and assistant.

Director-publishers are Louis Bernstein, Edgar F. Bitner, Saul H. Bornstein, Max Dreyfus, Rodman W. Fay (Schirmer Co.), Walter Fischer (Carl Fischer, Inc.), Charles K. Harris, Jerome Kelt, Jack Mills, George Maxwell, Will Von Tilzer, Jay Witmark.

Writer-directors are J. Keirn Brenna, Gene Buck, Bud DeSylva, Silvio Hein, Raymond Hubbell, Gus Kahn, Jerome Kern, Frederick H. Martens, Joe McCarthy, Oley Speakers, John Philip Sousa and Joe Young.

Geo. Piantadosi's "Eagle"

Waterson, Berlin & Snyder is bringing out a new Lindy song, "Lone Eagle." It represents George Piantadosi's first effort to emulate his composer-brother, Al.

Jack Glogau and Ray Turk helped George—a lot.

During the height of the Lindbergh enthusiasm last summer about 30 songs were published by various concerns. Apparently this is the first ditty celebrating the Mexican hop.

Universal has a picture current under the title "Lone Eagle." No hook-up.

Sam Wooding's band has joined Clarence Robinson's colored musical, "On the Air."

LONDON—PARIS—BRUXELLES
MADRID—BERLIN—GENEVA—LUGANO
PALM BEACH—NEW YORK
HARL SMITH'S
Lido Venice Orchestra
A PAUL SPECHT UNIT
Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN, DETROIT

ARTHUR FIELDS' WIFE ASKS FOR SEPARATION

Mrs. Fields Alleged to Have Stripped Home—Husband May Counter

After stripping Arthur Fields' household in Larchmont, N. Y., of most of its belongings and alleged to have deserted her husband's child who was in a critical condition in a hospital, Selma Adler Fields has taken the initiative with a separation action, according to papers filed in the New York Supreme Court. She alleges the songster earns $15,000 a year as vocalist for the phonograph records.

Fields for a time this fall was frantic as a result of an automobile accident to his son by a former marriage, which almost permanently crippled the lad. Only the most expert and high-priced surgical treatment by specialists, which depicted the Fields' fortune in short order, saved the boy's life and resulted in the present favorable condition.

It was at this time that his wife left the Fields home, taking with her many of the household possessions. It prompted Fields to advertise a warning against further indebtedness incurred by his wife.

Kendler & Goldstein, acting for Fields, state they will counter-sue for an annulment of the marriage on the ground the wife was divorced in Chicago at a time when she was not a resident of Illinois.

Malotte Must Pay, or Else

Los Angeles, Jan. 31.

Albert Hay Malotte, former picture house organist at present conducting an organ school, must pay alimony to his estranged wife, Mary Jane Malotte, vaudeville and cabaret actress, or else. Superior Court Judge Beecher made this provision to Malotte when he was held in contempt of court for refusing to pay separate maintenance awarded his wife last October.

Varvara Clicks, Re-signs

Leon Varvara's click as the stage band leader and m. c. at the Stanley, Baltimore, has prompted Edward L. Hyman, the Brooklyn Strand's managing director, supervising executive of four Stanley theatres, to re-sign him. At the Earle, Washington, Whitey Kaufman and band go in as the stage band feature succeeding Russ Morgan, opening Feb. 4.

Owing to the Chaplin "Circus" feature being booked for a run at the Brooklyn Strand, a reversal of sequence for the unit presentations becomes necessary. Hyman's new show opens at the Earle, Washington, Feb. 4, and returns to the Brooklyn Strand; thence to the Mosque, Richmond, and next Baltimore. The usual sequence is Brooklyn, Washington, Baltimore and Richmond, but the pencilled-in two and three-week stands for Chaplin and F-N's own "Patent Leather Kid" (Barthelmess) brought about the temporary change.

ART KAHN ENDS RUN

Art Kahn closed a four weeks' stay at the Mark Strand, Brooklyn, N. Y., Saturday. He was the m. c. coming from Chicago after eight years with Lubliner & Trintz. Kahn has other New York offers, including a radio proposition, which may keep him east.

The Brooklyn Strand gets Chaplin's "Circus" for two weeks starting this week, and does not require a stage band leader. When resuming with its units, Jerry Seers, the house arranger, will wield the baton.

Announcement Extraordinary!
After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit
"SWEET ELAINE"
the sister song to "Sweet Adeline"
Quartettes, Trios, Duets, Singles, Orchestras
WRITE — WIRE — CALL
JOHN E. HAYES, Inc.
1595 Broadway, N. Y. City

Silver Slipper, N. O., Is Blown Up, Destroyed

New Orleans, Jan. 31.

Early yesterday morning the Silver Slipper, nite club, was blown up and completely destroyed by the fire that followed.

It occurred one hour after the place had closed.

A. Trambino, owner and manager of the club, asserts that the destruction of his place was the work of enemies.

The Silver Slipper has been New Orleans' principal point in the better night life of the town.

It was the scene two weeks ago of Teddy Morse, 19-year-old dancer in the place, rushing onto the club's floor, ablaze, her dress having caught fire in the dressing room from an electric heater. Miss Morse died a few days later.

WIRGES, REC. MGR., BRUNSW'K

Bill Wirges is no recording manager for Brunswick, in charge of all "canning" of Brunswick disks.

Wirges travels between New York and Chicago.

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OKMNX

FEDERAL MEN TESTIFY FOR NITE CLUB OWNER

Le Paradis "Ice and Water" Prosecution Brigns Out Contradictory Statements

Washington, Jan. 31.

Attempt to padlock Meyer Davis' Le Paradis because of the sale of gingerale and cracked ice, which the government alleges is used by patrons to drink their own liquor, brought out much contradictory testimony during the past week.

A policewoman testified that she saw 40 patrons, young and old, drunk in one night at the cafe. Two prohibition agents testified that they were in the place on the same night and saw nothing of the kind.

Government brought in a surprise witness who claims he saw "white liquor poured out of gin bottles" within two tables of where Meyer Davis himself was sitting. Davis' attorneys countered by putting Herbert H. White, prohibition department field supervisor on the stand. He told the court of a conversation with Davis wherein it was brought out that the immunity granted diplomats, many of whom are regulars at the cafe, made enforcement a difficult task. Maj. White added that Davis' contention in this regard was right. He also stated that Davis had asked for co-operation in enforcing the no-drink laws.

Case is expected to be brought to a close this week, with decision from the bench looked upon here as important from a national angle.

Davis' position has been strengthened due to Prohibition Commissioner Doran's ruling that his agents should not attempt to serve padlocks with no other evidence than that cracked ice and gingerale were being served.

GREEN MILL REOPENS

Chicago, Jan. 31.

Chicago's Green Mill Gardens (cafe) re-opened Jan. 25. The cafe, formerly owned and operated by Danny Cohen, was closed following the attack on Joe Lewis, now of the Joe Lewis Night Club (the old Rendezvous).

Green Mill is now under the ownership and management of Ralph Burke. Henri Gendron's orchestra furnishes the music.

Mlle. Fifi's Successor Is Foreign Performer

The smart numbers on Broadway don't know what they're seeing. Budapest's star soubret, a girl with a general continental reputation, is doing a Mlle. Fifi for Clayton, Jackson and Durante. And standing for the razzing.

She is Lily de Lys, comic opera star of the "Vigsinhaus," Budapest. Six months ago Mlle. de Lys came to this country with the Hungarian light opera company for a tour of the towns having a strong Hungarian population. The tour was mildly successful.

The company got as far west as Milwaukee, then came back to New York and disbanded. The troupe went back to Hungary.

Mlle. de Lys, with her mother, also a member of the company, remained in New York, hoping for a chance at the local musical comedy stage.

The game little soubret says that conditions are desperate for the show people in Budapest anyway. Hundreds of artistes have been driven to the capital by the closing of the provincial houses. Only one musical comedy theatre in Budapest to take care of them. Conditions must be better in New York, she thought.

Davidow Did It

Mlle. and mother took lodgings in Yorkville and she made the rounds. But she couldn't get a job. And she needed one. Broadway never had heard of the vivacious girl who had played the Mitzi roles out in Hungary. Finally, the Shubert offices shunted her to Davidow, and it was he who thought those three boys might use her to replace the unforgettable Mlle. Fifi of Club Dover days.

Mlle. de Lys' father was French. She had an authentic accent to play, and, ironically, she really is Jimmy's "great international star!" The three boys recognized her as a trouper who had command of the art of straighting. They put her to work the day after she tried out for them.

The salary is nothing but it keeps her and her mother off the rocks. And every night she goes through her razzing with the hope that some manager is in the Parody.

Lily de Lys is a performer. And those three boys get their laughs on the announcement: "Mam'zelle de Lys, ze great international star."

Reduced Rye at $95

Rye, subject to analysis, at $95 a case is frankly conceded by a bootlegger to be heavily cut. Yet the legger claims the analysis will be okay and report say it's so.

Another bit of info from the same source is that the liquor handler is paying $140 a case for pure rye, from which the $95 stuff is reduced.

About the only point the legger refuses to talk upon is how much he cuts and how it's done.

NITE CLUB WRECKED AS "SPITE WORK"

Wintergreen Club on 46th St. Wholly Demolished Early Sunday Morning

A few hours after the management of the Wintergreen Night Club, 52 West 46th street, on the fourth floor, had closed Sunday morning, malicious wreckers entered the club and with several fire axes did a better job than the prohibition forces did to Helen Morgan's club recently.

The club is not far from 5th avenue. It has a nice clientele. Michael G. Winters, of the Stanley Hotel, is said to be the owner and Harry Green, the manager, according to the police of the West 47th street station. Winters and Green had left about an hour before the "club wreckers" entered.

In the street below was Patrolman Richard Gunnip of the West 47th street station. He was trying doors shortly after 8 a. m. when he heard sounds of destruction upstairs. Gunnip hurried into the building with drawn gun. As he reached the club floor he heard the elevator descend.

He raced downstairs after the lift and saw a man run out on the ground floor. Gunnip ran after him yelling for the man to halt. Instead the fugitive fled faster. Gunnip fired two shots over the man's head as he disappeared into 5th avenue, thronged with persons on their way to Mass at St. Patrick's Cathedral.

Gunnip returned to the club with Detectives Clarence Gilroy and Charles Dugan. Entry had been gained by a key, the police figured. The rear door of the club was found opened and it is believed that one of the wreckers escaped that way.

Chopped Piano

Gunnip with the sleuths began an inventory. They found two fire axes that belonged in the place near the door. Not one article remained intact in the club. The wreckers tore down the tapestry hangings, chopping up the piano and cash register. They kicked in the large bass drum. Chairs, mirrors, settees and virtually everything in the club was destroyed. Winters and Green were notified. They were asked to make an estimate. Both held their hands to the head and said at least $5,000.

Winters and Green offered the theory that it was spite work.

NEWARK DOUBLING

A cabaret show from the Club Monterey opens Feb. 18 at the Branford, Newark, N. J., and will play over the Stanley-Fabian houses, doubling with the night club.

Jack Heisler is staging the dances, and a book is being provided by Dorothy Fields.

Harry Pearl is behind.

Piccadillys on Brunswick

Melville Morris and his Piccadilly Players are signed by Brunswick to exclusively record two discs a month. The Piccadilly dance band has built a rep as a society dance combination, playing parties, hops, etc.

Morris is Paul Whiteman's United Orchestras' booking manager. Whiteman is an exclusive Victor artist while the Piccadilly Players, a first string sub-combination, is Brunswick's.

Savino Returns from Annual

Domenico Savino, arranger, is back in New York with Robbins Music Corp. of which he is an executive, after a four months' stay in Italy.

Savino makes the continental trip annually.

COLORED GIRL'S SENTENCE

Viola Fowler Given 1 to 10 Years For Stealing

Viola Fowler, 22, former New York cabaret girl and vaudevillian, recently arrested in Chicago on a charge of grand larceny, pleaded guilty before Judge William V. Brothers. She was sentenced to serve from 1 to 10 years in the Illinois pen.

Miss Fowler is a colored girl. Her accusers were white women for whom she worked in Chicago as a maid.

The only reason given for her action was that false pride had prompted her to wear pretty clothes and jewelry.

A book of old songs is being published by Shapiro-Bernstein.

CABARET BILLS

NEW YORK

Ambassadeurs
Adelaide Hall
U S Thompson
Eddie Gray
Brown & McGraw
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Casa Lopez
Vincent Lopez Or
A Friedland Rev
Roseray & Capella

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Halo Byers' Orch

Club Lido
Jane Green
Meyer Davis Orch

Connie's Inn
Leonard Harper R
Allie Ross Bd

Cotton Club
Dan Healy Rev
Alda Ward
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Club Ebony
Colored Show
Ebony Bd

Club Monterey
Jack Irving
Elaine Manzi
Claire Stone
Alitia Lewis
Edna Sedley
Sonia Coy
Madlin LaVerne
Mary Adams
Jerry Osborn
Lustig's Sirens

Club Richman
Geo Olsen Orch
Fuzzy Knight
Leni Stengel
Juliette Johnson
Geo Murphy

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Benny Davis
Fuzzy Knight
Frances Shelley
Dorothy Barber
Mary Lucas
Harold Leonard Or

Frivolity
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Marned
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good
Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zandon Or

Hotel Biltmore
Madl'ne Northway
Geo Chiles
B Cumm'ns Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Jimmy Carr Orch
Ted Reilly Rev

Knickerbocker Grill
Sylvia Hanley
Trixie Hicks
Peggy Hart
Grace Ashley
Bert Kauff Orch

Little Club
Dolly Bernard
Grace Hayes
Joey Chance Or

Mirador
Eleanor Ambrose
Chas Sabin
M & B Johnston
Ernie Holtz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ernie Golden Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Patricia Salmons
Helen Grey
The'ma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Dolores Farris
Beth Challis
Don & Mae
Vercelli Sis
Tom Gott Or

Small's Paradise
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev
Warner Gault

Ten East 60th
Margaret Zolnay
David Gerry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Don Beck
Ralph Bart
Dale Dyer
Lew King
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarke

Ansonia
Lew Jenkins
Wellington Sis
Bobby Pincus
Madolon McKenzie
Grace Johnston
Bill Kranz Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Ohman 2
Paxton
Bee Palmer
Al Siegel
Sherman-Bargy Bd

Colosimos
Bobby Danders
Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Bonnie Adair
Frank Libuse
Lischeron & H
Al Handler Bd

Frolics
Roy Mack Rev
Babe Kane
J & M Jennings
Nellie Nelson
Hal Hixon
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Henrie Gendron Bd

Katinka
Roy Mack Rev
Dorothy Compte

Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

Lido
Inez Gamble
Kaalhue & Kaena
Charlie Schultz
Barry Clay Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Mirador
Sylvia DeVere
Betty Darling
Hyland Sis
Delores Falles
Lenard Loehr
Flo Myers
Earl Roth Bd

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris

Virginia Sheptall
Al Gault
Flossie Sturgiss
Jules Novit Bd

Rendezvous
Joe Lewis
Natalie & Darnell
Irwin Sis
Lillian Scott
Chas Straight Bd

Rainbo Gardens
G & M Moore
Ray Oswald
McLaughlin & D
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Leon & Bebe
Mary Stone
Fred Waite Bd

Terrace Garden
Will Higgie
Diana Bonner
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Mirth Mack
Gladys Kremer
Karola
Dick Hughes
Leo Wolf Bd

WASHINGTON

Better 'Ole
McWilliams' Orch

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fidelman
Meyer Davis Orch

Club Lido
E Dougherty Or

Club Madrillon
Orville Rennie
J O'Donnell Orch

Club Marlboro
Phoebe Orch

Club Mirador
M Harmon Orch

Club St. Marks
Schulty-Rosey Or

Le Paradis
Nathan Brusiloff
Hal Thornton
Walter Kolk
Paul Fidelman
Malinoff & Gray
Jerry Dryden
Meyer Davis Orch

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann
Sidney's Orch

Swanee
Roland Young
Al Kamons
Meyer Davis Orch

Villa Roma
Villa Roma Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI

Club Balboa
Chester Alexander
Billy Peel
Rhoda Freed
Teddy Gordon
Frank Madden Or

Embassy Club
Norma Gallo
Dorothy [illegible]
Marian [illegible]
[illegible]

Grace Hill
Tex Reynolds
Gene Fosdick's Bd

Monte Carlo
Warren Murray
Pat Daugherty
Jack Taylor
Billie [illegible]

Silver Slipper
[illegible]
[illegible]
[illegible]

Anita & Fermine
Frank Novak Orch

The Frolics
E Young's Scandals

PALM BEACH

Ch'z Bouche Jungle
[illegible]
Doris Robbins
[illegible] Orch

Muleteer Grill
[illegible]

Marco d'Abreau
Ben Bernie Orch

Valencia Gardens
Chas Sharp Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Al Payne Orch

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OBITUARY

EARL METCALF

Earl Metcalf, 39, one of the oldest actors in the picture business, was instantly killed at Burbank, Cal., when he dropped from an airplane 2,000 feet.

Mr. Metcalf was taking a course in flying from the Wilson Aero Service of Glendale, Cal., of which Roy Wilson is proprietor. The latter, a well known pilot, was in charge of the plane at the time the accident occurred. He was cleared of blame after taken into custody by Burbank police.

According to his story, Mr. Metcalf was seated in the rear pit when the plane swerved to the ground and the actor must have fallen out.

Police at first were led to believe in a suicide theory on account of disappointing events in Metcalf's life. He was a pioneer picture actor,

In Fondest Memory
of My Friend
ALFRED de MANBY
who died February 1, 1920
JERRY VOGEL

dating back to the old Vitagraph days. Of recent years he did little work in pictures and it is understood he was dabbling with real estate for a while. The last time he appeared for the screen was in a picture for First National with Ken Maynard.

According to friends, Mr. Metcalf had been very morose of late. He was married for the fourth time and lived with his wife and three children at 11547 Hortense avenue, North Hollywood. From what is known, he had no domestic difficulties.

The deceased was born in Newport, Ky. He started his theatrical career in early life with a stock company.

HANS STENGEL

Hans Stengel, 34, artist and writer and former dramatic editor of the New York "Evening Journal," committed suicide at one a. m. Jan. 29 by hanging himself in a closet at his studio apartment, 134 W. Fourth street, New York.

Stengel, more as an artist than

In Remembrance of
CHESTER DeVONDE

by his theatrical writings, was well known to stage people.

It appears that Stengel was informed Jan. 1 that the dramatic editorship of the "Journal" would be taken over by another man and this is understood to have thrown him into a state of despondency which caused him to hang himself. At the time, however, it was said Stengel was still on the Hearst payroll.

Stengel invited a party of friends to spend Saturday evening at his apartment and while they were in another room he remarked he was going out and left the room. A friend discovered his lifeless body some minutes later.

Stengel had been married to Madeline Richards, actress, from whom he was divorced two years ago.

Remains were cremated at Fresh Pond, L. I., and will be sent to the artist's parents in Luebeck, Germany, where his father, Wilhelm Stengel, is managing director of the municipal theatre.

ABE JACOBS

Abe Jacobs, at one time regarded as the best-known stage manager in vaudeville and for many years managing the stage of the Majestic, Chicago, died Jan. 25 of cirrhosis of the liver. While this was given as the immediate cause of his demise, effects of injuries received in an automobile accident four years ago and the death of his wife at about the same time affected his health.

In the old days of the Olympic, Chicago, George Castle operated it and Abe Jacobs was his stage manager. At that time there was also another Abe Jacobs connected with the front of the house, but they were not related.

From the old Olympic Mr. Jacobs shifted to the Chicago opera house when it was continuous vaude. Upon the Majestic, Chicago, opening Abe Jacobs was installed as stage manager. As stage manager Abe Jacobs was given absolute power to do as he liked by Mr. Castle. When Mr. Castle died he left Mr. Jacobs $25,000.

About four years ago Abe Jacobs resigned and retired to his Chicago home. He is survived by two sons, William Jacobs, the Chicago vaude agent; Frank Jacobs, and two daughters, Salde, with the Keough Agency, Chicago, and Gladys Jacobs.

Interment in Chicago.

JOHN W. EARLY

John W. Early, veteran singer, formerly with numerous minstrel outfits and for the past 24 years in vaudeville with his wife, as Early and Laight, and also a trio with their daughter for seven years of that time, died in Chicago, Jan. 7.

Mr. Early had been very ill of heart trouble and he and Mrs. Early were on their way to their home in Los Angeles. He was a singer of national reputation and at one time with Haverly's American and European minstrels, Ward and Vokes and Lew Dockstader.

His voice resulted in minstrel managers having songs written especially for him and in this category came "Asleep in the Deep," "Absence Makes the Heart Grow Fonder," etc.

Mr. Early is said to be the first man to put a song on a record with a band. At request of the deceased his remains were cremated, Mrs. Early taking the ashes to Los Angeles.

Mr. Early was a Mason and a member of the 233 Club of Los Angeles.

JOHN E. McGREGOR

John E. McGregor, veteran Shakespearean actor, died Jan. 25 in West Hampton, Long Island.

Born in Scotland Mr. McGregor took up the stage when a young man and had spent 40 years on it in this country.

His first appearance was in the old Woods Museum. In later years he appeared in support of Edwin Booth, E. L. Davenport, Wilson Barrett, Edwin Forrest and Charlotte Cushman. Mr. McGregor's last New York role was in "Bunty Pulls the Strings."

His daughter, Helen McGregor, was once leading woman for E. H. Sothern. She died when 23. Five sons and three daughters survive. One of the sons, Edgar McGregor, is the stage director.

PAUL MADDERNS

Paul Madderns, 30, vaudevillian, died Jan. 25 at Saranac Lake, N. Y., of tuberculosis.

Young Madderns went overseas during the war and was gassed in action. Upon his return he went into vaudeville. His last engagement was as a member of "The Overseas Revue." He worked until his condition became such that he was forced to go to Saranac Lake in the hope of benefiting his health.

Body brought to Brooklyn for burial in Cypress Hills Cemetery, with funeral services conducted by the Jewish Theatrical Guild, which had contributed to his support at the Lake.

WALLACE McCUTCHEON

Wallace McCutcheon, 47, actor, shot himself to death Jan. 27 in Los Angeles. A further account appears in the legitimate news section of this issue.

PHILIP CUNINGHAM

Philip Cuningham, 62, actor and manager, died in London Jan. 10. After two years of poor health, the immediate cause of death was cerebral hemorrhage. The deceased, whose real name was Booscy, was a son of the famous music publisher.

For many years Cunningham played Wilson Barrett's part, Marcus, in "The Sign of the Cross," and also appeared in stock and with the Kendals in America. Ten years ago he retired from the stage and went into joint managing directorship with F. W. Tibbetts of the Lyric, London, of which company his brother was chairman.

R. J. MacLEAN

R. J. MacLean, brother of Ted MacLean, died Jan. 13 in the MacLean hotel, San Antonio, Tex. He was associated with his brother, Ted, in the operation of stock companies throughout the middle west.

About 10 years ago MacLean quit show business and took up a business career. At the time of his

JAMES E. (Blutch) COOPER
Died Jan. 29, 1923
Always Remembered
FRANK HUNTER

death he was the owner of the MacLean and Texas hotels, San Antonio, and had just started another hotel.

HARRY COLEMAN

Harry Coleman, 44, musical comedy comedian and vaudevillian, died Monday night (Jan. 30) in the French Hospital, New York, of pneumonia.

Coleman had been appearing in vaude with his wife, known professionally as Gladys Hart, who survives.

Coleman worked the Franklin, N. Y., week of Jan. 9 and was booked for Proctor's 58th St. Jan. 23. The week before the 58th St. date he became ill and was placed

Gone But Not Forgotten
MRS. FRANK HUNTER
Died Feb. 2, 1919
FRANK HUNTER

in the hospital. Coleman, at one time, worked in Shubert productions.

FRANK BRUEN

Frank Bruen, 58, on the road with the Honeyboy Evans Minstrels and the Gordon and Bennett Dramatic Shows, but in late years a stage employee in Springfield, Ill., theatres, was stricken on the Gaiety stage here Jan. 23 and died a few hours later in Mercy hospital.

He began his career in the Springfield theatres in the days of the old Central Music Hall and for many years was in the Chatterton theatre.

Mrs. Rose C. Douras, wife of New York City Magistrate Bernard J. Douras and mother of Reine, Ethel, Marion and Rose Davies, died at her home in Beverly Hills, Cal., Jan. 25, of heart disease.

Mrs. Davies had been in poor health for several years and spent most of her time at the home of her daughter, Marion.

Judge Douras arrived on the Coast several days before his wife passed away.

Funeral services were held Sunday from the Church of the Good Shepherd in Beverly Hills with burial in Los Angeles.

William Hamby, 52, novelist and short story writer, died Jan. 26 at San Diego, Cal., following illness of several months. He was born and educated in Missouri.

Amalio Fernandez, 67, for the past six years employed in the art department at Paramount studios, died Jan. 25, in the Queen of the Angels hospital, at Los Angeles. Deceased was for many years associated with the Royal Opera, Madrid.

Mrs. Hilda Merkle, 40, sister of Olga Kane (Mrs. Lew Kane) died Jan. 23 in Milwaukee.

Harry E. McCandrew, musician, formerly of the Boston and Rochester Symphonies, died in Syracuse, N. Y., Jan. 30.

Mrs. William Clark, wife of the stage manager of the Broadway theatre, New York, died Jan. 30.

Mrs. Jacob Simons, 64, mother of Abe Lyman, bandsman; Mike Lyman, cabaret owner, and Will Simon, husband of Fanchon Wolf (Fanchon and Marco), died Jan. 30 in Los Angeles.

James Rosenfeld, 74, father of Arthur Rosenfeld, of the Stanley Frame Co., died in New York last week.

The age of the late Tony Farrell was reported at his demise as 80. Mrs. Farrell says her husband was 71.

Charles H. Frisbie, 81, manager, Frisbie & Sawyer opera house in Holley, N. Y., died Jan. 18 of pneumonia.

The mother of Gladys (Clark) Bergman died last week in a sanitarium at Hempstead, L. I. She had been an invalid during the past few years.

DEATHS ABROAD

Paris, Jan. 22.

Albert Lebourg, 79, French impressionist painter.

Antoinette Frolla, 21, dancer at Bouffes Parisiens, Paris.

Louis Demare, French designer, well known in Paris vaudeville circles.

Jacques Robert, French picture producer.

Shoolman's Lost Deposit

(Continued from page 1)

eral large circuits. There seemed to be a general understanding among those circuits' heads to side step any proposed deal.

The New England promoter was in New York last week in the hope of interesting a Wall Street banking firm to underwrite a $25,000,000 stock issue for the venture, from accounts. Nothing came of it, report said. Shoolman's option, which expired Jan. 3, was renewed until today (Feb 1).

It involves $22,500,000 for the Poli houses. Of this $18,000,000 was to remain on first mortgage, with around $4,000,000 yet to be paid over in cash.

Hartford, Jan. 31.

Sale of the Poli circuit will not go through tomorrow to Max Shoolman, from word coming out from members of the Shoolman buying family, prospective purchasers of the theatrical holdings of S. Z. Poli.

They are said to have told their friends they did not intend to go through with the deal, totaling $23,000,000, giving the difficulties of clearing the titles as the reason. At the same time they declared that they intend to sue for the return of their deposit of $400,000 on the option to Poli and the commission paid their brokers as well.

That the deal had not yet been consummated was admitted at the general offices of the Poli circuit in New Haven.

"If there is anything done it will be done Feb. 1, said Louis Sagal, general manager Poli. At the same time he declared he had not heard anything about a suit being brought by Shoolman and his associates.

Word from the members of the Shoolman family during the past week has put a different aspect on the fact that sale would go through.

Misinformation

"We are willing to go through with the deal," said one member of the family, "but we do not believe that the titles have been properly cleared. We are not all satisfied and we won't do a thing until satisfactory adjustment has been made. We do not intend to lose our deposit and we will sue to recover if we cannot get it any other way."

Those close to the situation in the Poli offices declare that the title situation is not nearly as serious as the Shoolmans would make it appear. Unofficially it is reported that the near-sale was the result of one of those so-called straight tips which are forever in circulation around stock brokers offices and theatre circuits. The Shoolman syndicate is said to have been told any one who could buy the Poli circuit would immediately resell to the Keith-Albee circuit. The latter upset the surmise by announcing it had secured options on land in the various Poli cities and intended to build its own theatres in opposition.

Not So Easy

It has been reported that there were 12 members in the "Shoolman buying family," with each contributing toward the deposit.

Expectation was that a quick re-sale would result with at least $1,000,000 paid Shoolman for his Poli option, by some other theatre chain. Or in the event of a sale not quickly going through, Shoolman could dispose of his option under a rental agreement for the entire Poli Circuit that would net the Shoolman syndicate a considerable yearly profit for a long term.

With an underground "request" reported sent about the big chain offices "to lay off the Shoolman-Poli deal," Shoolman found himself without channels to manipulate his option other than in banking circles. Bankers are said to have shied away when learning of the $18,000,000 first mortgage intended as partial payment to Poli. They claimed that left too small a margin in equity for the remainder of $4,500,000 or so in cash that would have to be advanced.

Chain directors also took into account that the Poli Circuit had been individually operated and had become practically a one-man circuit, with the circuit peculiar to itself and calling for its continuous operation by the same man, S. Z. Poli, if successfully operated for a profit commensurate with the purchase price agreed upon by Shoolman.

Max Shoolman is a Bostonian with some theatre construction and promotion experience gained in that town. He was not especially known in the show business before tackling the Poli proposition.

Fairs Pass Up W.V.M.A. In Michigan Convention

Detroit, Jan. 31.

Michigan Fair Association held its annual meeting at the Barium hotel last week. Fred Chapman of Ionia was re-elected president and Chet Howell, Saginaw, retained as secretary. It was decided to convene in Detroit again next year.

Notable was the first invasion into this territory of Earl Taylor, Chicago agent. Other booth holders here were Ethel Robinson, Barnes-Carruthers (formerly World Amusement), Gus Sun and the W. V. M. A.

The latter's fair department, which showed a loss last season, duplicated its Chicago flop of two months ago. In contrast to its former importance, the W. V. M. A. failed to get a single large date out of last week's convention.

Canadian Fairs Set

Chicago, Jan. 31.

At the Canadian Fair meeting held in Toronto last week the Johnny Jones shows were awarded the A circuit of fairs for next season, and Conklin & Garrett the B circuit.

Acts on both circuits will be booked by Barnes & Carruthers.

PARK DISPUTES ARBITRATED

The National Association of Parks will hereafter settle disputes of its members through the American Arbitration Society of New York.

Morris-Castle in Dakota

Chicago, Jan. 31.

Morris & Castle shows have been contracted to play the Dakota circuit of fairs next season.

Detroit Shriners' Show

Detroit, Jan. 31.

Shrine Circus, one of this city's largest annual events, will open Feb. 5 at Fairground Coliseum.

STRANDED EXTRAS

(Continued from page 1)

pecting to find immediate employment.

During 1927 most of the out of town seekers of film fame arrived on the ground with sufficient funds to care for their needs until jobs were forthcoming, an official of the club stated. Of those who came to the coast with movie aspirations, less than five per cent. succeeded in getting inside a studio. The other 95 per cent., it is estimated, secured work in other fields or returned home.

'Telegraph's' Prize Play

(Continued from page 1)

his play was never produced. Attorney Rubien does not want to sue for damages, since there would be no way of gauging the commercial possibilities of an unproduced play. He may therefore insist that the "Telegraph" be ordered by court to carry out its contractual obligation by producing the play.

Marcus Loew

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Majestic bill this week is typically Association. Several of the acts are built for comedy, and have it to a certain extent. The feature picture is what you find at the Hipp in New York. Customers are the same hard-boiled lot that patronized the house before it took on pictures.

Among the seven acts here Allan and Norman made the most headway against a cold crowd. Coming from the audience, the comic gags for a time with his male partner and then assists in some humorous magic as the doubting chump.

Morgan and Sheldon, holding the strong comedy spot, failed to assort a punch. Miss Morgan is an eccentric comedienne with a good voice.

The team's talk is moderately funny. Dixon and Hoier Co., six, in a sketch, have numerous good situations. Much deadwood in the early moments, however. Hoier plays an ambitious fellow and Dixon is an actor brought in to pose as several big business men. The three girls in the sketch are capable.

Walton and Byron Co., four people, wasted about half their kick in haphazard presentation. Idea is to show how two small town gossips mistake the meaning of things that occur around them. Wilton Crawley, colored clarinetist who contorts as he plays (New Acts), was spotted second for fairly strong returns. He has played picture houses here recently and is better in that line of work. Blomberg's Alaskan dogs, opening, a fair canine act, with novelty. Closing were Pickard's Syncopators, Chinese string pop orchestra which has repeated continuously in Chicago both in vaude and picture houses. Okay.

"Sailors' Wives" (F. N.) the feature. Business a little weak.

Business just fair at the Palace Sunday. No particularly great name acts, but an aggregation of near-greats. Felovis, European juggler, and Gus C. Edwards' orchestra drew the greatest applause. Felovis, an eccentric, jerky little chap in black, performed truly remarkable bits of the craft for which he is noted, or will be. Opening the show, he proved a genuine success.

Lew Seymour and Jessie Howard carry a neat little revue, most of the stuff embodied in it being ideal for presentation material. With a quantity of props and special scenery they offered a number of comedy sketches that were laugh-getters, interspersing with colorful dance and song specialties. John T. Murray and Vivian Oakland were no sensation, but effective costuming added flash.

Never a bill here without one of those comediennes supposed to appeal to the hoi poloi. This time two of 'em—Venita Gould and Frankie Heath. Miss Gould's impersonations registered well, her last being of Lenore Ulric.

Gus C. Edwards' Edgewater Beach Hotel Orchestra (New Acts) preceded intermission and demonstrated that even a white collar orchestra can achieve effective presentation. Walter Huston, late star of "The Barker" and "Desire Under the Elms," entertained with his customary suavity and ingenuity. An Hawaiian stringed trio accompanied him throughout the act. His version of the old man so critical of youth was a standout.

Frankie Heath pleased. Her material was well chosen and creditably presented. Zelda brothers, acrial aeros, closed. *Loop.*

Flo Ziegfeld, his wife and daughter arrived here in a private car last week. After spending a day with his mother the producer had his car coupled to the Century and proceeded back to New York. Mrs. Ziegfeld and her daughter left for Miami.

The Free Employment Bureau of the Illinois State Labor Board, securing placements for men in all industries free of charge, includes theatres and amusements in its classification of industries.

In 1927 there were no applications for placements in show business, with this the only classification holding such a distinction.

Harry Scott, general sales manager of Pathe's short subjects department, spent several days at the Pathe Chicago exchange last week.

In an attempt to convince the outside world that Chicago is not ruled by machine guns, a series of good will visits to this city by people of nearby towns has been arranged. Half fare railroad rates will prevail during the visits. Several Chicago theatres have offered gut rate prices for the visiting throngs.

Chicago's Paramount exchange has instituted a policy of giving free showings of Paramount pictures to all its Chicago office employees every other Monday.

Bill Hamm, booking manager at the Chicago office of Paramount, has recovered from an illness of several weeks.

Henry Spitsberg, owner and manager of the Monarch Theatre Supply company, has sold that firm to the National Theatre Supply company. He will devote his time to his three vaudeville Tuesdays and Fridays. The feature was initiated last year.

The Portland theatre has started stage presentations with its regular pictures. This week the Cosmopolitan Quartet is featured.

The Elm theatre (pictures) offers amateur vaudeville Friday nights.

Harold P. Randall joined the Jefferson Players last week.

Billy Shone and Betty Rich are appearing under equal billing in Variety's Bills Next Week the billing has been as submitted. Billy Schone and Co.

Upon his release he was immediately re-arrested on a larceny charge forwarded here from Boston, arising out of an alleged rubber check transaction there in the amount of $140. Boehm's address is given as 3150 Fulton street, Brooklyn, N. Y.

BEAUTS AND TESTS

(Continued from page 1)

producers to scour New York's revues, department stores, night clubs and streets for film types.

Despite Hollywood's reputation for being glutted with beautiful girls, it looks as if the sidewalks of New York have the edge.

Archie Mayo, for Warner Bros., has taken about 40 screen tests of feminine types. Universal also has been scouting for new faces, while Tiffany is on the outlook.

It is understood that when and where a decision is made on the basis of screen tests girls will be sent to Hollywood for three-month try-outs at $75 a week.

Producers apparently are insisting upon personality as well as looks.

Many girls approached by the movie men never appear for the screen test, either because they don't care or think it's a gag.

Thus far none of the companies has displayed any particular interest in new masculine talent.

Rapf's Selection

H. Rapf, associate producer for Metro-Goldwyn-Mayer, who left for the Coast Sunday night conducted a series of screen tests at the Cosmopolitan studios last week to locate new faces for M-G-M. Rapf assembled 25 of New York's reputed most beautiful girls, and of the batch only got around to 16.

The screen tests eliminated all but three. Doree Leslie, formerly of the nite clubs and now of "Manhattan Mary," was signed up by Rapf. Miss Leslie will take a two months' leave of absence, for a Hollywood production.

The runners-up to Miss Leslie are Jean Murray, of the Frivolity Club, and Beatrice Blynn, last of "Romancin' 'Round."

The Cosmopolitan studio was the scene of considerable hysteria when Rapf couldn't get around to more than 16 of the 25 beauts.

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CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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Chicago theatres, the Harmony, Hamlin and Peerless.

"White Cargo," Dudley Players Stock, is now in rehearsal, to follow an "Abie's Irish Rose" road company into Gazzolo's Sedzie theatre. Bennett's Exchange is recruiting locally. Bob Jones is stage director and Eugene McGillen, stage manager.

Dick Lee is in Chicago organizing a stock to open at the Ritz, Port Huron, Mich., in February.

Glenn Coulter and Peggy Normand are in Chicago after players for a stock at Cheyenne, Wyo.

Great States Theatres has taken over the Lincoln Square, Decatur, Ill. Playing pictures and road shows.

L. Meiara and Anna Lopatka plan to erect a theatre and store building at the southeast corner of Central avenue and 77th place. It will cost $30,000.

Great States Theatres proposes to build a theatre seating 3,000 at Franklin and North streets, at Decatur, Ill. Francini interests of Jacksonville have also announced a de luxe house there.

Billy Diamond is now booking Alamo and Tiffany theatres here.

OAKLAND, CAL.

By WOOD SOANES

Marjorie Rambeau returns to the Fulton as guest star, relieving Ruth Renick. George Barnes remains as leading man.

Joe Sinai, drummer at the T. & D. and a brother-in-law of Paul Ash, may develop into a novelty West Coast leader as a result of being thrown into the breach here when Georgie Stoll moved to the Egyptian in Hollywood. Max Bradfield is scheduled to come presently.

Sinai led the band with his drums featured, playing a special arrangement of "Rain," dispatched by Ash from Chicago.

The Orpheum seems to be letting down the bars on radio a little. Francis X. Bushman and Theodore Roberts were permitted to go to KGO, of Oakland, under Oakland Enquirer sponsorship for featured interviews.

The Oakland Times (Hearst), which developed out of the Oakland section of the San Francisco Examiner, will blossom out as a separate unit February 1.

PORTLAND, ME.

By HAL CRAM

Jefferson—"Glorious Annabelle" (stock).
Strand—"Old Ironsides."
Empire—"Chicago."
Maine—"What Price Glory."
Keith's—Vaude-pictures.
Exposition building — Portland auto show.

Keith's has resumed cabaret performances following the usual vaudeville Tuesdays and Fridays.

ATLANTA

By ERNIE ROGERS

Erlanger—"The Barker" (road show).
Howard—"The Last Command"-"Joy Bells" (Publix unit).
Loew's — "Baby Mine" - Loew vaudeville.
Georgia—"Gay Retreat"-vaude.
Capitol — "Publicity Madness"-Pan vaude.
Metropolitan—"The Girl From Chicago."
Rialto—"Under the Black Flag."

Ray Teal, former musical director Mosque theatre, Richmond, Va., succeeds Al Short as musical director at Howard.

Scheduled abandonment of Loew's Grand and putting Loew vaudeville in Capitol fell through after deal was all set. No reason given here.

Pickpocket took John A. Brown for $79 in lobby of Keith's Georgia Thursday night.

BUFFALO

By SIDNEY BURTON

Shubert-Teck—"Rain or Shine"; "Broadway" next.
Erlanger—Dark.
Buffalo—"Private Life of Helen of Troy."
Hipp—"The Crystal Cup."
Great Lakes—"Jazz Singer."
Loew's—"Student Prince in Old Heidelberg."
Lafayette—"The Noose."
Gayety—"Red Hot."
Court Street—"Time Will Tell" (stock).

William K. Saxton was this week appointed manager of the Loew's State here. Saxton, who trouped for 20 years, has been with Loew for the past five years.

Siegfried, a German made production, was presented at the Elmwood Music Hall at a special showing Sunday afternoon. The booking was chiefly for the local German trade, and was sparsely patronized.

Alexander Boehm, 33, who subsequent to his arrest last spring, had been operating under the name of C. Sharpe Minor, organist, was released from the Erie County penitentiary this week, where he has been serving a sentence for larceny.

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SAN FRANCISCO

Ruth Elder crashed the front page of every local afternoon paper on her arrival here to open at Pantages. Due to a tieup with the Call's radio station KFRC, the aviatrix, copied a bottom streamer and a five column picture layout with story. A parade from the Ferry building to Pantages preceded the flier's opening.

Herb Rosener, treasurer Columbia, has worked out the details whereby regular patrons, whose credit has been established, may now obtain theatre tickets "on the cuff." The racket is to be worked similar to the way tickets are disposed of to the brokers, only with a monthly settlement. The house figures it can afford to carry the accounts of regulars on its books for 30 days or less. Credit, however, will only be given to patrons whose paying ability is unquestioned.

J. R. Saul, theatre broker, has left for a European tour. Saul has been identified with the development of the Golden State Theatre circuit and the T. & D. Junior Enterprises.

Sidney Goldtree produced "The Bridal Bed," a French farce by Charles Mere, at his Green Street Jan. 27. Elenore Jackson and J. Anthony Symthe were leads.

T. & D. Junior reopened the Royal, straight pictures, neighborhood houses at Polk and California streets. Frank Siegrist heads the house orchestra.

Sherman, Clay & Co. has bought outright the music house of Wiley B. Allen Co., with its five branches in Central and Northern California.

During the interim between departure of Georgie Stoll for the Egyptian, Hollywood, and arrival of Max Bradfield from Long Beach, to replace him, T and D, Oakland, was without the services of a regular orchestra leader and master of ceremonies for two weeks. For the first seven days the management pressed into service Joe Sinai, house drummer, and brother-in-law of Paul Ash, with whom he formerly played. Sinai did a regular "Paul Ash" and seored as a leader. He was for 10 years drummer with the San Francisco Symphony orchestra and is a finished musician.

Though Alexander Pantages has first call on all Fox features for San Francisco, indications are "Sunrise," Fox special, will first be road-showed here. Negotiations to that end are now pending, though there is a possibility Pantages may be able to persuade Fox that a two or three weeks' run at his local house here will gross more than if the picture would be exhibited at advanced prices.

West Coast Theatres (northern division) is considering changing the hour of its weekly program broadcast over Radio KYA from 10:45 p. m. to midnight, to an earlier hour.

T & D Junior's Royal, closed for overhauling, reopened as a de luxe neighborhood Jan. 25, with continuous show from 1 to 11 p. m. Straight picture policy and concert prevail. Opening night was a gala event. Of chief interest on the opening bill was Frank Siegrist and orchestra of 10, and vocal numbers by the San Francisco Elks' Glee Club of 30 voices. "Two Arabian Knights" led screen fare. Royal is about a 1,500 seater.

Sally Whiteomb, whose charges against three local youths that they plied her with drink and assaulted her in a downtown hotel, led to a sensational preliminary trial, received several offers for stage appearance, but has turned them down. Sally was at one time a burlesque tab.

Henry Duffy will present Olga Printzlau's "The Show-Down" at his President, Seattle. This is the play Duffy will do in the east in conjunction with David Belasco. Following the Seattle premiere, Duffy will bring the new piece into San Francisco.

Police, acting under instruction from Chief Dan O'Brien, ordered W. C. Cullen, lessee of the Capitol, and St. S. Millard, who is presenting his sex picture, "Is Your Daughter Safe," with medical lecture and slides, to remove a number of objectionable lobby displays. Millard will follow the present picture with another sex cinema, "Scarlet Youth." Corliss Palmer is featured.

Frank Brown has been appointed manager of the Peninsula (pictures) Burlingame, succeeding Ray Kelso, resigned.

Walter Chenoweth has returned to the Henry Duffy office after a six months' absence.

Louis Golden, for many years one of the ace West Coast Theatres house managers in Los Angeles, who recently resigned, has been appointed manager of the new West Coast house now in course of erection at Fresno. It will house Vita and pictures.

Charging the contents of Blaise Cendras' book, "Sutter's Gold," is a mass of fabrication, Philip B. Bekeart, San Francisco historical authority, voiced a strong protest against the proposed filming of the story.

"Laugh, Clown, Laugh," starring Lionel Barrymore, ends its four weeks' stay at the Lurie February 4 and then plays two weeks in Central and Southern California before going to the storehouse.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Broadway."
Orpheum—Vaudeville.
Mainstreet—"Private Life of Helen of Troy"-vaudeville.
Pantages—Vaudeville-pictures.
Liberty—"Wings."
Loew's Midland—"Gentlemen Prefer Blondes"-stage show.
Newman—Pictures.
Globe—Lois Bridge stock-Vitaphone.
Capitol—Musical tabs-pictures.
Gayety—Burlesque (Mutual).

S. Bernard Joffee, house manager Liberty for several years, has been appointed treasurer and assistant manager for the new Uptown.

The Isis (suburban), taken over from Universal by the Midland circuit of theatres, was badly damaged by fire Wednesday during the early evening show, but the 700 patrons filed out without injury to any one. The house will be closed a month for repairs.

The furniture, pictures, decorations, silver and effects in Oak Hall, residence of the late William Nelson, owner and editor Kansas City Star, were sold this week to Loew's, Inc., for $90,000. According to the will the effects had to be sold to some one residing at least 250 miles from Kansas City. Any of the articles that can be used in Loew theatres will be retained by the company and the balance resold, but the purchasers must make their homes the required 250 miles away, according to the deceased's wishes.

The Capitol, which has been struggling along with pop vaudeville and pictures the first of the season, after changing to the Herr-Smith Revue and pictures at popular prices, folded up after the Sunday night performance. For the last 15 years this house, under the name "Garden," has been a flop, and the change of name to Capitol failed to help. The house is outside the theatrical district and it seems impossible to get 'em to it. Dan McCoy has been manager for the last two seasons.

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By HARDIE MEAKIN

Belasco (Schubert) — "Saturday's Children"; next, "Broadway" (Jed Harris).
National (Erlanger-Rapley) — "Honeymoon Lane" (Erlanger); next, "Diplomacy" (Tyler revival).
Poli's (Schubert)—"Gay Parce" (Schubert); next, "Student Prince" (Schubert).
Keith's—Vaudeville.
Gayety (United)—"Bright Eyes."
Pictures
Columbia — "Student Prince"; next, "Last Command."
Earle—"Valley of Giants" and presentation.
Fox—"Silk Legs" and presentation.
Little—"Peter the Great" and "Moana" (hold over); next, "Merry-Go-Round."
Metropolitan — "Patent Leather Kid," 3d week; next, return Vitaphone "Jazz Singer."
Palace—"Man, Woman and Sin" and presentation; next, "Two Flaming Youths."
Rialto—"Finders Keepers" and new policy presentation; next, "Secret Hour."
Strand—"Red Kimono."

After a long career from old-time melos to burlesque, the Strand, which closed with Mutual burlesque a week ago, comes back with a "men only" film, "The Red Kimono," on grind.

Fred Hamlin, loaned by First National to do publicity for the new policy at the Earle, has returned to Los Angeles.

Leonard Hall, now d. e. of the New York "Telegram," is forwarding "piece" on the theatre every once in awhile to the "News" here, where he was formerly functioning also as d. e.

Annual automobile show got a tough break on its opening Saturday—a record snowstorm.

Maxim P. Lowe, long a vaudeville booker, now with Meyer Davis here, is to have an operation next week at the Garfield hospital.

Night clubs are having their ups and downs. St. Marks is reported to have given up the night idea entirely.

In his expansion of things at the Le Paradis, Meyer Davis has added Hal Thornton, last with Al Moore's stage band, as pianist and m. of c. Incidentally, Thornton revealed a secret marriage 6 months ago. The bride was Jeanne St. Laurent in George's White's "Scandals" chorus.

CINCINNATI

By JOE KOLLING

Shubert—"Countess Maritza."
Grand—"Tommy."
Cox—"Stella Dallas."
Keith's—Vaude.
Palace—"Almost Human" and vaude.
Albee—"Divine Woman" and vaude.
Capitol—"Seventh Heaven" (2d week).
Empress—"Girls from Happyland."
Walnut—"American Beauty."
Lyric—"The Student Prince."
Strand—"On to Reno."

Final week for two-a-day vaude at Keith's, where such policy prevailed for thirty years.

Olympic, Columbia burlesque link, which recently went dark, likely will be home of Stuart Walker Company for dramatic stock the coming summer.

Greystone, ballroom in the remodeled Music Hall, opened Jan. 26. It accommodates 2,000 couples. A. E. Scheffee manager. Operates Wednesday, Saturday and Sunday nights. Dancing and singing acts added.

Henry Theis' Orchestra returned to Chatterbox, Hotel Sinton's night place.

DALLAS

By RUDOLPH DONAT

Palace (Publix)—"Gentlemen Prefer Blondes"; stage, Art Landry.
Majestic (Interstate)—"Affair the Long Wall" stage, Henry Santry.
Melba (Publix)—"The Circus"; Julia Dawn at organ.
Circle (stock)—"Know Your Onions" (Miller Players).
Old Mill (Saenger)—"Sailors' Wives."
Capitol—"One-Round Hogan."
Arcadia (Dent)—Vita.
Pantages—Buddy Morgan Revue (tab).

Frank J. Harting, connected with the Melba here as publicity director, has joined the Palace (Publix) staff.

"Abie's Irish Rose" was here last week for a three-day stand at $2.20 top. It is the third time that the show has been staged at the Fair Park Auditorium.

The Little Theatre's production of "Young Woodley" in the four days it was shown at the Circle registered one of the biggest box-office grosses that any Little Theatre has done on a single play in this State. They did $3,000, playing four performances and one matinee at $1 top.

Nickleodeons up and down Elm street have diminished with the passing of the Rex and the Washington, both 10c. second-run picture houses. This leaves all of the second picture biz solely to the Queen (10c.).

TORONTO

By G. A. S.

Royal Alexandra—"Oh Kay"; "My Maryland," next.
Princess—Dark.
Empire—"It Pays to Advertise" (Keppie Stock).
Victoria—"East Is West" (Glaser Stock).
Gayety—"The Social Maids" (Mutual).
Massey Hall—"Merchant of Venice."
Hart House—Amateur plays.
Regent—"My Best Girl" (2d week).
Tivoli—"Ben-Hur" (2d week).
Loew's—"Serenade" and vaude.
Pantages—"The Love Mart" and vaude.
Hip—"The Main Event" and vaude.
Uptown—"The Noose" and vaude.
Palace—"Helen of Troy."

If the censors permit, Toronto will see "An American Tragedy" in stock at the Empire. House Baker Jamieson, with the original, is a member in this company.

Marion Talley, much advertised prima donna, got good business but razzing notices from Toronto critics.

Seymour Hicks has started his trans-Canada tour with sell-out biz at Halifax. He plays "The Man In Dress Clothes" and "Mr. What's His Name" in Toronto, starting February 13.

A memorial reproduction of "The Doctor's Dilemma" will be given by the Hart House Players (University of Toronto) in memory of Bertram Forsyth, first director of the little theatre, February 13. After explaining in a note that he had always been of a tragic disposition, Forsyth took poison in New York last February.

"Good News," "Desert Song" and "Vagabond King" are slated for Shubert's Royal Alexandra. "Vagabond King" played to $30,000 earlier this season.

The Empire, owned by Mrs. D. M. Stair, was reported under option two months ago but was not taken up and the building is being enlarged to take care of crowds at the Keppie stock shows. Mrs. Stair is financially behind the company and making money.

The Melba (neighborhood) was sold for $18,000.

MILWAUKEE

By HERB M. ISRAEL

Davidson—"Blossom Time."
Gayety—Burlesque (Mutual).
Pabst—Dark.
Alhambra—"Beau Sabreur."
Garden—"The Dove."
Majestic—"Aflame in the Sky"-vaude.
Merrill—"Student Prince."
Miller—"Tea for Three."
Strand—Love and Learn."
Palace—"Wreck of the Hesperus"-vaude.
Wisconsin—"The Noose."

The Gayety has adopted a midnight show policy for Saturdays, calling the affair "Midnight Shambles." The incoming and outgoing shows take part.

The new Schroeder, Milwaukee's first skyscraper hotel, opened Jan. 25. Cost, $7,000,000. Twenty-five stories.

Reported John Freuler selling his Butterly to Publix, to be razed and a new 4,000-seater built, is denied.

Jackie ("Hoo") Ray, former "Our Gang" boy, played to capacity at the Majestic last week through a movie tie-up with the "News." Kids were used to compete for parts in a local movie in which the kid actor was featured.

WSOE, School of Engineering, radio station has been taken over by the "Wisconsin News" here and the call letters changed to WISN.

A half-million dollar movie house, financed by Milwaukee capital, is to be erected in Marinette, Wis., in spring, the Badger Building Co. announces. Marinette is now controlled by Midwesco, which has three houses there. It is understood the new house will be connected to a new Milwaukee chain for United Artists and Warner releases.

SEATTLE

By DAVE TREPP

President—"The Show Down" (stock).
Orpheum—"The Leopard Woman" and vaude.
Pantages—"Topsy and Eva" and vaude.
Fifth Avenue—"A Texas Steer."
United Artists—"Sadie Thompson."
Columbia—"Beau Sabreur" (second week).
Blue Mouse—"The Jazz Singer" (5th week).

Sign on Liberty says: "Closed for few days, will open under new policy." There has been delay in ironing out details of lease and music end of show.

Opening of the Seattle put off one week, to Feb. 24, and checking up on the Portland, at Portland, found to be three weeks later than the Seattle. Thus Herschel Stuart had to give up the idea of bringing out a Publix unit show for opening weeks at both houses.

L. J. Sehlaiffer, former head of Universal Chain Theatres here, has gone to New York. The chain has Winter Garden, downtown, and ten suburban houses, with an 11th, the Queen Anne, closed down. Mr. Felker is new manager for the string and also for the "chain" houses in Eugene and Corvallis, Ore., while R. W. (Bob) Hender is continuing as manager of the Columbia. This is classed as one of the dozen or so "exploitation houses" of Universal Film Company, and still a separate unite from the "chain" houses.

Business in the neighborhoods has been off in Seattle, although signs now point to slight pickup in trade. Probably too many suburbans and too many seats.

MONTREAL

A second effort to put over a Montreal symphonic orchestra started Sunday with a fair house at the Princess. Wealthy local men are behind the venture, which was considered to have commenced well enough to warrant running a concert once a week instead of once a fortnight as intended.

Princess hit a high mark of nearly $60,000 for the two weeks of "The Desert Song" and "Oh, Kay," with the concert sandwiched between.

Seymour Hicks and Ellaline Terriss made good at His Majesty's with an all-English company in adapted-from-the-Freneh comedy. They will stay over another week with a double bill.

City is crowded with tourists and hotels report turning away around 200 guests a day. This is exceptional here for this time of year.

Despite threats of Sunday closing and barring infants under 16, Quebec City showed its faith in moving pictures by opening another house, the Cartier, this week. Moisan and Tanguay, owners of the Victoria, are behind the new house, which seats about 700 and will show second run film.

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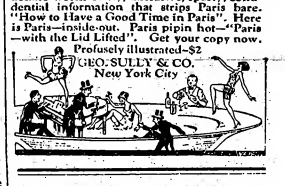

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The audience at the Orpheum Monday night could easily have been accommodated in any fair-sized parlor. Sometimes even the acts forget they are playing in a theatre and put on a show for personal amusement. Which brings forth Hal Jerome, extemporaneous wise cracker, always on the lookout for an opening. Jerome and Gloria Gray were on fourth on this bill, following two fast turns. As the outlook in front was more like a home gathering Jerome figured it was okay to have a little fun and let the pit boys in on it too. Laughs were divided between the latter and Jerome. Side remarks about vaudeville in particular had the orchestra boys laughing. All this left little for Miss Gray to do, but her personality and looks are enough.

Then came Theodore Roberts in his sketch, 'The Man Higher Up." Roberts, always the brilliant character actor, was standard. He has played the act around here for several years and it is always good for a repeat. Roberts still on crutches, looks great, but expects to throw them away soon.

Con Colleano, opened after intermish. Colleano attempted some apparently impossible feats on the tight wire and made good. Most sensational was a front somersault. Back flips were easy for him. Zeneta (Spanish) with Colleano did some preliminary dancing on the floor.

Next to closing was well taken care of by White and Tierney, standard comedy team. Marjorie White was all over the stage and was a solid hit. Ed Tierney worked hard and scored individually. Their "runaway" bit for a finish was effective. Nitza Vernille in a flash dance act closed the bill. Miss Vernille is a versatile artiste, capable in more than one department. Arnaldo's Gypsy String Quartet enhances the turn with some excellent selections. Charles Collins does some fast footwork alone and with Miss Vernille.

Four Readings opened the show and stopped everything for a while with sensational gymnastic feats. The eldest is one of the original Four Bards and despite his age is a corker of a catcher. A daring chute slide from the beams climaxed for a ringing finish. No. 2 were Chilton and Thomas, high brown boy and girl, fast steppers. They scored.

Billy Fitrell & Co., with old man Farrell in the act, had the trey. Dad Farrell can still step despite his age and came near showing his son up more than once. Young Farrell is likable. Nancy Reed is the girl with him in song and dance specialties. Lida Gardner scored in the mother part.

Not a bad show in toto, but who is going to know it.

Pantages did five shows Monday, opening day, with the Duncan Sisters. First time in months extras have been taxed on here, but business warranted it. As early as the first show they climbed the rafters for a peep at the girls, and the SRO sign was out before they went on.

Alexander Pantages, always on the scene for this sort of emergency, found himself seating people left and right and he didn't mind it, either. Pantages is stepping out this year with a list of "names." They don't seem to come any too big, and although not all of them have clicked, it's a long shot Pan is still ahead.

A well laid out bill prefaced the Duncans. Vivian and Roseta, with a brand new line of stuff, stopped themselves cold several times, and could have continued all afternoon. Time-table had to be adjusted with the usual short subjects eliminated. Four pianos, something out of the ordinary, were on the stage when the sisters trotted forth. But two of the pianos were in action for the most time with Mr. and Mrs. Charles Kisco giving a brilliant exhibition. The girls were in great shape and did about anything and everything to please.

Openers were two male acrobats and a girl dancer billed as the Spirit of Winter; purely atmospheric. Toe routine by the girl for an introduction was deceiving. Next was Elsia Clark with a male pianist accompanying in a cycle of songs, syncopated. Miss Clark's voice didn't reach, though her delivery was okay. Comedy talk can be eliminated.

One of the best flash acts seen here in a spell was White Way Galetics, song, dance and instrumental turn, comprising eight people. Night club set is effective and the Andy Potter Trio has the boys doubling on several instruments. Louise Elya and Melvin Flegel, stand out with some whirlwind dancing. Reiss Brothers, nifty hoofers, also double in song with Laura Sweet as the objective. Clever kid, the latter, and personifies her name with as much warbling. Preceding the Duncans were Winifred and Mills, male comedy team with the mirth perpetrated by Mills in blackface to his partner's Chink makeup. Material more or less antiquated, but good enough to provoke laughs. Yodel number sent them out strong.

Screen attraction was "Coney Island," FBO.

Leo Forbstein, musical director at the Million Dollar, directing the music at the Wampas Frolics for the past three years, will again be in charge of the orchestra at the Wampas ball at the Ambassador Auditorium Feb. 25. He is assembling two orchestras for this frolic. One combination will supply the dance music, while the other will serve for the general program entertainment planned by the Wampas.

"Who?" mystery play produced by John P. and M. H. Riewarts of San Francisco, went into the Hollywood Music Box this week. The booking was last minute with the house slated to go dark with the closing of "The Vortex." John P. Riewarts is the author of the piece, and it had a short run in San Francisco before coming here. In the cast are Ruth Saville, Herbert Hayes, John De Vecese, George Rand, George Cleveland and Howard Macy. Bond covering two weeks' salary was posted with Equity.

Pasadena Community Players are currently presenting "Miss Lulu Bett," Pulitzer prize play of 1921. Lenore Shanewise, George Reis, Samuel S. Hinds, Virginia Lykins and Helenita Lieberg are in the cast.

Robert Kane is negotiating with Carl Ed, creator of "Harold Teen," comic strip, to act as supervisor on the "Harold Teen" picture now being produced by Kane for First National.

Paramount is negotiating with Jim Tully to purchase the screen rights for "Beggars of Life," Tully's latest novel. Tully will work on the adaptation with a company staff writer if the deal is closed.

United Artist exercised option on contract of Don Alvarado, actor, for six more months.

"The Little Yellow House" started production at the F. B. O. studios with Lucy Beaumont, William Orlamond, Edward Peil, Jr., Martha Sleeper, Freeman Wood and Orville Caldwell in the cast. J. Leo Meehan directing.

"Lonesome," original story by Mann Page, started production at Universal City with Glenn Tryon, Barbara Kent and Eddie Phillips in the cast. Paul Fejos directing.

Production on "Dog Jesters" was started at F. B. O. studios, with Jerome Storm directing. Cast includes Eddie Hearn, Nita Martan, James Welch and Alan Smith.

Eugene O'Neill will direct his play, "Lazarus Laughed," for its premiere at the Paradena Community Playhouse, April 9. The playwright will shortly arrive on the coast.

After trying several years to become an American citizen, Theodore Michaelovich Kosloff was granted naturalization papers by Federal Judge Paul J. McCormick. Kosloff was denied citizenship in 1925 because he asked exemption from military service during the World War.

West Coast Theatres circuit will celebrate "Thomas A. Edison Week" starting Feb. 10. Every West Coast house from San Diego to Seattle will arrange special programs. One of the features will be the showing of old time pictures.

Arthur Smith reopened the L. A. Playhouse with "The Triumphant Bachelor." Cast includes Kenneth Harlan, Charlotte Stevens, Eve Nansen, Phil Tead, Grace Travers, Grandon Rhodes, Mabel Forrest, Ruth Gaylord, Howard Lorenz, Myra McKinney, Marie Gordon and Maurice Hyde-Chick.

William Eugene, Marion Aye and Gene Gowing have the leading roles in "The Married Virgin," opening this week at the Egan.

Charles E. Kurtzman, manager of the Million Dollar, has gotten out a weekly house organ for the patrons of the theatre, which he calls "The Million Dollar Chronicle." It is a four-page affair. One column is devoted to personalities of people around the town.

The Civic Repertory Theatre of Los Angeles has been organized with Mrs. M. B. Gillette president and Denis D'Auburn director.

Professional talent is to be used.

The theatre location has not yet been chosen, nor the date for the first production.

Maurice Henle, one of the aids Jeff Lazarus has in the West Coast Theatres circuit's home office publicity department, has turned playwright and scenarist.

He recently wrote a story entitled "The Army of Silent Women." Screen rights were disposed of to Charles R. Rogers, who produced for First National. Stage rights are still available.

Henle was formerly in the Paramount, New York, publicity department.

Cast of "A Connecticut Yankee" at the Mayan Feb. 3 has Pearl Regay, Paisley Noon, Marie Wells, Leo White, Nell Jewell, Herbert Evans, Thelma Hubbard, Barney Gilmore and Richard Lancaster.

Maurice L. Kusell is staging.

Graham Baker under contract to Warner Brothers has completed scenario of "Honor Bound" for Fox, and will do another for the latter company before returning to Warners. His new one for Fox will be a mystery melodrama, directed by Al Ray.

Fred Stanley, free lance scenarist, has been engaged by Warner Brothers to write originals. His first will be for Louise Fazenda.

Dr. Herbert S. Dickey has returned from his South America expedition with enough film to make a series of one reel travel pictures to be released through Fox.

Julia Faye, under contract to De Mille, has returned from two-month trip abroad.

"The Prince of Pilsen" is the operetta current this week at the Shrine auditorium, presented by Al Malaikah temple.

Pasadena Community Playhouse will close their spring season with "Lazarus Laughed," Eugene O'Neill opus, April 9.

"The Showdown," by Olga Printzlau, is slated for the Henry Duffy players at the El Capitan following "Two Girls Wanted."

Sam Wood will direct William Haines in his next for M-G-M, titled "Iron Mike." Haines will play a newspaper reporter.

Paramount has signed Charles "Chuck" Reisner to direct the next W. C. Fields-Chester Conklin team picture, "Quick Lunch."

Larry Ceballos will stage an atmospheric program at the Metropolitan next week, when they have "Rose Marie" as a screen feature. He is to use 32 girls in this program, with the feature of the stage setting being "The Dance of the Totem Pole." This number of girls is the largest that Fanchon and Marco have used for any of their stage presentations at one time.

Henry Duffy, coast stock producer, returned here from New York with five plays he will put in production: "The Shannons," by James Gleason; George M. Cohan's "Baby Cyclone"; "Tommy," by Howard Lindsay; "Take My Advice," and "The Nightstick," by John Cecil and Elliott Nugent.

Garrick Club will produce Elmer Rice's "Platinum Handcuffs" in February. Clark is rehearsing it.

Hal Horne has succeeded Robert Newman as house press agent at the United Artist theatre. Horne at one time was manager of the Criterion and also staged prologs in that house.

Ludwig G. B. Erb, New York picture producer, will build a home on Lake Hollywood drive, Hollywood Knoll. He paid $20,000 for an acre of land there.

Doris Anderson is writing the next Esther Ralston story for Paramount.

NEW ENGLAND

By R. V. TRIBE

After a lapse of 10 years Sunday vaude has returned to Springfield. It reappears in the form of presentation acts at the Broadway. Sunday acts slid away from Springfield when they were toned down to hymn singing or church number musicals.

Hartford is to decide soon whether it will support a resident theatre such as proposed by Robert Milton of New York. Formation of a company is nearing completion.

Dances will be held in Lynn, Mass., by friends of William Solomans, once secretary of former Mayor Newhall, to raise money to enable Solomans to make restitution of $1,211 which he pleaded guilty of having stolen.

Daniel Harrington, vaude singer, formerly of Holyoke, Mass., walked offstage in Chicopee house when officers took him on warrant charging non-support. Wife said he had been absent from her and two children for a year. Court ordered him to pay $12 weekly.

Riverside Park, containing 90 acres with many concessions and one of the finest dance halls in Massachusetts, will be sold at auction on the Springfield Courthouse steps Feb. 16. The only explanation given was that it is to satisfy claims of the Henry J. Perkins Company, due to breach of mortgage conditions."

Peanuts at the movies in Hooker Auditorium, Mt. Holyoke College, are taboo this year because of last year's experience cleaning up shells. Refreshments this year are limited to Eskimo pies.

BALTIMORE

By BRAWBROOK

Maryland—"The Student Prince" (De Wolf Hopper).
Auditorium—"The Outsider" (E. H. Knopf).
Garden—K-A vaude-films.
Hippodrome—K-A vaude-films.
Palace—Stock burlesque-films.
Gayety—"French Models" (Mutual).

The Palace's new policy got off to a good start, having a crowd waiting for the h.o. to open Saturday noon. The house offers stock burlesque, plus feature picture on a grind policy.

Manager Howard D. Kingsmore introduced a new idea at the Valencia last week. Lifting a short subject from the 3 p.m. show, he had Mischa Guterson, orchestra conductor, play a group of classical and semi-classical request numbers. The idea went over well and will be retained.

"Gay Paree" had the biggest opening of any attraction this season at the Auditorium, but later ran into a blizzard. Finished around $28,000.

Sam Tumin has recovered from a recent operation.

Frederick Arnold Kummer, novelist and playwright, is bringing suit against newspapers in Norfolk and Newark which, he alleges, printed false announcements of his demise.

MINNEAPOLIS

Metropolitan—"King of Kings."
Shubert—"The Devil's Disciple" (Cambridge stock).
Hennepin-Orpheum—Vaudeville (Ethel Clayton and Ian Keith and "The Leopard Lady."
Pantages—Vaudeville (Fridka and Rhoda dancers) and "The Dove."
Palace—"Give and Take" (McCall-Bridge).
Seventh Street—Vaudeville ("Midget Pastimes") and "His Foreign Wife."
Gayety—"Parisian Flappers" (M) Burlesque.
State—"The Gay Defender."
Garrick—"The Student Prince."
Strand—"The Patent Leather Kid."
Lyric—"French Dressing."
Grand—"The Gorilla." Second loop showing.

"Eight China Rosebuds," local girls' band, playing Marigold dance hall here, routed over W. V. A. time, opening at the local Seventh Street this week.

The Minneapolis "Star" has started a daily theatrical column. The one in the Minneapolis "Journal" was abandoned when Karlton Miles left.

"King of Kings," at the Metropolitan this week, was revised to meet the objections of local rabbis.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"My Maryland."
Eastman—"The Student Prince."
Rochester—"The Devil Dancer"-Gilda Gray (personal).
Regent—"Her Wild Oat."
Piccadilly—"Honeymoon Hate."
Fay's—"One Round Hogan."
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

Bernard Simon, in advance of Gilda Gray ("The Devil Dancer"), headlining the current olio at the Rochester theatre, pulled one over on this no-Sunday vaude town, by arranging a midnight show starting at midnight Sunday and running till 1 a. m. Monday. Just enough to pull the performance from under the legal barrier.

Mary Garden heads the Chicago Civic Opera Co. in its first appearance here at the Eastman theatre Feb. 13 in her newest success, "Resurrection."

Isadore Alpert, manager Chill theatre, saw two boys take $25 from the house office. He chased them, took the money away from them and let them go.

Fred H. Caldwell, veteran vaudeville acrobat, has retired from the stage. Recently his wife, with whom he toured many seasons on Keith's circuit as Caldwell and Wentworth, underwent a serious operation, and both decided to retire.

The Palace, Andover, was sold last week by Harry Williams, Hornell, to W. S. Calhoun and R. O. Snyder, Andover.

Ivan Cone has discontinued movie shows in Rushville, due to lack of patronage.

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DETROIT

By JOE BIGELOW

Cass (Shubert) — "Good News" (6th week). Doing best biz in town; will stay eight weeks, two over original limit.

Lafayette (Shubert) — "The Squall" (1st week). Opened Sunday, replacing "The Spider"; latter stuck four weeks.

New Detroit (Whitney) — "Lulu Belle" (1st week). Followed "Potemkin" (film) Monday for limited two weeks' run; Lenore Ulric in cast.

Shubert Detroit (Shubert) — House dark; Joe Cooks' "Rain or Shine" completed three weeks Saturday night; "Countess Maritza" Feb. 5.

Bonstelle Playhouse — "Take My Advice" (stock).

Majestic—"Laff That Off" (Woodward Players stock).

Adams (Kunsky)—"Love" (M-G) (2d week).

Capitol (Kunsky)—"Quality Street" M-G) and stage band presentation.

Fox Washington (Fox)—"Come to My House" (Fox) and Movietone.

Madison (Kunsky)—"The Jazz Singer" (Warner) and Vitaphone (6th week).

Michigan (Kunsky)—"Shepherd of the Hills" (P. N.) and "Treasure Ships." Publix unit.

United Artists (U. A.)—"Sadie Thomason" (U. A.). New house will open Friday (Feb. 3).

Oriental (Miles)—"Ragtime" and Pantages vaude, six acts.

State (Kunsky)—"The Four Flushers" and Loew vaude, six acts.

Temple (K-A)—"Let 'Er Go, Gallagher" and K-A vaude, five acts.

Cadillac—"Follies of Pleasure" (Mutual burlesque).

Jake Smith, trade-paper editor and formerly Variety's correspondent in Detroit, returned to his home last week after an operation for appendicitis.

Cream of Michigan Cafe, frequently raided gambling and drinking resort, was slapped double last week with a temporary injunction by Judge Marschner and a petition for padlock by Assistant Prosecutor Walling. Cream of Michigan derives its name from a brand of contraband beer popular in Chicago.

Charley Mack, head of the Michigan Vaudeville Managers' Association, entered the Shrine Jan. 27.

It was a case of mistaken identity when police detained Eva Sherrard, organist at the Hillsdale theatre, because of her close resemblance to Frances St. John Smith, the missing college student. A clerk in a Jackson hotel noticed the resemblance and called the police.

Police of Windsor, the chief Canadian oasis for parched Detroitites, are investigating the validity of establishing residences by the purchase of memberships in Windsor social organizations.

The large increase in the number of the lodges and athletic clubs and the speed with which they have been springing up is said to be the cause for governmental inquiry.

With the necessary $2 liquor permit (good for 30 days) in hand a club membership card a thirsty one may hop the ferry to Windsor, purchase his refreshment from a government distributing station, wheel the whistle and cache the remaining contents, if any, in his club locker. The catch is this: all Windsor clubs feature the spaciousness of their lockers above other facilities. Another tip-off point is that memberships sell for next to nothing.

The ferry rides, permit purchases and brotherhood cards are not altogether necessary, for it is whispered it is possible to procure a drink or two right in Detroit, but most of the local stuff is either cut, needled or hopped up.

Since the shooting last week of Patrolman Glenn Hunter in the Log Cabin inn, East Adams street cabaret, 2 a. m. curfew has been imposed on all-night life in Detroit. The closing order includes everything.

As a result of the early closing several night places using floor shows have added a supper or early show.

New United Artists theatre, 2,000, opens Feb. 3 after an invitational premiere Thursday evening. "Sadie Thompson" (U. A.) is the opening film.

Almost immediately upon opening, the new house will run into some self-made opposition of two-ply dimensions. Through a case of bad break on one hand and a case of questionable booking on the other, Chaplin's "The Circus" (also U. A.) will soon open at the Adams, and Gilda Gray, making personal appearances with her "Devil Dancer" (U. A.), goes into the Capitol week of Feb. 18.

Both the Adams and Capitol are Kunsky houses and regarded as strict opposish.

The Chaplin conflict is unavoidable, as the picture was sold in Detroit almost two years ago. At that time there was little talk of a U. A.-operated theatre here.

Miss Gray stops at the Capitol as part of her picture house tour. Though the local U. A. management contends she will not dig into the new house, it is apparent the local date was arranged without the U. A. theatre opening in mind.

The U. A. policy includes, besides pictures, 20-piece pit orchestra, as at the new U. A. house in Chicago, with nothing on the stage. Fred Stahlberg will conduct, although Hugo Riesenfeld is scheduled to break the ice Friday night.

Charley Hammerslaugh, formerly with Orpheum and Publix, will be general manager for U. A. in Detroit.

BROOKLYN, N. Y.

By JO AERAMSON

Majestic—"The Shanghai Gesture."

Werba's Brooklyn—"Abie's Irish Rose."

Teller's Shubert—"Four Walls."

Cort (Jamaica)—"Taza."

Werba's Rivera—"Out of the Night."

Strand—"The Circus" (film).

E. F. Albee—"A Texas Steer" and vaude.

Loew's Metropolitan—"Now We're in the Air" and vaude.

St. George Playhouse—"London After Midnight" (film).

Momart—"Phantom of the Opera" (film).

Fulton (stock)—"One Man's Woman."

"Abie's Irish Rose" is sticking in Brooklyn for a second week at Werba's. The house is offering the best seats at $1.50, with four matinees during the week.

With the local and annual auto show over, theatre managers seem happier.

The Cort theatre houses a new musical comedy this week called "Taza," presented by Charles H. Abramson. Desiree Ellinger and Greek Evans in the cast.

George M. Cohan's new farce-comedy, "Whispering Friends," is due at Werba's next week. The week following, "Diplomacy," with an all star cast, comes in. Top price for "Diplomacy" will be $3.30.

"The Letter" scheduled for the Majestic next week and "The Play's the Thing" at the Cort.

This week is the 17th anniversary of Keith's Bushwick.

LETTERS

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Hart Lyle C
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Harvey Morton
Hasson Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley

Iversen Fritzie

Johnston Ted

Kawakami Alda
Kennedy Ethel
Kinsoy & Evans
Kinsey Kathryn

Larry's Enter Bob
Lee Harriette
Lee Mrs
Lee & Cranston
LeRoy Dot
Leslie Dora
Lester Housen & C
Long Tack Sam
Long Win

Macey Walter
Macey & Madeline
McDermott Loretta

McDonal 3
McElga Aubrey
Mole Joe
Moore & Montoze
Morgan Chas
Morris Elmer
Murray H & M

Naimoll Eva
Newman W H

O'Brien Edna
Owen Dick

Palmer Hy
Pappas Tom
Pastorelli Nina
Patts Aerial
Pymm P & P

Ray & Dayton
Reed & Lucoy
Regent H
Rene Mignon
Reynolds Vera
Riley Joe
Robinson Charlie
Rogers & King
Rogers Jack
Rome & Dunn
Ross Katharine
Rose & Gilbert
Rubini & Rose

Seymour Grace
Shannon Helen
Sharp Billy
Sherry Edith
Siggie
Smeck Roy
Spencer Paul
Steinbeck Bruno
Sylvester & Vance

Tai Jue So
Thornton, Richard
Tingley Lillian
Tip Tops 8
Turner Townsend

Ubright Dottie
Uyenos Japs

Vance Fred
Vell Marge
Vespo O & M

Waldron Jack
Wayne Clifford
Weise Bruno
West Irene
White H K
White H P
Whitman Flo
Williams Dixie
Williams & Weston
Wilson Geo P
Woody Arch
Wright Geo M
Wynn Ray

Yuga M
Zeigler L & H
Zucker Dave

BRONX, N. Y. C.

Work on the picture house which Julius Joelson is erecting at 167th street and River avenue, has been again stopped, due to conflict over the building permit. Completion of the house is now long overdue.

John F. Lamp, formerly company manager for Shuberts, has succeeded the late Maurice Silverstein as manager of the Bronx Opera House.

J. J. White is out as manager of the America, formerly Mince's Bronx, now playing dramatic stock. White came in three weeks ago with the Blaney Players.

Though the Yiddish theatre business is pretty well shot, it is bearing up surprisingly well in the Bronx. Both the Prospect and McKinley Square, playing Yiddish legit, are doing well, and now Abe Cohen and Louis Hirschhorn, who had the Prospect for Yiddish vaude and pictures last season, have acquired the Benenson picture house, for the same policy. It opens Friday under the new policy. Cogut will manage and his brother, Yehuda, will be in the company.

ALBANY, N. Y.

By HENRY RETONDA

Strand—"Beau Sabreur" and Vita.

Ritz—"Beware of Married Men."

Clinton Square—"Quarantined Rivals."

Leland—"Man Crazy."

Capitol—"Happy Days; burlesque second half.

Grand—Pictures and vaude.

Hall—Vaude and second-run pictures.

Harmanus Bleecker Hall, a Proctor second run house, has added three acts, changes Mondays and Thursdays. The price, 25 top, unchanged.

Beginning February 17, Phil Romano and his orchestra will go on the air regularly from the DeWitt Clinton hotel through WGY at Schenectady.

ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"Chicago."

Stanley—"Chinese Parrot."

Virginia—"Gentlemen Prefer Blondes."

Earle—"American Beauty" and vaude.

Colonial—"The City Gone Wild."

Strand—"Good Time Charley."

Capitol—"The Big Parade."

City Square—"The Claw."

For the first time since the Thanksgiving holidays, a musical comedy will be at the Apollo next week, Irene Bordoni in the premiere of "Paris." Commanders are in the cast.

Tom Hughes, doorman at the Earle, had a narrow escape from death by burning last week. Hughes had fallen into a deep sleep at his home which shortly after caught fire. But for his daughter Hughes would have been trapped in his room. He was severely burned about the face.

Mrs. Malcolm Thompson, wife of one of the Stanley Theatre organists, died of paralysis caused by rheumatism at her home here Jan. 25. Thompson had been married for only 11 months.

After a brief lay-off, Tony La Rosa has again opened his Follies Bergere and will continue most likely until Washington's Birthday. New floor show with Jimmy Albino's orchestra.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark; Feb. 13 "The Vagabond King" returns (split week).

B. F. Keith's—Vaudeville-films.

Temple—Pop vaudeville-films.

Crescent—Indo vaude-films.

Savoy—Palace Burleskers (stock).

Strand—"Billie Dove"-Vitaphone.

Empire—Don Alvin's Gang (prosecution)-"The Fortune Hunter."

Eckel—"Two Flaming Youths"-"The Collegians."

Syracuse—"Underworld"-"Not for Publication."

Rivoli—"Jesse James."

Regent—"Quarantined Rivals."

Harvard—"Firemen, Save My Child."

Swan—"The Cat and the Canary."

The city administration has created a new post, "inspector of public assemblies." It will be filled by Charles Wilkes, fireman, heretofore assigned to the theatres.

Will Rogers, scheduled for the Mizpah Feb. 14, has postponed his appearance until April 17.

Hazel Bowman, prima donna, and Edna White's Girl Orchestra are attractions at the Syracuse auto show next week.

On the ground the ordinance permitting Sunday movies was class legislation, favoring the theatres while other lines of commerce were forbidden to traffic on the Sabbath. Mayor Norman A. Boyd vetoed the common council measure which had been passed after a year's wait on the table for the necessary votes to pass. It was the first veto by a Binghamton mayor in many years.

The Cortland (N. Y.) "Standard" will sponsor the making of a two-reel home talent film, "Cortland's Hero." Don O. Newland will direct.

Attempting to awaken a patron who apparently was violating the house rule against sleeping, Manager Fred Perry, Binghamton theatre, discovered that Le Grand Winston, 72, Tunnell, had died from a heart attack while watching the picture.

The Avon, Utica, Albert P. Kaufman, local Schine manager, Saturday inaugurated a semi-presentation policy, installing Emile Chaquette and his Playboys as an added attraction. To build up school children patronage, Kaufman is distributing special tickets cutting the 40c price to 15c, Saturday matinees.

The State, Utica, following its sale to a company headed by J. J. Raymond, is changing policy, playing double feature films plus four acts of vaudeville.

"My Maryland" playing the Wieting here last week, came in for criticism through numerical misrepresentation of the company. The advertising called for a male chorus of 60 and a company of 150. Actually there was a male chorus of 31 and a company of 80, the latter including 13 local boys used in the finale as Jackson's army. The show's opening was disappointing, drawing about half a house.

Dewitt Newing, who split with his stock partner, Frank Wilcox, last summer and who will oppose Wilcox with a Temple company here this year, states when he signed for the Temple he understood Wilcox would be missing from the local field. Newing also believed William Harder would have the Wieting, but that Harder withdrew and changed his plans when he found he would have Temple opposition. The Shuberts then signed Wilcox for a fifth Wieting season.

Boar's Head dramatic society of Syracuse University produces "The Changlings" Thursday at the Regent, direction of Prof. Sawyer Falk.

Rome local talent stages "Mr. Pim Passes By" at the Emily, Rome, Feb. 15.

Her recent marriage here led to a reunion of Lena Lederfine, otherwise Virginia Louise Reynolds, of the Savoy burlesque stock, and her father, Samuel Lederfine, New York. Lena disappeared from home in April, 1926, and her family conducted a fruitless search for her. Recently the young actress was married to Ira Leslie Flippo and confessed her real identity to her husband. He communicated with the father, advising that Lena might be reached via general delivery. Lederfine notified search for her. Recently the young actress was married to Ira Leslie Flippo and confessed her real identity to her husband. He communicated with the father, advising that Lena might be reached via general delivery. Lederfine notified the authorities and came on. When Flippo called for mail, the father and officers were waiting. The reunion followed.

NEW HOTELS

(Continued from page 1)

ties west of 8th avenue as theatre sites, especially after the completion of the subway on that thoroughfare.

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An addition is the plan of the building Chanins to erect at 6,700-room hotel not far from Times square. It will be the largest hostelry in the world. At present a hotel of 3,000 rooms is the largest.—Stevens Hotel, Chicago.

The Lincoln takes rank as the biggest hotel in New York west of Broadway and the tallest residential structure in Times square. It has 30 stores, employs 1,000 persons, whose aggregate payroll amounts to $100,000 monthly. The servidor system is used and because of that, the valet privilege has been leased for $60,000 annually. No one has figured out how many pair of pants to be pressed the big fee represents.

James T. Clyde is the managing director of the Lincoln. Clyde, one time college man, is a former showman and soldier of fortune. He was assistant to the Mueschenhelms when the Hotel Astor opened, that hostelry then being regarded as the last word in hotels. Some of its 500 rooms had an attached bath.

As a youth Clyde was with Havely's Minstrels, traveling with the troupe to Australia. He was connected with the Barnum-Bailey Circus, then entered the carnival field.

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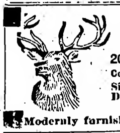
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BILLS NEXT WEEK

(Continued from page 41)

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Morton & Sally
1st half (6-8)
Ward & Diamond
Layren & Dace
4 Aces & Queen
Harry Ames Co
Dave Vini
Allman & Nalby
2d half (9-12)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Heppen Co
Bond & Wright
Buscoe & Rank

MACON, GA.
Keith's (30)
Johnny Lyons
Emily Dorrell
Vernon
Rhoda & Broshelle
A & G Falls

MANCH'ST'R, N.H.
Palace
2d half (2-5)
Green & Parker
Martinet Crow
Allman & Nally
(Two to fill)

MANSFIELD, O.
Madison
2d half (2-5)
Les Klicks
Jas & B Loster
Jack Lee
(Two to fill)

M'KEESPORT, PA.
Hippodrome
2d half (2-5)
Parisian Art
Jessie Divorsky
Heller & Loraine
At 4 P M
(One to fill)

MEADVILLE, PA.
Park
2d half (2-5)
Takeo
Rudell & Dunigan
Adele Jason
(Two to fill)

MERIDEN, CT.
Keith's
2d half (2-5)
Tanner & Palmer
Jack Collier Sis
Eckert & Francis
Jos B Stanley
(One to fill)

M'DLET'WN, N. Y.
Keith's
2d half (2-5)
Hurst & Vogt
Lynch & May
Layton & May
Lawton
(One to fill)

MONTREAL, CAN.
Princess (30)
Quinn Binder & R
Juan & H Reyes
Dixie 4
Gracie Deagon
Wulf & Jerome
Harry Ames

MT. VERNON, N.Y.
Prospect
2d half (2-5)
Anger & Fair
(Others to fill)

NASHV'LE, TENN.
Princess (30)
Vaughn Comfort
Powers & Wallace
Clarence Downey
Follies Rev
Harry Jolson

NEWARK, N. J.
Proctors
2d half (2-5)
Wayburn's Rev
McRay & Mott
(Three to fill)

NEWBURGH, N.Y.
Proctor's
2d half (2-5)
8 Marines
Ray Vaughn
O'Brien & Jos'phine
Elliott & LaTour
(One to fill)

NEW HAVEN, CT.
Palace
2d half (2-5)
Gossips of 1927
(Others to fill)

NEW ROCHELLE
Proctor's
2d half (2-5)
Summers & Hunt
Jean LaCross
Rhyme & Reason
Dunvars Rev
(One to fill)

NIAGARA FALLS
Bellevlew
2d half (2-5)
Allen & Canfield
Melville & Stetson
Carr & Dowling
(Two to fill)

N. ADAMS, MASS.
Empire
2d half (2-5)
Steel 3
Monologist
(Three to fill)

OTTAWA, CAN.
Keith's
2d half (2-5)
O'Brien 6
R & K Morris
Maude Ellet Co
Dave Thursby
John Barton

PASSAIC, N. J.
New Montauk
2d half (2-5)
3 Nelsons
Lew Cameron
Cuckoo
Mack & Stanton
(One to fill)

PATERSON, N. J.
Majestic
2d half (2-5)
Sybil Vane
Wilson & Dobson
Tarasoff & D
Frank & T Sabini
Brown & Demont

PHILADELPHIA
Broadway
2d half (2-5)
Castle of Dreams
Ferry Corwey
Plunkett & Mason
Pollard
(One to fill)

Earle (30)
League of Vamps
Lehr & Bell
Mixed Pickles
Mystic Mirror
Jones & Jones
Juliet

Grand O. H.
2d half (2-5)
Wright Co
Lang & Lee
Chas Frink
Lane & Harper
(One to fill)

Keith's (30)
Max Rev
Du Ponts
Gaston & Andre
Al Wahlman
Ada Reeve
Davis & Darnell
Yvetta Rugel
Martells
(6)
Count Bernivici Co
Payne & Hilliard
Jerome & Evelyn
Eltinge & Vernon
Johnny Berkes
Bob Capron Co
Hama & Yama
Alice Zepelli

Nixon (30)
Bentell & Gould
John Herman
Arthur Jarrot
Hartwells
(One to fill)

PITTSBURGH
Davis (30)
Torino
Werner & Mary A
Sid Morehouse
J Barry
Rae Samuels
Lockfords
(6)
Allen & Canfield
Joe Marks Co
Muller Sis Rev
Clarence Downey
D Appolon Co
(One to fill)

Harris (30)
Golden & Golden
50 Miles from B'y
Del Odell
Billy Jerrold
Murray & Fayne
Frank Van Hoven

PLAINFIELD, N.J.
Proctor's
2d half (2-5)
Amiri Bux
Wheeler & Sands
Roxy LaRocca
(Two to fill)

PLATTSB'RG, N.Y.
Strand
2d half (2-5)
Loma Worth
Dalmage & Kitty
Elkins Fay & E
(Two to fill)

PORTLAND, ME.
Keith's
2d half (2-5)
Big Side Show
Olyn Landick
Cromwell Knox
Leo & Arch
Brown & Caron Sis
(One to fill)
1st half (6-8)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Heppen Co
Bond & Wright
Buscoe & Rank
2d half (9-12)
Ward & Diamond
Lauren & Dace
4 Aces & a Queen
Harry Ames
Davo Vini
Allman & Nalby

PORTSMOUTH, O.
Leroy
2d half (2-5)
Ross Wyse
Sawyer & Eddy
Colonial 6
May & Kilduff
(One to fill)

POUGHKEEPSIE
Avon
2d half (2-5)
Norma & Golden
Wardell & LaCosta
Turelly & Clark
(Two to fill)

PROVID'NCE, R. I.
Albee (30)
Eltinge & Vernon
Noberto Ardelli
Geo Broadhurst
Sylvia Clark
Howard's Ponies
(6)
Scott Saunders
McL'ghlin & Evans
Serge Flash
Jerry & Baby Gr'ds
Moffat & Sullivan

READING, PA.
Rajah
2d half (2-5)
Bert Sloan
Ed Lambert
Prince Ali
Jack & Ruth Hays
Ed Dale
3 Kirkelos

RED BANK, N. J.
Palace
2d half (2-5)
Murray & Clare
Night in Paris
Robinson Carney
(Two to fill)

RICHMOND, VA.
Lyric (30)
Adams & Rash
Wendall Hall
Paul Yocan
Battery to Bronx
Novelty Perrettos

ROANOKE, VA.
Roanoke (30)
Louise Stone
Broadway 3
Jinks & Ann
Shamr'ks & Tulips
B & S Mathews

ROCHESTER, N.Y.
Temple
2d half (2-5)
Mme Hermann
Mollie Williams Rv
Gerald Griffen
Harry Wolfe Co
(One to fill)

SCHENECTADY
Palace
2d half (2-5)
Morin Sis
Leland & St Clair
(Three to fill)

SPRINGFIELD, O.
Palace
2d half (2-5)
Block & Sully
Mason & Dixon
Michel
Lyle & Flo Lapine
Josephine Joseph

STEUBENV'LE, O.
Capitol
2d half (2-5)
Dell Sis & T'pkins
Demay Moore
Faye & Thomas
Hall & Symonds
Micareme

SYRACUSE, N. Y.
Keith's
2d half (2-5)
Wilbur & Adams
Ponce Sis
J Norworth Co
Sylvester & Vance
Billy Hallen
Ibach's Ens

TOLEDO, O.
Keith's
2d half (2-5)
Rubio Sis
Jerome & Ryan
Krafts & LaMonte
Edna White Ens
Seed & Austin
(One to fill)
1st half (6-8)
Gallarini Sis
Calts Bros
Nancy Decker
Scrambled Legs
Stubblefields
La Billie & Pola
2d half (9-12)
Frank Stafford
Frank Greate
Cole & Snyder
Jack Russell Co
(Two to fill)

TORONTO, CAN.
Hippodrome (30)
Schuberts
Ruby Norton
Sandy & Douglas
Jed Dooley
Red Follies
(6)
Passing Rev
(Others to fill)

TRENTON, N. J.
Capitol
2d half (2-5)
Fitch's Minstrels
(Others to fill)

TROY, N. Y.
Proctor's
2d half (2-5)
Billy Arlington
Jones & Rae
Chew Hing Tr
(Two to fill)

UNION CITY, N. J.
Capitol
2d half (2-5)
Alice Zapelli
Jane & K Lee
Harvey & Conlin
(Two to fill)

UTICA, N. Y.
Gaiety
2d half (2-5)
Banjoland
Ed & Lee Traver
John & Baldwin Sis
Holton & Whiting
(One to fill)

WARREN, O.
Robbins
2d half (2-5)
Kessler & Morgan
Billy Champ
Casting Stars
John I Fisher
Silks & Satins

WASH'GTON, D. C.
Keith's (29)
In the Gym
Ken Murray
Allen White Orch
Harry Carroll Co
Mason & Keeler
Harry Carroll Rv
(Two to fill)
(5)
Joe Frisco
Ada Reeves
Rosita & Ramon Co
Arthur Devoy Co
Millard & Milan
Duponts
Bert Sheppard Co
Jack Hadley 3

WASH'GTON, PA.
Keith's
2d half (2-5)
A & H Wilson
Alice Donahue
(Three to fill)

WATERBURY, CT.
Palace
2d half (2-5)
Elizabeth Brice
Riddle & Cook
Paquita & Chekita
Maxine & Bobby
(One to fill)

WATERT'WN, N.Y.
Avon
2d half (2-5)
Danny Dugan
Lydell & Gibson
(Three to fill)

WHEELING, W. V.
Victoria
2d half (2-5)
Daniels & Eams
Goetz & Duffy
Kramer & Pauline
Pietrie Quint
(One to fill)

WHITE PLAINS
Keith's
2d half (2-5)
Memories of Opera
Reynolds & Clark
Harr'gton & Green
(Three to fill)

WILM'GTON, DEL.
Garrick
2d half (2-5)
Hunter & Perc[illegible]
McKee & Sandy
Chas & Collins
(Two to fill)

WOONS'CKET, R.I.
Bijou
2d half (2-5)
Dorothy Land
3 Ryans
Bessie Rempel
Gardner & Dunham
Frank Silk

WORC'ST'R, MASS.
Palace
2d half (2-5)
4 Pepper Shakers
Hite Reflow
Bevan & Flint
Billy Regay
Haven McQuarrie

YONKERS, N. Y.
Proctor's
2d half (2-5)
Edwards Rev
(Others to fill)

YORK, PA.
York O. H.
2d half (2-5)
Flo Meyers Girls
Pressler & Klaiss
Stateroom No. 19
Bardo & Cun'gham
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (2-5)
Loom & Cherrie
Barton & Ravin
N. L. Holford
Venc [illegible] Co
Homer Dickinson
[illegible] Tr
1st half (6-8)
[illegible]
L La Mont Co
[illegible]
[illegible]
[illegible] M C & C
(One to fill)
2d half (9-12)
[illegible]
Ann Codee's Co
Mme Herman Co
(Three to fill)

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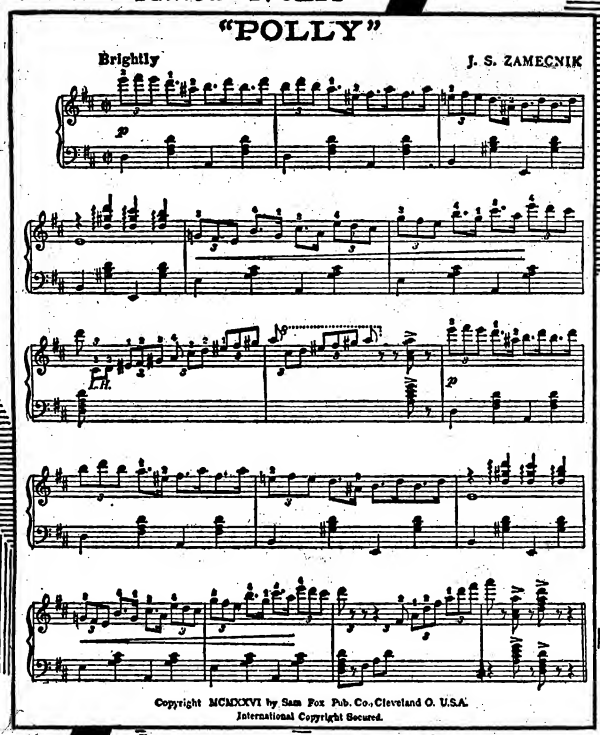

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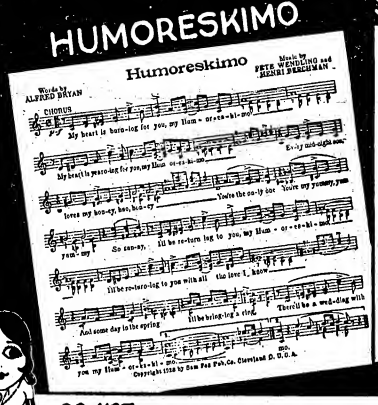

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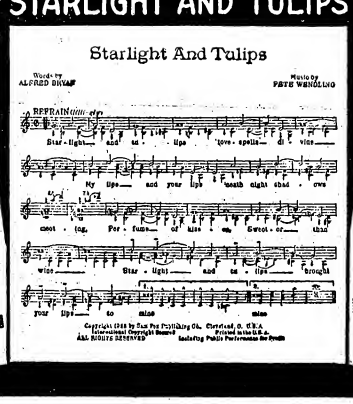

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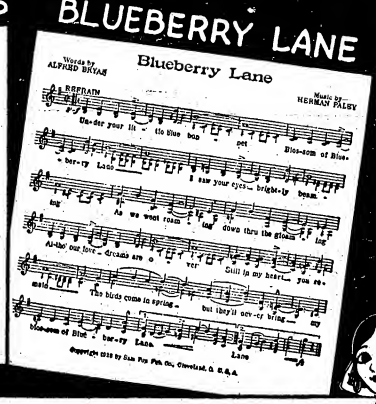

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FREE 'AD' FILM FOR HOMES

MARION TALLEY EARNED $334,892 IN CONCERT—TILT WITH MANAGER

Impresario Coppicus Suggests She Retire for Further Study—Wrote K. C. "Star"—Girl Incensed and Answers—Met's and Discs' Income Additionally

Kansas City, Feb. 7.

When F. C. Coppicus, New York concert impresario, who has been managing Marion Talley's concert engagements since the spring of 1926, wrote to the Kansas City "Star," giving the net earnings of the young diva, under his stewardship, as $334,892, and stating he had suggested that she retire for a year or so to study, he stirred things up.

Miss Talley, in reply, wired the same paper she was much incensed with Coppicus' action and that the

(Continued on page 57)

EAT IN SEATS AT MARATHON GUILD PLAY

Standees Get Rest During Hour's Intermission of 'Strange Interlude'

That nine-act play of O'Neill's "Strange Interlude," the Theatre Guild production at the Golden, New York, fooled the talent by attracting standee trade last week. These standees went the full route, from 5:15 o'clock until the final curtain, with an hour out for din-

(Continued on page 63)

Ushers' Union in N. Y.; To Protect Feet

An ushers' union is being whispered of in New York. Promoters are keeping their activities an absolute secret. Many theatres employ boys and girls too young to know much other than ushering and not expert at that.

One of the most stringent rules, if the union comes off, will be that no customer can step on a union usher's feet.

That's How Bad

"Business bad last week," says one feller.

"How bad," said the other.

"Grosses on the tablecloths at the Astor fell off forty millions."

UNION STAGE HANDS WITH AUTO SHOWS

A new wrinkle among stagehands and m. p. operators in New York is employing union stagehands and operators for the automobile displays being made by some of the manufacturers.

The makers of Chevrolets have two units, each to ballyhoo the new Chev cars, and with each goes a three-man crew, carpenter, property man, and electrician. Each is an I. A. man and carries a yellow union traveling card.

Use of the spotlights and flood are in greater demand than ever with the automotive interests, also strong for all sorts of special, fancy and ballyhooish illumination.

Town's Stageless Stigma; Local Men Plan Building

Sioux Falls, S. D., Feb. 7.

Dissatisfied over the inability of the city to obtain amusements has prompted organization of a local syndicate which will build a combined theatre and office building. Negotiations are under way with prospective lessees of the theatre.

Some weeks ago the town was left without a stage and felt that such a reputation was too damaging to be maintained. Local business men will underwrite the cost of the new building.

"LIVING TRAILER"

"Living Trailers" are being used to herald future engagements of "The Jazz Singer."

The new trailer is in the nature of talking announcements and comment, instead of the printed matter. Scenes from the feature are cut in to accentuate the spoken word.

It is a part of Vitaphone.

ADVERTISER'S MASKED EFFECT

16m. Size on Home Projectors—110,000 of Latter in Country Now—Mastbaum Company Running Behind on Orders — Attendance Average 30 People in the Home Per Showing

ON U. S. LINERS, TOO

Taking commercial advertising into the home via film and free of charge is developing to important proportions.

It's being done on 16m. stock and the Stanley Advertising Co., belonging to the Jules Mastbaum Estate, is after it strong. A feature of the service to the advertiser is that besides the home the film, on standard stock, has been crashing the ocean liners of the U. S. Lines.

The basic idea is that the subject cannot be too strongly saturated with laudatory adjectives concerning the product. Film is made to run off as an inside glimpse on big industrial concerns and is offered to the home through a mailing list and dealers handling 16m. product throughout the country.

According to a member of the

(Continued on page 41)

$150,000 PROFIT ON "MARCHETA"; COST $50

Jerry Vogel's Suit Against F. Sheridan Reveals Unusual Details of Big Hit

"Marcheta" earned more than $150,000 net profits for Frank Sheridan, according to Jerry Vogel's accounting suit, which comes to bat as soon as Sheridan, now acting in pictures on the coast, can be brought to New York for the trial. Sheridan contends he is tied up in pictures, having been on the west coast ever since Vogel, who is now with the

(Continued on page 41)

Radio's B'way Chat

The first chatty Broadway column has been booked for the WMCA McAlpin station. Clifford B. Orr will repeat every morning the gags and gossip of the street.

Strong stuff for breakfast.

LOOP'S NO-PARK LAW KNOCKS DAYTIME THEATRE BIZ FLAT

Loop Merchants Protesting—No-Parking Until 6:30 P. M.—Chicago's Neighborhoods Supply All Wants—Worst Business Blow for Downtown Chi

Chicago, Feb. 7.

With Chicago neighborhoods independent of the Loop for amusements, legit excepted, the current no-parking law has proven the severest blow ever dealt Loop theatres. In effect until 6.30 p. m., this law has knocked daytime business flat.

Matinee trade, always weak, could ill afford the additional burden. Proof of the law's heavy toll in Loop business is additionally shown in that the city's largest mercantile houses have pleaded

(Continued on page 41)

No Stable for Horse

Voncoil Viking, who left New York in January to ride horseback to the Pacific coast as a publicity stunt for Universal, met difficulties in the effete east. She could not find stables to park her steed and was twice knocked off the horse by automobiles.

DEMAND EXPECTED FOR ILL. "TALKING" SONGS

Los Angeles, Feb. 7.

Song writers will have to develop a new technique in writing songs if they want to cash in on the fabulous screen rights to the new talking pictures.

Many of the producers now producing short sketches of 10-minute periods synchronizing sound with action, may soon find the public demanding illustrated songs to be made in the same fashion.

"Captive" in Balto. Stock

Baltimore, Feb. 7.

Broadcast in billing as "first time outside of New York," Baltimore gets a look at "The Captive" this week at the Auditorium. This play from the French, which was stopped in New York last season, was staged by the Edwin H. Knopf repertory company, in the house on an indefinite date.

The organization started slowly but has built until last week, when Knopf brought Ann Davis from New York for "The Outsider," in which she had scored here before, and business took a spurt.

House is sealed at $1.50 top. Last week it grossed over $6,000, big for capacity and scale.

Milk Can Hideaway

St. Albans, Vt., Feb. 7.

Border liquor runners are trying a new game to get the stuff through to New York. Now they water the milk and submerge the bottles in the cans.

In a shipment of milk last week customs men took 14 bottles of Scotch from the cans.

MOVIETONE IS UNDERSTOOD OUTDOORS

Successful Experiment in Open—Heard Within 200 Yards

Fox's Movietone in experiment has been heard in the open air, within a radius of 200 yards, is the report. The sight and sound device was clearly understood.

There is nothing said as to Movietone's slight portion being thus exhibited out of doors.

It's the first time a "talker" has carried its tone clearly in the open. The 200-yard radius is about the distance of three ordinary New York city avenue-front blocks.

What commercial use, if any, the

(Continued on page 62)

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THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
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A FEW GOOD COSTUMES TO RENT

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Jan. 20.

Gertie Lawrence's marriage, divorce and re-engagement is one of the most striking curiosities of my journalistic experience.

For years, scores of people knew that her husband, a man she had married years before, was still an obscure stage manager on tour, while she bathed in the light of—well, you know how, when, on a stage, you make noises with your mouth and grimaces with your eyes, you are more talked of than Madame Curie or the Pope of Rome.

The Great and the Obscure

In America, particularly, Gertie blazed in a sea of glory. Yet, time after time, I have known city editors try to find her husband in some unknown revue, in some obscure town, to ask if the divorce was coming off. Usually, they could not find him.

Then, one day, there appeared in the evening papers a mysterious divorce case—the sordid story of a young actress who had married a man in a position of authority over her in the theatre, a man by whom she had a child, but who had failed to support her.

It was obvious to anyone who knew the theatre that it was Gertie Lawrence, for, although the husband's surname was given as "Francis Xavier Howley, known as Gordon," this was obviously a clever way of using the words "Francis Xavier Gordon-Howley," as the husband's name was given in "Who's Who in the Theatre." It was said in court that the woman asking for a divorce was an actress, but her stage name was not mentioned.

The Clean-the-Papers Campaign

Now, in order to clean up the divorce reports of the "News of the World" and the "Empire News," two newspapers given to frankness concerning judicial proceedings which have shocked every stage visitor to London—"You talk about our Yellow Press," they have said, "but what about yours?"—a law was passed last year restricting the evidence published in divorce cases.

What its exact meaning is still puzzles Fleet Street. Newspaper editors wondered whether they would offend the court or not if Gertie Lawrence's name was mentioned, so they all left it out, although it seemed to me obvious that no English judge would insist on the suppression of a stage name, the publication of which might be essential to the administration of justice.

London News From New York

Then, three days ago, the London representative of a famous New York paper called me up and said, "Do you know Bertrand Taylor, who is said to be marrying Gertie Lawrence?"

"Yes," I replied, "she introduced me to him. But you understand she cannot very well be engaged to him because she will not be free from her previous marriage for five months. We should not publish such a story over here. There is a rumor that Marie Lohr is going to marry Edmund Gwenn, but her divorce is not through either. However, if you publish the Gertie Lawrence story in New York, it will be cabled over here, and then the London papers will publish it."

How the Divorce Became Known

Exactly what I prophesied happened—and more than that. Under the story of the engagement, as cabled from New York, both the "Daily Mail" and the "Daily News" published an abbreviated version of the divorce case, the real meaning of which they had both suppressed exactly a month before!

Now the extraordinary thing is that both Bertrand Taylor and Gertie Lawrence were in London, not in New York and that the story told by Taylor about his engagement was cabled from London to New York, and then from New York to London, before a fact which I had known for weeks could see the light of day.

When They Hate Publicity

Then, the next morning, in interviews with the London evening's newspapers, Miss Lawrence was indignant that people were enquiring into her private affairs!

Stage stars do not understand that they cannot be private people one minute and public people—if there are such people—the next. If they like it to be known that they were at Ciro's Club last night, they cannot very well mind if a reporter says who they were with.

Frankly, why all this fuss is made about revue actresses, I cannot understand. Most of them are quite plain, when you see them in the street. Nearly all of them possess little more than the rudiments of conversation. Personally, except for one or two, I always keep out of their way.

Lonsdale's Abandoned Play

Well, Freddie Lonsdale has done it again. Alfred Butt has abandoned his scheme to produce "Foreigners," the new Lonsdale play, because "Foreigners," the new Lonsdale play, is not ready. Tallulah was to have been in it, and all that sort of thing—you know, hectic women screeching on the first night, and "Dear me, how wonderful she is!"

I met Freddie and Tallulah last Friday, when he was going off to finish the end, where I suppose a man said, "I love you," and Tallulah replied, "I shall love you always." But Freddie could not do it.

"Foreigners" will not be staged.

Butt's Second Disappointment

The last time I had a long talk with Alfred Butt, he was just recovering from the fact that Freddie Lonsdale, after promising to write for him a musical play to follow "Rose-Marie," at Drury Lane, could not find the end. Alfred was very angry.

"I cannot sue him," he said, "because the jury would take the author's side." Freddie's reply, of course, was "If an author cannot finish a play to please himself, what is the good of it to a manager?"

This is true, but why do managers contract to produce plays that are not written?

It saved Al Woods Money.

Al Woods was quite cynical, when I spoke to him about it.

"Lonsdale once promised me 'On Approval'," he said. "As he could not finish it, I did not get the play. Then, when he finished it, Charles Dillingham got it. So I saved $50,000.

Perhaps Alfred Butt has saved $50,000 again this time. Perhaps not.

The New Kine-Variety Boom

When I had lunch with Sir Walter Gibbons yesterday, he was full of his new scheme, which is nearly completed, by which, in a few months, he will control 100 kine-variety theatres, stretching from Edinburgh to Paris. Sixty have already been bought and a vast invasion of American dollars has been forestalled.

Walter always amazes me. He is a quiet slow-thinking man, at whom many people laugh behind his back. Yet every now and then he comes out with some extraordinary scheme, which he was thought out for months, and then completes in a few days.

He started life humbly. Now, he dines with the King of Spain.

Two More Critics Barred

Robert Loraine barred both James Agate and Hubert Griffith from the first night of "The Dance of Death," Strindberg's gloomy play.

"Why didn't he bar me instead of you?" I asked Griffith yesterday. "Oh, he'd be afraid to bar you," said Griffith. "No, he wouldn't," I said. "I slated 'Cyrano' more than you did. Perhaps I deserved it. Two to one bar one." "Oh, but you praised his acting and slated the play," replied Griffith. "I praised the play and slated his acting. That's different."

Of course, if I were Robert Loraine, I would bar everybody, especially myself.

Now Robert is one of our finest actors, but, like me, he loses his temper when other people are fools. I like him.

"I'll have my eggs hard boiled," said

ALAN DALE

(above)

Dean of American dramatic critics, probably thinking of

HARRY ROSE

"The Broadway Jester"

Buffalo, Buffalo (Feb. 11)

POLITICS IN FIRST RAID ON PALM BEACH CLUB

Palm Beach, Feb. 7.

Venetian Gardens, the only night club in Palm Beach that is making money, was raided Saturday evening while it was holding a capacity crowd, all spending freely. Sixteen employees were arrested on prohibition charges. All the liquor found on the premises was in possession of patrons who were not disturbed except that their drinks were inspected.

This is the first time a night club has been raided here. There is a political angle to the pinch since local and county elections are being bitterly contested.

John and Christo operate the place.

After the raid Murry Smith's musicians were pressed into service as waiters and continued to serve water to the crowd after the regular waiters were lodged in jail awaiting bail. The Gardens has announced its intention to go right on operating for the remainder of the season.

Americans Apply for English Naturalization

London, Feb. 7.

Layton and Johnstone, vaude act, have applied for naturalization papers, which necessitates a residence of five years here.

The report that the act would be on the Royal Command program is erroneous, as they are not yet British subjects.

Some Paris Bookings

Paris, Feb. 7.

A group of bookings just reported includes Haram and Jyrtil, dancers, now at the Casino, for the Piccadilly, London, for the summer.

Glenn Ellyn, dancer at the Perroquet, Paris, goes to the Ambassadeurs, Cannes, with Budapest to follow.

Max Wall opens at the Empire, Paris, in May. Hal Sherman goes to Italy in March.

Quinault and Iris Rowe have resumed their partnership and are booked as a team for German dates starting in April.

Beth Beri of "Follies" fame has been engaged to sing the role of Wanda in the French production of "Rose-Marie."

Palladium Only Affected

London, Feb. 7.

Palladium is the only Gulliver house to feel the effect of the change in management, the Sir Walter Gibbons' group having taken over the circuit.

Chris Marner, house manager, and Horace Sheldon, musical director, have received notice that they withdraw Feb. 11.

SAILINGS

Feb. 11 (New York to London), Ronald Colman (Berengaria).

Feb. 11 (New York to London) Robert Keane and Claire Whitney (Mrs. Keane); Cecil Lear and Cleo Mayfield (Mrs. Lean) (Berengaria).

Feb. 11 (New York to London) Castleton and Mack (Leviathan).

Feb. 11 (New York to London), Jack Connolly (Leviathan).

Feb. 8 (London to New York), S. N. Behrman (Mauretania).

Feb. 3 (New York to Paris) Edmund Sayag, John T. Adams (Paris).

RITZY

Single Divorcees

Louis Calhern, who is in "Possessed" by Vincent Lawrence, was to have acted in vaudeville with his society bride, Julia Hoyt, but she will go it alone in "Every Half Hour." So far Julia has not impressed the public with her histrionic ability, nor yet with her pulchritude. Perhaps she has been over-exploited! She is better looking, at any rate, than her sister, Mrs. William Lawrence March, who divorced two husbands before acquiring a third. Julia has only divorced Lydig Hoyt, and Calhern has only had one other wife.

Julia is a granddaughter of the late Hugh J. Jewett, president of the Erie railroad.

Hope Williams' Family

Few recruits from society to the stage have acquitted themselves as creditably as has Hope Williams, who is playing her first professional role in "Paris Bound," with Madge Kennedy. As a daughter of the late Waldron Williams and the late Mrs. W. Eugene Kimball, she is of the elect, and has two fashionable sisters, Mrs. William Ross Proctor, Jr., and Mrs. John T. Terry, Jr. Her husband, R. Bartow Read, is a son of the exclusive Mrs. William A. Reed, but it is edifying to note that Hope Williams is not at all up-stage or high-hat!

Mary Hone's Ancestors

No name in the Social Register is more esteemed than that of Hone, the family having been socially prominent for many generations. In the early days of "Little Old New York," Philip Hone was not only a mayor, he was a leader of fashion, and his "Diary" is a work of reference. He is an ancestor of Mary Hone, now on tour with "The Cradle Song." This daughter of Mr. and Mrs. Augustus C. Hone went on the stage with the entire approval of her parents.

In Palm Beach

Palm Beach has been diverted by the presence of Mr. and Mrs. John Charles Thomas, who have sojourned with her mother, Mrs. George A. Dobyne, at her villa. The singer, who gained his first notice in musical comedy, is now a concert artist and takes himself very seriously. In observing this really fine vocalist, who is decidedly handsome, one instinctively recalls the amusing imitation of Mr. Thomas, announced as such, by Frank Fay.

Another member of the Palm Beach colony is Arthur Somers Roche, the novelist, and he also, though in a different way, takes himself seriously. Each winter he and his wife figure in the society columns and apparently enjoy it.

Still another ritzing it at Palm Beach is Eric Zardo, known in vaudeville and in concert as a pianist. He is spending six weeks with the fashionable Mr. and Mrs. Philip Corbin.

Another Social Recruit

This winter Mrs. Henry E. Coe, who was Eva Johnston, daughter of the ultra-fashionable late Mr. and Mrs. Taylor Johnston, made her professional debut in a costume recital, along the lines of those rendered famous by her teacher, Yvette Guilbert. A sister of Mrs. Robert W. de Forest, whose husband is president of the Metropolitan Museum of Art, and of Mrs. Pierre Mali, widow of the Belgian consul in New York, she is yet one more of the recruits from society to the stage. Mrs. Coe is the mother of a grown-up family.

PARIS

By ED G. KENDREW

Paris, Jan. 29.

Anita de Caro, under the name of Eleanor Pond, American comedienne, is appearing with the English Players in "A Woman of No Importance" at the Theatre Albert I.

Company playing Henry Bernstein's "Venin" at the Gymnase, headed by Gaby Morlay, Yolande Laffon, Yvonne de Bray, Chas. Boyer and Marcel Andre, is scheduled to open in Berlin during the winter.

It is the first time since the war an important theatrical troupe has toured Germany.

A revue signed by Saint-Granier, A. Willemetz and Jean le Seyeux and, perhaps, Jacques Bousquet, will follow the forthcoming revival of "Venise" at the Marigny. Raimu, Dranem, Nina Myral and Jane Marnac (latter not certain) will head the cast of the new Marigny revue.

AUSTRALIA

By ERIC H. GORRICK

Sydney, Jan. 20.

Several new shows opened last week, but until business settles down to normal again, hard to get a line on staying power of any.

Williamson-Tait presented "The Girl Friends" at Her Majesty's, with Annie Croft featured. English actress scored nicely despite poor voice. Production lavish, with comedy falling on Leo Franklin. Cast includes Gus Bluett, Lorna Helms, Rowena Ronald, Marie Le Varre, Reg. Sharland and a corking ballet. Ted Clifford scored nicely in dance numbers.

"Archie" is at the St. James for the Fu rs. Muriel Starr playing in "Cornered" at the Palace.

"Cuckoo in the Nest" at the Criterion for Williamson-Tait, with English cast successfully playing the comedy.

Maulce Moscovitch finishing good run at the Royal in "The Terror."

"Film Girl" Not Strong

Rufe Naylor presented "The Film Girl" at the Empire last week. Cast features Bobby Jarvis and Van Lowe. Jarvis has not much of a role, the comedy being weak, likewise the book.

Van Lowe did nicely in a speaking role, scoring mainly with his dancing. Audrey Lewis is a pert little actress, pleasing in everything she does.

Show is a flash production and looks well. Naylor has spent a lot and maybe he will get it back. Edna Dare did nicely in a s all bit. Harry Hall staged the production and did a good job.

Pantomime at the Opera House and also at the Fuller's drawing in big business. Frank Neil is at the former house, with Jim Gerald at the latter.

Tivoli people presenting vaudeville and condensed panto on the one bill. Big business being done at this house. Panto playing under title of "Babes in the Wood" has Crissie and Daly, Rupert Hazell, Elsie Day, Stella Lamond, Frank Graham and a host of clever kiddies. Kwong Sing Wah featured vaudeville act.

"What Price Glory" extended run at the Prince Edward.

"Resurrection" came into the Crystal Palace last week for a run. Screened four times daily.

"Ben-Hur" is having second long run at the Piccadilly.

Lyceum is playing "Hills of Kentucky" and "The Life of Riley." Big Four featured act.

Haymarket playing "Soft Cushions," "The Lost Limited." Children's panto featured stage attraction this week.

Lyric showing "Life of Riley," "Hills of Kentucky" and "Cinderella" panto on the stage twice daily.

Empress featuring "Alias the Deacon," "Pals in Paradise" and "Soft Cushions."

Hoyt's and Strand running "East Sides, West Side" and "The Bugle Call."

MELBOURNE

"The Student Prince" still big hit at His Majesty's.

"Queen High" successful at the Royal. Josephine Head, Hugo and Ramona added to show by W-T.

Dion Boucicault in "All the King's Horses" at the King's for W-T.

Fullers have a panto in at the Princess for a run.

"Apples and Pairs" at Palace on run.

Carrolls are presenting "The Alarm Clock" at the Athenaeum. Tivoli playing Max, Moritz, and Akka, Cavanaghs, Mario, Cooke and Vernon, Di Gatino revue.

Fullers have Stiffy and Mo revue taking up the entire show.

Pictures

Capitol—"7th Heaven."

Auditorium—"Resurrection."

Paramount—"Soft Cushions" and "The Bugle Call."

Notes

"Cradle Snatchers" will play return season at the Royal, Sydney, after doing well in New Zealand.

Hans Shistel's Wonderettes engaged for Tivoli circuit this year.

Margaret Bannerman will open Australian tour in March at the Little theatre, Melbourne, in 'Our Betters. "W-T.

W-T. will probably revive "The Merry Widow" in Melbourne with James Liddy and Bonnie de Vyes. These artists have scored in "The Student Prince."

Reports have it that "Twelve" (Gingham Girl) lost quite a bunch of coin for Rufe Nalor. It was figured that the show would run about 20 weeks, but it ran only a little over 10 after starting off well. Cast changes mentioned as one of many causes for failure. Lorning Smith and the Carlons (dancers) will return to America shortly, appearing

(Continued on page 41)

LONDON'S WEST END HOLDING FEW SHOWS TO BIG GROSSES

"Clowns in Clover," Musical, and "Good Morning, Bill" Are Two Leaders—"Crooked Bitlet" Terrific Flop—Resume of Current Legit Plays

London, Feb. 7.

Few attractions are doing big business and the post-holiday slump continues.

London's present top musical smash is "Clowns In Clover." This show will run until July.

The biggest non-musical hit, possessing a library sale as good as the musical, is "Good Morning, Bill," with Ernest Truex (American).

"Hit the Deck's" agency deal ended Feb. 1. It was not renewed.

"Oh, Kay," with Gertrude Lawrence, is slipping and will shortly close. The ticket agency guarantee on this one is $7,500 weekly. Weekly grosses have been around $15,000.

Although loudly acclaimed and doing business, "The Second Man" has no library deal or real demand and will probably have but a limited run.

"Vagabond King" got new life when moving from the Winter Garden to the Gaiety, but "The Desert Song" has about run its course.

"Snatchers" Not so Good

A distinct surprise is "Sauce for the Gander" ("Cradle Snatchers"). Despite splendid reviews and optimistic predictions by the wise bunch, it is not doing so well and is unlikely to remain any great length of time.

"The Silent House" carries on to good business in its small theatre, and "The Ark" is getting some action although here a year.

"Two White Arms" started but slowly, but library agreement will keep it going and indications are that the show will pick up. Robert Loraine, in Strindberg's "Dance of Death," is faring poorly, while "March Hares" is okay but not big.

"Lilac" Revival, Good

Revival of "Lilac Time" saw the stalls weak at the start, but the situation has bettered and business for this one has been good as a whole. Lonsdale's "On Approval" is doing exceedingly well, and "Marigold" is going along comfortably.

"The Wrecker" started well but has fallen off a bit, with "The Girl Friend" about as ever through turning in steady and profitable grosses.

George Robey's "Bits and Pieces" is another show that rates with the leaders.

A terrific flop after a good start has been registered by "Crooked Bitlet."

"The Black Spider" ("The Spider") isn't doing anything, but "The High Road" holds up nicely.

Ann Suter's Big Hit in Australia

London, Feb. 7.

Tommy Holt confirms an Australian cable from Ann Suter in Melbourne, claiming she is the biggest hit there in 20 years.

Following Miss Suter's success in London, Keith-Albee discovered it had her under a three years' contract and demanded that she return to America to fulfill same. Whereupon Miss Suter promptly booked Australia.

Barrie Oliver's Chance

London, Feb. 7.

Barrie Oliver, appearing as a single at the Alhambra (vaudeville) scored nightly yesterday (Monday), his opening. He was handicapped by an orchestra that went wrong and was following a stage band sprinkled with hoofers.

Oliver fares better in a musical show, but might become a vaude headliner if teamed with a competent feminine partner.

"Tin Gods," Silly Meller

London, Feb. 7.

"Tin Gods," opening at the Garrick, is a ridiculous melodrama, concerning Chinese pirates who capture a British vessel.

The piece was politely received by a remarkably tolerant audience, whereupon the author made a speech, coyly admitting his play was successful.

American Act's First Vaude Show in London

London, Feb. 7.

Despite the late hour and it being their first vaudeville appearance in any country, the Three New Yorkers held the house in at the Holborn Empire for six numbers.

Little Chance of Princes' Becoming Picture House

London, Feb. 7.

Among the properties being sold or converted into huge cinemas, the name of Princes' Hotel and restaurant has cropped up. But there is no foundation for the rumor. The position of Princes' is as follows:

The freehold belongs to St. James' Church, which adjourns, and the Princes restaurant people pay a rental of $50,000 per annum on a lease which has about 35 years to run. The owners want $3,750,000 for the freehold, but, as an ecclesiastical body, they would be averse to a cinema or theatre adjoining the church. Even if these difficulties could be overcome, which is unlikely, the Princes people would want at least $625,000 for their lease. This means that before building operations could be commenced nearly $4,500,000 would have to be paid, which makes the idea rather impractical.

Jack Smith's Show

London, Feb. 7.

Clifford Whitley and Archie de Bear show, in which Jack Smith is being featured, is named "Will o' the Whispers." Cast is practically complete and includes Elsa Macfarlane, Mimi Crawford, Mabel Constanduros, Billy Bennett, Billy Milton and Percival McKey and band.

Show opens out of town in March and comes here early in April. Authors are Archie de Bear and Donovan Parsons.

Parsons, who wrote "Clowns in Clover" with Ronald Jeans, has been exclusively signed by Campbell, Connelly & Co., music publishers, as a lyric writer.

GERMAN "ROSE-MARIE"

Paris, Feb. 7.

Arthur Hammerstein and Herbert Stothart have left Paris bound for Berlin, where they will supervise the German production of "Rose-Marie." It has been estimated that the author's rights in the French production will have a value alone of $40,000 (basis of franc at 4 cents).

KIMBERLY AND PAGE'S LOSS

London, Feb. 7.

Kimberly and Page, whose house was robbed some weeks ago, were compelled to settle the burglary insurance claim of $7,500 for $2,000, owing to a defective policy.

COMMAND SHOW'S S. R. O.

London, Feb. 7.

Royal Command Performance, due at the Coliseum (vaudeville) March 1, has been sold out.

New Yorkers Held Over

London, Feb. 7.

The Three New Yorkers, booked for the Cafe de Paris for four weeks with an option, were notified the second day of the engagement the option would be exercised for an additional eight weeks.

Rich's Return to London

London, Feb. 7.

After a fortnight at the Coliseum (vaudeville), Freddy Rich and his band go to Berlin for a month.

The outfit returns to the Coliseum for March.

Chevalier Recovering

Paris, Feb. 7.

Maurice Chevalier, who has been seriously ill, is reported progressing so speedily that his return to Casino de Paris Revue will be possible within a week or so.

NEW PARIS FARCE KEEN SATIRE ON POLITICIANS

Garbage Man Impersonates Prime Minister and Does Him Credit

Paris, Feb. 7.

"Le Pere Lampion" was revealed at the Ambigu as a diverting but at times bitter satire in farcical form, of French politics and society. The piece by Jean Kolb and Belieres is highly disrespectful toward some cherished French institutions, such as official position which commands vast deference from the middle class. The plot:

Political rivals kidnap Prime Minister Desnoyaux and substitute Lampion, the garbage man, who is the eminent premier's absolute double. The scavanger gets away with his pose creditably, having a good time with a senator's wife, attending banquets, distributing honors with jovial good will. He has several amorous adventures, but he amuses everybody. When he quietly fades out of the picture and Desnoyaux returns to his proper estate, he is amazed to find how he has grown in popularity and friendly esteem during his absence.

Tramel (who rather flopped recently in the Moulin Rouge revue) and Mme. Cassive are genuinely amusing in the leading roles.

"Dibbouk" Well Done

"Le Dibbouk," Yiddish drama of mystic import, was successfully presented at the studio, adjoining the Theatre Champs des Elysees. The Anski play has been translated by Marie Therese Kroerner. Story has to do with the return to earth of a Jewish youth to seek out the love of his childhood, lost to him in life by his ambitious father. The girl dies to join her lover in the beyond.

Sombre play is splendidly presented by a cast including Herbert Preller, L. Gridon, Mmes. Marguerite Jamois, Coutan Lambert, Suzanne Demars and Jeanne Perez.

Report Music for Cafe Royal After 80 Years

London, Feb. 7.

Cafe Royal, in Regent street, the Bohemian rendezvous of such personalities as Sir Augustus Johns, Epstein, Nevinson and others, has succumbed to the lure of modern entertainment. For nearly 80 years music and other civilized kinds of recreations have been taboo at this unconventional resort.

They have engaged Hal Swain, late of the Prince's Restaurant, with a band of 10, which will play for tea, dinner and supper dansants. It is even whispered that they will run a cabaret. An Esty organ has been imported from America, with an American to manipulate it.

To avoid the wringing of hands the management has retained the famous Bohemian Cafe, and there the old Chelsea-ites can still carry on their babbling noises and sleep till closing time.

Hylton's Continental Biz

London, Feb. 7.

Jack Hylton and his band are back after two weeks in Paris on percentage, and one week in Berlin on straight salary.

Hylton's share for his first Paris week was $5,850 and the second week he bettered $6,000. In Berlin he gave three concerts besides his regular stage performances.

Eddie Dolly's Nite Club

London, Feb. 7.

Eddie Dolly, brother of the Dolly Sisters, has opened a new night club here naming it The Stage Door.

The place specializes in serving steaks from an open grill.

George Bass Dies

London, Feb. 7.

George Bass, Lancashire comedian, died in Burnley Hospital Feb. 5 following an operation.

Fyffe's Slowly Improving

Will Fyffe, Scotch comic, in the Hospital for Ruptured and Crippled, 321 East 42d street, New York, where he was operated upon for neurosis of the ankle, shows slow improvement.

WILL MAHONEY

The New York "Post," in reviewing "Take the Air," said: "This Mahoney chap can vary his moods from a pleasing Irish hoofer to a German acrobat, to a gentleman actor, and to a dancing zanie with a genius for falling as not even Rome could fall. Such mad cavorting, such riotous insanity and miraculously teetering dancing as this Mr. Mahoney provides is sufficient to guide 'Take the Air' through any storm that may lie in its course."

Direction

RALPH G. FARNUM

1560 BROADWAY

TOMMY DAWE DIES SUDDENLY AT 46

London, Feb. 7.

Tommy Dawe, 46, died suddenly Feb. 4 of internal hemorrhage. He had been ill for two weeks.

Ella Retford, his wife, was at the bedside when her husband passed away. Miss Retford is one of England's favorite artistes. The couple had been married for years and were fondly attached.

Tommy Dawe had been a theatrical producer, manager and agent at one time or another during a career that about started in the British show business. His death may have been superinduced through lessened resistance arising from the shock of the tragic suicide of his close friend and business associate, James V. White, in London a few months ago.

That saddening event on theatrical London occurred following White's belief that he was financially ruined through inability to raise a large amount of money to tide over an oil field promotion in which White had invested his entire fortune of millions.

Mr. Dawe had worked industriously on the same deal. While Dawe was attempting to find the necessary money and White was in despair at home, Dawe secured it, but as he was trying to get White on the phone, the latter committed suicide.

Mr. Dawe and his wife, Miss Retford, are favorably known in New York and among the show people of this country. Both often have been over here, with Miss Retford a recognized vaudeville headliner in America.

MRS. A. J. CLARKE DIES

Mrs. A. J. Clarke died Feb. 5 at the Knickerbocker Hospital, New York, following the birth of a son about two weeks previously.

Service will be held today (Wednesday) at Campbell's funeral church at Broadway and 68th street. Interment will be in a vault at Woodlawn, until the remains are returned to London for their final resting place.

Mrs. Clarke was married about a year ago. She was formerly Rose DeCorbett, a professional and on the English stage. Her husband is the international theatrical agent.

Their child survives.

Cochran's Opinion

London, Feb. 7.

It has been announced here that Tex Rickard will duplicate Madison Square Garden for London on a site already secured.

C. B. Cochran says he knows nothing of the scheme but thinks it's a good idea.

FRENCH EXHIBS PROTEST QUOTA

Charge Favoritism and Threaten Closing

Paris, Feb. 7.

French exhibitors filed heated protest against the proposed regulation of imported pictures by government decree, at a well attended meeting. They particularly oppose the plan of import control through the censors. This is the plan which is up in place of the original quota proposals. It is believed the bill is doomed if it is brought to a vote in Parliament at this time.

Such decrees as are applicable temporarily are enforcible without a formal poll of the legislative branch.

Exhibitors charge that the new measures are inspired by certain interests in the producing field, and make plain their determination to use only pictures made by other concerns, specifically those companies which are known not to be in favor of the censors.

The showmen declare they have a right to a voice in regulation of the picture business and declare that if a measure which is inimical to their interests is put in force, or any measure is adopted without regard to their views, they will close their houses April 1.

Exhibitor position is that the government is willing to benefit a part of the industry by legislation that will prove detrimental to the majority interests.

GILLESPIE ON SHOWMEN AND MOSS' DIVIDENDS

But Moss' Went Off 10% on Issuance of Yearly Statement —Profit of $50,000 More

London, Feb. 7.

Commenting on several American managers' opinion that there is no showman in this country, R. H. Gillespie, managing director for Moss Empires, says his circuit pays its stockholders over 15 per cent. annually and asks what American management can show such figures.

Gillespie adds that if this isn't showmanship, then he doesn't want to learn the "racket."

Moss Empires shares dropped nearly 10 percent yesterday (Monday) upon issuance of last year's reports. This happened despite that the reports show a profit of $50,000 above the previous year.

MODERN "MACBETH" SO-SO

London, Feb. 7.

Putting modern clothes on "Macbeth" attracted a highbrow audience to the Court theatre last night.

They were politely tolerant.

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IF TITLER CAN PASS SUPER, SAYS CON, THERE'S A CHANCE—IF NOT!

Explaining Something About Writing Captions for Pictures in Hollywood, When Not a Big Leaguer

By Jack Conway
(CON)

Los Angeles, Feb. 4.

Dear Chick:

There's a lot of funny ways of getting the hot meat and this title writing racket is as comical as any you can think of. But it ain't any tougher than standing out in right field and hollering, "I got it." And the pennies are much more plentiful.

But don't let anybody tell you it's as soft as it looks. It's oak for a peasant to sit out front, look at a deaf and dumb opera and tell himself that any guy with a back file of joke books and a copia of "College Humors" can nit those titles and make them funny; but the answer is that many a smart mug has had at it and did a pratt fall.

And the reasons back of the failure of a lot of bright eggs, to level at title weaving are a few of the things the peasants don't know. My motto is never smart up a chump, but I know this is strictly sub rosa and that you will never beef to anyone who might peddle it.

A title writer don't write titles for the public. He writes them for a sap called a supervisor. This mug sits at his elbow and tells him whether they'll be laughed at or not. The supervisor can't title a medicine bottle and nine times out of ten wouldn't recognize a good gag if it jumped up and bit him; but there he is—try and get rid of him.

After the titler has sweated out a set of under-pressure cracks that have passed the supervisor and his entire family, they are dropped into the picture and previewed. If the gilyagos laugh, everything is jake; but if they don't, the supervisor either calls in another title writer or orders the first batch rewritten. But he sits in all over again, which starts the titler off with another two strikes on him.

Taking Bows

If the titles click the supervisor will take all the bows in sight. If they don't, he will lean over and tip off one of the execs that the titler is slipping. For every unfunny title in the picture the writer may have five others that they might laugh at, but they have been ruled off by the supervisor because he didn't like them. Now it's up to the title writer to try and debate them back into the opera.

The first thing for an ambitious title writer to do is to take a course in oratory, because titles are elocutioned into pictures, not written in. Then he better begin pickling himself in brine, like the old-time pugs used to do with their dukes. For

(Continued on page 22)

ROSCOE AILS

The two Roscoe's turned the trick at Fox's Audubon, New York, last week. Roscoe Arbuckle and Roscoe Ails combined their talents. Aside from their individual acts, they framed a flock of impromptu scenes that were a riotous scream. The answer was the natives were hanging on the rafters and fighting for tickets. Just two good men.

"BEN-HUR" PRINTS STOLEN IN INDIA

No Protection Against Film Pirates in That Country—Duping Plant in Bogota

Prints of "Ben-Hur," Metro-Goldwyn-Mayer production, were stolen last week in northern India. Though the exhibiting field for films so acquired is neglible in India, with J. J. Madan controlling almost all of the picture houses, the prints may be smuggled into other parts of Asia and from there to Europe.

In India there is no copyright protection for American pictures. The Indian Government usually offers help and is ready to co-operate with the producers. Even if apprehended, the thieves are not subject to any set legal retribution. Even if ownership is finally proven the picture has meanwhile been played, while the exhibitors can always alibi with receipted bills showing they had bought the picture in good faith.

"Ben-Hur" is in its 10th month in Paris as compared with a 10-week run there for "The Big Parade," also M-G-M.

At Bogota, Colombia, South America, an elaborate picture duping plant is reported continuously dupeing stolen prints, sold all over South and Central America and in some of the Latin countries on the Continent.

CHANEY'S STRAINED LIGS

Los Angeles, Feb. 7.

A few strained ligaments in both legs and arms will force Lon Chaney into retirement for four or five weeks after he completes "Laugh, Clown, Laugh."

3,000 INDIE EXHIBS HAVE CLOSED UP OR SOLD OUT WITHIN 3 YEARS

About Only Hope Left Is National Combine of Exhibs Through Record for N. J., or Sapiro for N. Y. Exhibs.—Buying Combinations Best Plan

Within the last three years more than 3,000 independent exhibitors have closed theatres or sold out to chain operators. In many states less than 50 per cent. of the former independents are in business.

This is mainly the result of the film buying preference given to chain operators, which included long protection terms and, in some cases, keep independent houses without the product they want.

In addition to forcing thousands of independents to close, present conditions have stopped proposed construction plans by independents which would have reached a total of from 1,000 to 1,500 new theatres during this period.

Despite the evident pressure which will eventually force the independents out of business and despite the example set by some groups of exhibitors, the independent theatre owners have not nationally combined for protection.

Buying combinations are the only protection the independents can look forward to with any dgeree of business safety. Exhibitors in buying combinations get pictures and at reasonable prices.

Buffalo Group

An example is the Dibser and Zwimmer group in Buffalo. Because he belongs to this group Schweppe, with one theatre in Elmira, N. Y., gets all the product he wants although an operator of four or five theatres in Elmira, Albany, Dunkirk and Troy, a nephew of Ben Berinstein, president of the M. P. T. O. of California, is unable to get product from the major producing companies. The Buffalo group represents approximately 150 theatres and the buying strength is sufficient to get an operator of one house preference of another with several houses.

In New Jersey the independents are finally making a last effort for a combination under the direction of George L. Record, attorney. In New York the independents are dealing with Aaron Sapiro, attorney and organizer.

If these combinations are firmly established they may reach out and enfold the independent exhibitors throughout the country. If the present plans fall through extinction of the independents may continue on the same fast rate as in the past.

GIRL BOOTBLACK

The heroine of the all-Japanese Universal picture "Skylark" is pictured as a feminine bootblack.

She chases cigaret butts in her spare moments on the screen.

BIG FLOTATIONS AND BRITISH STOCK ISSUES

Ostrers Form Buying Concern—P. D. C.'s Issue—Dominions and Others

London, Feb. 7.

Ostrer Brothers, bankers, have formed the Denman Trust to buy picture theatres as an outlet for British-Gaumont product against Provincial Cinematograph Theatres.

Charles M. Woolfe, of W. & F. Films, Ltd., and E. Lyon are interested in the new company, which has bought around 70 houses, including the five Hyams theatres, Collins Circuit of five houses in the north, cinemas at Newcastle and Blue Halls, two of which are in London and one in Brighton.

All are big and modern theatres, with which a new flotation is to be shortly made for the public.

Millions in Stocks

New stock issues pending include Provincial Cinematograph Theatres' $4,000,000 further capital to buy sites and build more theatres on existing sites held by that concern.

British Dominion Films will also float during the week-end its $2,500,000 issue asking for $1,500,000 in 200,000 deferred 20-cent shares and 200,000 10 per cent $5 preferred shares. Preferred is to get one-third of the profits after payment of the 10 per cent. preferred getting the balance.

The company is putting in its own distributing organization after completion of its current production, "Woman in White," with executives including Herbert Wilcox and Nelson Keys, with Charles Wilcox in charge of distribution.

Studios are to be built at Harrow, and the first production will be Sir Hall Caine's "The Bondman."

Blattner's Promotion

Blattner's $2,500,000 flotation for British International Pictures will be launched Feb. 15.

His Elstree studios are to turn out three films for British International and three for Gaumont-British and United Artists' quota films are also to be made by Blattner for world release through U. A.

Szarvasy-Gibbons

London, Feb. 7.

A strong rumor here is that Szarvasy-Sir Walter Gibbons are finding an unsuitability in some of the theatres they have been buying for pictures.

Their movement to obtain the Astoria cinema has been completed for $1,350,000. Retiring directors get $75,000 compensation and agents operating the deal get $50,000, with holders of 20 per cent of the deferred stock obtaining $8 per share.

Harold Lipson, announced as appointed to manage the Szarvasy-Gibbons company, is still with P. D. C. All insiders refuse to make any statement as to the theatres which have been bought being used for pictures.

WEATHER REPORT FOR WEEK (FEB. 8) TO COME

Washington, Feb. 7.

Information obtained at the Weather Bureau gives the following outlook for the coming week commencing tomorrow (Wednesday) of the country east of the Mississippi River:

Rain in Atlantic States and Eastern Lower Lakes region, with probability that it may continue into Thursday.

Over the Western Lower Lake region, the Ohio Valley and greater portion of the East Gulf states the weather will be partly cloudy, with temperatures rising slowly during Wednesday and Thursday (8-9).

End of the week in the Atlantic States looks like mostly fair weather, with temperatures near or slightly below the seasonal normal.

Weather conditions covering last week, beginning Monday, Jan. 30, is compiled from data secured at the U. S. Weather Bureau:

Western (Wash., Ore., Calif., Idaho, Nev. and Utah). Week opened with rain and snow in northwest down into Southern California. Cleared, except on coast, by Wednesday morning, only to have storms return over entire section by Saturday. Clearing again Sunday. Little temperature change.

Central (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind. and Western Ky.). Snows in Michigan and other northern states, though entirely cleared late Monday (Jan. 30). Except for one bad day, with snows again, week clear until Sunday, when lower half was under rain. End of week marked by exceptional temperature rise just south of Great Lakes.

Southern (Ariz., New Mex., Okla., Texas, Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Opened clear though rain later occurred Monday, the 30th, in Tennessee, North and South Carolina and Mississippi. This cleared for balance of week except in scattered sections, particularly on Gulf Coast of Texas and Louisiana. Temperature rose in eastern half at opening of week only to drop and to again rise before week was over.

Eastern (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Md., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). In main clear for entire week with exception of lower portion of section. Wide variance in temperature in New England States. Temperature was dropping at end of week in the entire section.

CAFETERIA'S VITA GAG

Amplifiers Mystify Customers of Stith-ophone Owned Restaurant

Los Angeles, Feb. 7.

A Vitaphone gag is being used at the B. & M. cafeteria on Grand near 6th street, in connection with a phonograph apparatus which reproduces sound through amplifiers hidden over the place.

Employees of the cafeteria are given to understand that an actual Vita attachment is used with the recording machine. They readily vouchsafe this information upon request of the customers.

In front of the establishment the device is proclaimed on a sheet as the new "Stith-ophone," whatever that may convey to the passing onlooker who is urged to come in and hear it. The title seems to belong to the owner of the cafeteria, whose name is Glover E. Stith.

The gag about the Vita attachment appears to be working out and has the majority of the food grabbers mystified.

G. E. INSTALLING SIGHT AND SOUND IN COAST F. B. O. STUDIOS

Producers' Next Season's Production Cost Will Be Governed by Kinegraphone—Stage of Its Own—30 F. B. O. Pictures Now on '28-'29 List

Los Angeles, Feb. 7.

F. B. O.'s production schedule for '28-'29 includes four super-specials, 26 Gold Bond Specials and the usual quota of westerns and short subjects.

The money for these productions will depend upon the needs and possibilities of each in connection with the subsequent development of F. B. O.'s new talking device, Kinegraphone, which will shortly be installed at the studio and used with productions that will fit in with sight and sound.

Work has started on equipping a Kinegraphone stage. General Electric is sending an engineering expert to the coast with the apparatus and work will begin immediately with a production unit especially assigned for this in the studio.

Norma Shearer Will Retire Next Year

Los Angeles, Feb. 7.

Norma Shearer will spend another year on the screen and then retire to domesticity with her husband, Irving Thalberg, M-G-M producer.

The company has persuaded her to make several more pictures before quitting the studios for good. She wanted to retire immediately after her marriage.

The Thalbergs sail on the "Mauretania" for Europe Feb 21 to visit studios in London and Berlin. They are due back in Hollywood May 15.

Lord Beaverbrook Due

Los Angeles, Feb. 7.

Lord Beaverbrook, English publisher, is en route to America, where he will confer with Joseph M. Schenck, his new partner, in an English picture company.

It is believed at this time while John Considine is planning a pleasure trip to Europe that he will remain abroad to look after the Schenck interests in the new company. Schenck's interest in the English concern will be advantageous to United Artists in a way, as it will take care of the latter's share in the English films quota law.

Nellie Revell Cops Space in Boston

Boston, Feb. 7.

Ad lib, in transit and in person, Nellie Revell made her first visit to Boston in 10 years last week. In a few short hours she had more space in the Boston dailies than C. Coolidge grabbed with his last speech.

Nellie makes "copy" and is "copy." She didn't come to Boston to make "copy," so the boys and girls of the press made plenty of "copy" of her.

The spine more famous than Kitty Gordon's (Nellie's own words, in fact, most of the interviews for once were the words of the object of the interviews for Nellie talks headlines).

"Right Off the Chest," "Spangles," whatever Nellie mentioned, was emblazoned on the printed page in the news type you can't buy.

Melford Leaves U

Los Angeles, Feb. 7.

George Melford asked and obtained a release from Universal coincident with the closing down of Universal City. He has made two pictures for U.

CONTROL OF 1ST NATIONAL?

MILTON'S (MASS.) ONLY THEATRE AND NEW, BUT CAN'T PLAY FILMS

Selectmen in Town of 14,000 Refuse License for Pictures—600 Citizens Ask Rehearing—New House Cost $75,000

Milton, Mass., Feb. 7.

Although a $75,000 theatre has just been completed here, it cannot open, as pictures have been barred by the Board of Selectmen of Milton. The theatre was erected by the Market Amusement Co., but the Selectmen have refused a license for the new theatre to show any films.

Citizens seem to have a habit of calling Milton a village, although it has a population of over 14,000. It was founded in 1695 and never has had a theatre or any other kind of place of public amusement.

Frederick A. Gaskins, treasurer of the Milton Savings Bank and a deacon in the Congregational Church here, is standing with the owners of the new theatre and has been granted a rehearing of the movie situation by the Board of Selectmen. The chairman of the Selectmen is Kenneth D. Johnson, local attorney. The other members are Josiah Babcock, feed and hay merchant, and Norton Wiggleworth, banker. As a preliminary to reaching a decision the Selectmen called a public meeting and requested an informal expression of opinion. Twenty-six votes were cast in favor of permitting the theatre to open and 30 were opposed. The younger element of Milton demands that the theatre be granted a license.

Gaskins, acting in behalf of the theatre company, succeeded in obtaining a petition of 600 signatures asking for reconsideration of the ruling that bans the movies. When he presented this petition to the Selectmen he was promised a rehearing would be given.

In a statement Chairman Johnson of the Selectmen said: "In ruling against the application for a license we acted in response to appeals of a large body of Milton citizens. A number of clergymen also joined in opposing the license. Those opposed stated two main reasons—the distraction of both citizens and children from their tasks and their homes and the questionable moral tone of many pictures."

Offer of $54 Cash for W. C. Stock on Exchange

Los Angeles, Feb. 7.

Hayden, Stone & Co. are offering all holders of West Coast Theatres, Inc., $54 a share in cash.

As an alternate proposition they will transfer two-thirds of a share of Fox A, now quoted at around $80 a share, for every one share of West Coast.

Those accepting the exchange cannot get the Fox stock until after Jan. 31, 1929. Until then the stock and its voting powers remain with Hayden-Stone.

Embassy's U. A. Film

New Ronald Colman-Vilma Banky picture, title of which has been changed from "Leatherface" to "Two Lovers," will follow "Love" into the Embassy, New York, March 22. This is the first outside picture booked into this small M-G house. Booking was made by a personal arrangement between Sam Goldwyn and Nicholas Schenck.

Eugene Zukor with Publix

Eugene Zukor, son of Paramount's president, has become attached to the staff of Publix.

The younger Zukor has been affiliated with practically all branches of Paramount and will now look into the theatre operation end of the business.

Pittsburgh Believes Fox Taking Over Stanley's

Pittsburgh, Feb. 7.

It's believed here that Fox is taking over the new Stanley theatre and other Stanley holdings in town, or that negotiations are on toward that end.

Fox representatives are in town inspecting the Stanley-held houses. They will vouchsafe no information.

In Pittsburgh the Stanley Company of America has the former Davis theatres, with a large capacity picture theatre of its own underway.

Pittsburgh in the variety way is now dominated by Loew's new and big Penn theatre, opened in the early fall.

FILM COMPANIES TIE UP WITH DEPT. STORES

U Makes Deal With Gimbels for 16M. Film—Rental by Coupon

Gimbel's Department Store has established a movie library of 16 m. films for rental to home projectionists. A releasing arrangement has been made with Universal whereby Gimbel will handle Universal pictures exclusively.

The Gimbel-Universal tie-up may be the beginning of extensive trade relations between picture companies and large department stores. Gimbel's is across the street from Willoughby's, probably the largest store in New York devoted entirely to photographic supplies. Willoughby's has maintained a 16 m. rental library for some time.

Coupon Plan

Under the Gimbel plan, launched last week, the rental of films is on a coupon basis. Each coupon is valued at $2.50 and is good for a 24-hour rental of a two-reel subject. Feature-length pictures will take three coupons or $7.50. Books containing 52 coupons sell for $104. Smaller books are priced at $12.50, $25 and $58.50. No rentals for cash will be made.

Home renters must call for the film and return it personally within the 24-hour period. Presently Gimbel's library consists of 40 titles, mostly shorts. Universal will release two additional pictures for 16 mm. distribution each week.

English Support in Canada

Toronto, Feb. 7.

Stock in the new British holding company embracing Standard Film Co., Ltd., United Artists, Loew's, First National-Pathe and Provincial Cinematograph Theatres, Ltd., will soon be offered in Canada, where much of the financing of the merger has been arranged, according to Andrew P. Holt, deputy chairman. Sir Herbert Holt, president of the Royal Bank of Canada, and estimated as the wealthiest man in the Dominion, is also behind the venture.

CHAIN FIGHT IS CALLED REMOTE

Fox Reported Paying $4,000,000 for F. & R. Circuit—Franklin's Position Other Than West Coast's Boss, Still Undefined—Fox's Over-Night Rise as Big Theatre Director Universally Approved

STANLEY POSSIBILITY

Control of First National is occupying the attention of picture executives nowadays. It follows the acquisition by William Fox of the West Coast Theatres circuit, which is said to hold 28 per cent. of the F. N. stock. Another leading contender for the control is the Stanley Company. The latter is a 26 per cent. holder.

Fox gains through F. & R. and Saxe (additionally to West Coast) but 6½ percent of First National stock. F. & R.'s interest in F. N. is 3 percent, and Saxe about 3½, with Saxe's mostly sectional. It leaves Fox with about 34½ total.

First National was quoted Monday at 106. Schwalbe of the Stanley Company, who holds the highest percentage of Stanley's F. N. holdings, has an open offer to First National shareholders to take all they wish to sell, at the market. This appears to be the first attempted move for First National control since Stanley learned it would not merge with West Coast.

Reports claim there is still a possibility of the Stanley Company becoming an ally of West Coast's, through making a like connection with Fox. No authenticity in the reports, other than the factional differences in the Stanley shareholders and what the control there, if secured, might want, with the Stanley's greatest want at present from accounts a theatre operator capable of handling the entire Stanley chain from one office.

Fox, it is said, may close the F. & R. deal any day now. Papers are reported drawn, with Fox to pay F. & R. $4,000,000 for the circuit. It actually consists of around 100 houses. Finklestein and Ruben, its promoters and directors, will likely remain in charge for a time after the transfer.

It appears pretty definite at present that the chance of a rift between the big chains, with Fox numbered among them, is remote. That is seen in the general attitude about and also in the almost universal approval of Fox's entrance over night as one of the biggest chains.

No Withdrawals

With the remoteness comes the story that neither Publix, Loew's or United Artists will withdraw any of their theatres at present under West Coast operation, from that coast chain, and that the Publix's new northwestern houses shortly to open, will also pass to the West Coast for operation.

Again the reason is advanced that Fox's film buying power right now would preclude any open antagonism by the distributors that also operate theatre chains, while the recent enormous addition of picture theatres to the Fox circuit are a guarantee to Fox of greatly increased earnings for his picture productions in his own houses.

Franklin's Status

In the centre of the entire situation appears to stand Harold B. Franklin, who is credited with having engineered all of Fox's recent theatre deals. It was reported up to yesterday that Franklin had reached no personal understanding with William Fox. Franklin's status under contract is as president of West Coast. His agreement for that post, assumed by him last April, is for five years.

Franklin's amazing record of hav-

(Continued on page 22)

PATHE DILEMMA ON FINANCES AND PRODUCT—REORGANIZATION

Elmer Pearson Reported Out—$5,000,000 Required to Proceed With Next Season's Full Program—Everything Laid on Bankers Who Balk

Los Angeles, Feb. 7.

It is reliably reported here that Elmer Pearson is leaving Pathe and that the DeMille studios will close about April 1.

The Pearson withdrawal points to a reorganization move by the producing company and the DeMille shutdown is the result of insufficient funds at present to proceed with next year's program.

DeMille has five finished productions waiting release with four more to finish. This will give the company nine program pictures and a special, De Mille's "Godless Girl," when the proposed shut down date is reached. Actual closing hinges on completion of the unfinished quartet and the special, or the New York bankers' refusal to refill a gaping till.

It is no secret that at the present time more money is weekly going out than coming in to the De Mille studio.

William Sistron, studio manager, is now in New York.

Reported financially pressed, Pathe, nevertheless, has no intention of turning loose for immediate release "King of Kings" upon which it places an estimated sales value of at least $2,000,000.

Pearson has been with Pathe for about eight years.

Reorganization

With Pathe bonds breaking seven points Monday from 77½, plunging to 60 Tuesday, and a series of meetings in New York throughout the past two weeks, it is said in New York that a complete reorganization of Pathe may shortly occur.

Pathe now has five completed feature pictures on the shelf and they will be held over for next year's program, rather than to be released at present rentals, with approximately $5,000,000 in cash needed to carry on production work for the new '28-'29 program.

It is understood that the bankers, Blair & Co., and their associates, demanded if they advance $3,000,000, that Pathe-DeMille and Keith-Albee assume the balance. This, on report, the producing-exhibiting firms have refused to do.

The crux of the situation apparently revolved around the financial faction figuring on a Keith-Albee-Stanley-West Coast merger, an impression gained from the New York end. When West Coast tied in with Fox, this proposal was blown wide open as far as the bankers were concerned. Possibilities of a receivership are mentioned but not given much credence.

The bankers (Blair) are said to have invested $6,000,000. The Joseph B. Kennedy-F. B. O. angle as to an affiliation with Pathe still remains. It is not believed that either De Mille or Keith-Albee will financially bolster the Pathe situation themselves.

How much chance there is of Pathe and P. D. C. reorganizing into two groups, is not known at this time.

Pathe stock reached its peak around the middle of last August when its stock was quoted at around 45. Tuesday (Feb. 7) it was selling at 9 with the bonds at 62 at 2 p. m. Last August the bonds at 100¾ sold at a premium.

Right Idea, Wrong Spot

A woman pictures critic, coast representative of a big publication and unusually conscious (even for a newspaper woman) of her importance, attended a recent Hollywood party. Among the guests was a young film executive, more famous for his humor than for his tact. The young man was pointing out celebrities to a cute little flapper whose name he hadn't quite caught when introduced.

"And that dame," he said, indicating the picture critic, "goes around asking everybody what they're doing, although she never prints anything except what Miss Whoozis (naming a picture star who is a "must" in most of the papers the critic represents) had for dinner last night."

"I beg your pardon," said the little flapper indignantly, "but 'that dame' happens to be my mother, and I'm going to tell her what you said."

The next morning the film critic's column was devoted, not to Miss Whoozis, but to what an incompetent, conceited and altogether impossible fellow the youthful picture executive was.

PAR SALES MEETING OF ALL DIVISIONS

Paramount's annual sales conventions, usually starting around May 1, will this year include the entire "front" of the organization. All five Par. divisions will be present, including Publix, these departments being enumerated as production, distribution, foreign, newsreel and theatres.

This is believed to be the first time the theatres have had official representation at the conventions, with Sam Katz, Sam Dembow and A. M. Botsford to attend the sectional meetings. These are tentatively scheduled for New York, Chicago and San Francisco and subject to change.

Eastman's Time Saver In Duplicating Negative

Los Angeles, Feb. 7.

With the movement for economy in picture production, Eastman Kodak brings out a new duping negative that will do away with all second cameramen.

The new film known as duplicating negative is capable of producing as perfect a negative as the original. It will also save the labor of cutting a second or foreign negative as it can be printed from the original in the same manner as positive film is printed.

Laemmle in Control

Repeated reports have said that outside interests were after the control of Universal.

It is claimed without qualification that Carl Laemmle is in stock control and that only through him or his interests can control be had.

Bill Mizner with Fox?

Los Angeles, Feb. 7.

Wilson Mizner walked out on [illegible] the Paramount scenario department [illegible] with Fox.

Guatemala Theatres Shut As Rebuke for Taxes

Washington, Feb. 7.

All picture theatres in Guatemala have been closed because of excess taxes, says a report to the Department of Commerce.

Details are lacking but it is understood the exhibitors closed to force the authorities to lower the [illegible] not because of lack of [illegible]

'PRINCE'S' $14,000 AT GARRICK LEADS MINNEAPOLIS' BIG WEEK

"Gay Defender" Drops State, Normal Leader, to 4th Place With $10,000—Barthelmess, $11,000, and "Dove," $8,500 for Pan—3 Films Hold Over

Minneapolis, Feb. 7.
(Drawing Population, 470,000)

Competition among local show houses last week was keener than a Broadway traffic cop's supposed wits. Arrayed against each other in the mad scramble were "The Student Prince," "Patent Leather Kid," "King of Kings" (Metropolitan), "The Dove," Ethel Clayton, Ian Keith and Jay C. Flippen in person and a big State stage show and an old fiddlers' contest.

After the final check-up it was found that "Student Prince" led the procession by a wide margin. This picture goaled 'em here, jamming the 2,000-seat Garrick throughout the week and even topping the business done by this house with "Ben-Hur," "Big Parade," "Beau Geste," "Can and the Canny" and "Underworld." One of the biggest weeks the theatre ever has had, and sensational showing made in the face of some bitterly cold weather early in the week.

"Patent Leather Kid," at the Strand, next door to the Garrick, also did exceedingly well. Its length prevented the immense turnover chalked up by the "Prince."

No less than three of the pictures held over for a second week—"Student Prince," "Kid" and "King of Kings."

Whereas the Garrick was having one of its best weeks, the State, ace F. & R. house, which invariably sets the business pace, was having one of its worst. It not only was forced out of the lead, but dropped to fourth place in the patronage race, something that probably never has occurred before and is not likely to happen again. Explanation for this appears to be that Richard Dix is not a card here and "Gay Defender" not powerful enough to stand off competition. House also had an elaborate stage band presentation. The Garrick, charging the same admission, and the Strand, with a 10-cent lower scale, gave its customers nothing but the feature photoplay.

Returns for "The Dove," at Pantages, were disappointing, although takings hit a clip above normal. Norma Talmadge is considered a local favorite, but the fans didn't care so much for this picture. Ethel Clayton and Ian Keith, in person, brought trade to the Hennepin-Orpheum and, together with other such vaudevillians as Jay C. Flippen and Ethel Davis, rather than the feature photoplay, "The Leopard Lady," deserve the credit for the moderately good business.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Gay Defender" (Par), "Jazz Pirates," stage band presentation, old fiddlers' contest and other entertainment units, gave patrons splendid run for their money; business, however, far off; Dix no magnet and couldn't pull in face of opposition; picture aroused no enthusiasm; around $10,000, one of worst weeks and a drop of $7,000 and $5,500 from two preceding weeks.

Garrick (F. & R.) 2,000; 60)—"Student Prince" (M-G). Raved about this one and flocked to see it; around $14,000, amongst biggest weeks ever at this house; held over.

Strand (F. & R.) (1,500; 50)—"Patent Leather Kid" (F. N.). Landed strongly; about $11,000, splendid and a trifle more than "The Circus" on first week; held over.

Lyric (F. & R.) (1,350; 35)—"French Dressing" (F. N.). Better liked than most recent pictures at this house; jumped business nicely; $2,600 about 20 per cent better than average take.

Grand (F. & R.) (1,100; 25)—"The Gorilla" (F. N.). Second loop showing around $700.

Hennepin-Orpheum (Orpheum) (2,890; 50-75)—"Leopard Lady" (Pathe) and vaudeville. Picture not so much but vaudeville good; Ethel Clayton, former local stock player, and Ian Keith in person, helped draw; good at near $12,000.

Pantages (Pantages) (1,650; 50)—"The Dove" (U. A.) and stage revue. Norma Talmadge big box office here, but picture failed to land strongly; $8,500 disappointing, but much better than house average.

Seventh Street (Orpheum) (1,480; 40)—"His Foreign Wife" and vaudeville. Around $5,300.

Pulling "The Dove"

Los Angeles, Feb. 7.

"The Dove" will not complete its scheduled three weeks at the United Artists.

It goes out after two weeks and a day tomorrow (Wednesday).

"Sorrell and Son" follows Thursday.

'POINT' BEARDS NAVY IN DEN AND GETS $26,000

$18,000 for "Helen" at Balto. Stanley—"Cohens-Kellys," $9,000, Good

Baltimore, Feb. 7.
(Drawing Population, 850,000)

Baltimore film exhibitors are supporting the Brookhart bill. William Stumpf, business manager of the Maryland M. P. T. O., states this move has the support of 90 per cent of the picture theatres in Baltimore and 50 per cent in the State. There are a lot of houses here owned by non-film producing concerns, and they are active in support.

Loew, with three local houses in conjunction with United Artists; the Stanley-Crandall, with First National affiliations; the Warner, owned Metropolitan and the Schanberger-Keith-Albee Garden are the local houses directly or indirectly controlled by producer organizations. The Rivoli, New and Hippodrome are the first-string houses in which producer capital is not dominant, and they no doubt lean toward the small neighborhood exhib in opposing block booking. Block booking at the Rivoli, when that house had the exclusive Baltimore F. N. first run franchise, contributed largely to putting the skids under the b. o. about 18 months back, when the schedule ran into a flock of weak bookings. The house has only recently come out of the nose dive to start olimbing.

Apropos of the termination of the Fox-Mix contract, several local managers were quoted last week on the demise of westerns. The Garden, long the local stronghold of the prairie thrillers, passed them up when it reopened as a K-A combination, and E. A. Lake, manager of the opposition Hippodrome, books about four Ken Maynards annually and lets it go at that. This leaves only the neighborhood houses in the market for the cowboy celluloids for Saturday showings.

Stage band idea has apparently caught on here. Leon Navara, brought here by Stanley-Crandall to inaugurate the policy at the new Stanley, came in on a four weeks' contract but the S-C people proffered him a four months' contract at $750 weekly, which Navara has accepted. Sammy Kahn, stage band master of ceremonies at the Loew-United Artists' Century, has also caught on and looks set for a sojourn.

Business at the first-runs recovered from the Saturday blizzard of the previous week. Good weather aided the draw generally, and the town is undoubtedly looking up from an amusement point of view.

Outstanding last week was the Century with "West Point," which bearded the navy in its den. The military film stood 'em out every night. "Helen of Troy," at the big Stanley, after a discouraging opening day, caught on and finished big. "The Student Prince" got a good second week at the Valencia, but the big card downstairs at the Century slowed it up somewhat. The Rivoli, with a Victor Herbert birthday program, got an excellent intake. "Quality Street" moved up to the Parkway, was satisfactory but not sensational. "The Last Block" was not quite the b. o. record anticipated at the Little theatre. The Palace, with a combination burlesque tab plus "The Girl in the Pullman," packed 'em in for its second week of the new grind policy. "Wings" failed to justify its third week at New Rochelle due to picture but to difficulty of diverting moviegoers from regular theatres to a legit temporarily gone movie, always a local problem. Gross under $10,000.

Estimates for Last Week

Century (Loew-U. A.)—"West Point" (M-G) (2,074; 25-60). General Manager Kingsmore and staff arranged military de-up with Fifth Regiment, Baltimore's crack militia outfit, nearly 400 men in dress uniform marching to the theatre Thursday night; fife and drum corps from high school serenaded b. o. Saturday morning; big from start to finish, with stand-outs nightly; "Way Out West," stage band presentation, clicked nicely with Sammy Kahn, resident m. c.; got maximum for this house, a figure not exceeded unless matinees are equal to the night jam; $26,000 or slightly better.

Stanley (Stanley-Crandall) — "Helen of Troy" (F. N.) (3,400; 25-60). Monday opening no criterion on the week; business increased rapidly, finishing big; Leon Navara firmly established as m. c. $18,000 or better.

Valencia (Loew-U. A.)—"Student Prince" (M-G) (1,500; 25-60). Big throughout first week, and second week satisfactory but not sensational; excellent matinee picture, and this is a good matinee house; the Wednesday mat musical feature, orchestral program of request numbers by Mischa Guterson, replaced short subject on bill and again registered; about $9,000.

Rivoli (Wilson Amusement Co.)—"Serenade" (Par) (2,500; 25-60)—Picture with musician hero did nicely with Victor Herbert memorial program, which was the draw; week consistently good.

Parkway (Loew-U. A.)—"Quality Street" (M-G) (1,000; 15-35). Remarkable that picture consistently good; in spite of Hearst press hook-up failed to duplicate success of recent Davies features in this town; moved up to the Parkway, did nicely, but that's all; about $4,000.

Little (Motion Picture Guild) — "The Last Waltz" (Par) (250; 25-50). Not quite the draw anticipated; cameo house has built up class patronage that didn't find it entirely the caviar they looked for; about $1,200.

New (Whitehursts)—"Cohens and Kellys in Paris" (U) (1,800; 25-50). Exceptionally good week; admirably suited to regular patrons here; about $9,000.

MARY DISAPPOINTS IN DEN—GETS $26,000

Reformers' Squawks Look Good for "Sadie"—Menjou, $11,600—Pan., $11,400

Toronto, Feb. 7.
(Drawing Population, 700,000)

With first-run houses reduced to six, these doing an average of better than $10,000 and Loew's out in front with "Serenade," it looked like a normal week all round.

Minor upsets were afforded by the Tivoli, which continued strong with "Ben-Hur" at $8,400, and the Regent, which couldn't shake itself into life with "My Best Girl" at $8,600. No one can figure why the Mary Pickford effort should flop in Mary's home town. It never got better than lukewarm, and was withdrawn after a poor fortnight in favor of "Sadie Thompson." Advance sale and exploitation have both been well handled for the Swanson film, and the howls already raised by reform outfits have them talking early on this one.

Uptown has cut down on stage show and cut out Roland Todd's organ numbers. The result is a shorter program and no harm to biz. This week they just had two acts and a musicale with "The Noose" (F. N.) for an average $9,000. In the face of bad weather "Beau Sabreur" had the S. R. O. out Saturday on the "Beau Brummel" name.

Pantages came out of a trance to grab $11,300 for "The Love Mart" (F. N.), while Loew's beat this by $200 with "Serenade." Both had good vaude shows.

Real smash of the week was "Oh, Kay!" (negit), which went to $24,000 at Shubert-Royal Alexandra without hurting the pictures.

Estimates for Last Week

Loew's (2,300; 30-60)—"Serenade" (Par). Menjou film had an average draw; evening biz slightly off; good stage show helped; about $11,600.

Pantages (3,400; 30-60)—"The Love Mart" (F. N.). Jumped $2,000 over last week, partly due to vaude; radio plugging of little or no help; about $11,400.

Hip (FP) (2,½00; 30-60)—"The Main Event" (Pathe). Fight picture put house over $10,000, which is good going; well handled.

Uptown (FP) (3,000; 30-60)—"The Noose" (F. N.). Dailies didn't think much of film but it got almost $9,000, an increase over previous week.

Regent (UA) (1,400; 50-$1)—"My Best Girl" (U. A.). Never got going at expected pace in Mary's home town; under $9,000 of mostly feminine trade; gave way to "Sadie Thompson."

Tivoli (FP) (1,400; 35-60)—"Ben-Hur" (M-G). Considered excellent on second week at $8,400; held over.

"IRONSIDES" IN PORTLAND

Maine City Held to Heavy Competition for Special in Pop House

Portland, Me., Feb. 7.

"Old Ironsides," scheduled for a week's run at the Strand, was taken off and replaced by "Quality Street," after three days' try last week. The management stated that it was at a loss to understand why "Old Ironsides" failed to attract, having played in many cities at a $2 scale.

Heavy competition may have been the real cause. Dr. S. Parkes Cadman was at the City Hall, drawing thousands, while besides special attractions at many of the houses, the automobile show was also being staged.

MICHIGAN DOES $40,400 WITH 'SHEPHERD'

Capitol, $24,600—'Sadie,' $16,000 First 3 Days

Detroit, Feb. 7.

Opening of the new United Artists theatre the only oddity among the film places last week. Business otherwise about normal.

The U. A.'s influx did not come until late in the week, permitting older stands to go along without a cutin the first few days. The new house played to turnaway attendance opening day, Friday, and repeated Saturday and Sunday. Gross for the three days neared $16,000.

Notices on "Sadie Thompson" were good, and the boys helped out with mention of the "Rain" adaptation. Not a line about the play in the house advertising.

The Michigan, down the block, was the first to feel the effects of the new theatre. Weekend biz was noticeably off and the big house finished slightly under its usual gait. Screen, holding "Shepherd of the Hills," was outclassed by stage. "The Jazz Singer" and Vita, in its sixth week at the Madison, is now on the down grade and nearing the bottom though still showing a profit to attain an excellent engagement. By playing this one at pops and on grind the returns are exceedingly higher than the grosses on road showings elsewhere. The fact that Detroit is a wet blanket for two-a-day pictures made successful a plan that might be tried in other big towns.

"Love," now in third week at the Adams, is another that suggests curtains for the near future. Gilbert-Garbo team failed to get off as expected and hasn't yet reached the desired pace. "The Circus" is at hand for this house, so "Love" will no doubt be pulled at first sign of loss.

The natural Hearst plug for "Quality Street," the Davies picture, failed to help the Capitol to an appreciable extent. The city's first de luxe presentation theatre turned in an average figure. Big things expected here within the next two weeks with "Gentlemen Prefer Blondes," current, and Gilda Gray to follow.

Fox's Washington also looks for better times this week after limping along under the strain of a very ordinary screen attraction the past seven days. "Sunrise" opened Saturday, and Movietone has become a magnet.

The vaude-playing twins, State and Oriental, were neck and neck, as usual. Price slashing war carried on by this pair stopped all of a sudden, though both are playing up the special two-bit morning scale, with the Oriental having a slight edge in size of type. Exploitation of Miles house has improved notably in the past couple of weeks.

Estimates for Last Week

Adams (Kunsky)—"Love" (M-G) (1,770; 50-75). Little recovery after slow start; expected to close at any moment to pave way for Chaplin film; $13,000, not an exceptional second week.

Capitol (Kunsky)—"Quality Street" (M-G) (3,448; 50-75). Extra publicity no aid; $24,600 about normal for good stage band show and film.

Washington (Fox)—"Come to My House" and Movietone(Fox) (1,778; 35-50-65). Inviting title didn't work; only $6,000 worth accepted, much of it on strength of "Tone; "Sunrise" should better.

Madison (Kunsky)—"Jazz Singer" and Vita (W. B.) (1,976; 50-65-75) (6th week). Road showed elsewhere but playing here on grind; holding profitable pace going into seventh week; now far below tremendous early pace, but good at $16,000.

Michigan (Kunsky-Publix)—"Shepherd of the Hills" (F. N.) (4,100; 50-65-75). U. A. opening made slight drop here last days of week, but big one tops town with $40,400.

Oriental (Miles)—"Ragtime" (Ind.) (2,950; 25-90). Slightly off at $16,500; midnight show Saturdays kicks in with extra "grand" weekly; house plays six Pan acts with film and figures nut around $11,500.

State (Kunsky)—"Four Flusher" (U) and Loew vaude (3,000; 25-75). Less transient trade here than in most spots; has regular attendance to keep gross around $13,000 mark; just above water at that.

United Artists—"Sadie Thompson" (U. A.) (2,000; 50-65). Ran wild Friday, Saturday and Sunday after colorful opening; glamour of new theatre the attraction; about $16,000 on three days.

DENVER DAILY AND PUBLIX AT ODDS

New Denver Not Advertising in Local "Post"—Did $18,000 Last Week

Denver, Feb. 7.
(Drawing Population, 400,000)

Theatre attractions here were above the ordinary for the opening of the new month. As a result the cash registers rang more than usual.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75) "Seventh Heaven" (Fox). Ran into second week strong. Complete Movietone accompaniment made this a natural. So many hadn't been accommodated at end of second week that three special noonday matinees were given before regular showing of "Fortune Hunter." Both weeks about even at $8,500.

America (U) (1,500; 15-25-30) "Woman on Trial" (Par). One of nine Paramounts booked by this house, did better than usual, closing around $3,400. Langdon's "Three's a Crowd," flop just before, and the management followed with "Les Miserables" for two days, which nose-dived. "Woman on Trial" then saved the week from complete disaster.

Broadway (Inde) (1,575; 50-$2) "Cradle Song," with Mary Shaw, Eva Le Galliene's Civic Rep. Co., at reduced prices, opened to brisk biz, which held up through their seven-day engagement. Broadway has been dark for long time, and "Cradle Song" reopened it. Close to $9,000, giving everybody a break.

Colorado (Indc) (2,450; 30-40-50) "Man Crazy" (F. N.). Fair program picture. Stage act, plus Scheuerman's band on stage, duck soup for thousands in this town. Never any big dough spent on these footlight features, but they click just the same. About average at $7,000.

Denham (Inde dramatic stock) (1,732; 25-$1). "Sally," Ziegfeld's musical show, started slowly but gained speed and held over for second week. Opening week $7,000.

Denver (Publix) (2,600; 25-40-60), "Gentlemen Prefer Blonds" (Par), plus "Shadowland" on stage, Nothing sensational for this house. Gross showed appreciable drop—large part of which can be laid to the fact that this theatre has withdrawn its advertising from the largest Denver newspaper, "Post," and is using other sheet exclusively. Drew $18,000, which, while high in Denver, isn't high for the Denver.

Empress (Inde musical stock) (1,860; 15-30-50) "Uncle Tom's Cabin." If you can imagine this Harriet Beecher Stowe classic done with song and dance interpolations, you have some idea of what the High Jinks Players had to contend with. Poor old "Tom" drew about $4,600, despite heavy ballyhoo. Too heavy to attempt as light comedy, with music.

Orpheum (Vaude) (1,600; 15-50-$1). Lew Cody headliner, and though business started off all right it didn't maintain an even pace. Things quieted down toward the end of the run, and closed at $9,000 or slightly less. "San Francisco Nights" held screen; Gene Austin, previous week, brought in record receipts.

Rialto (Publix) (1,050; 25-30-40). "The Circus" (U. A.) closed its second week as strong as initial showing. Extra advertising space put this over to the tune of $6,500 each week. First time in months Rialto has had picture capable of bringing 'em in.

Victory (Publix) (1,140; 15-25-30). "Lovelorn" (M-G-M) for last half, with elaborate lobby display, managed to reach the usual mark of $1,700.

'Student Prince, $46,350; Penn's Record, Pittsburgh

Pittsburgh, Feb. 7.

Penn house records, held by "Love," were shattered by over $1,000 last week by the "Student Prince."

Grand, although hurt some, did well "Shepherd of the Hills" doing around $14,000, not bad on the black ink.

Estimates for Last Week

Aldine (Loew) (2,000; 25-35-50)—"Main Event" and vaude; $13,100, good.

Cameo (U) (600; 35-40)—Reissue (Fox), with Gilbert and Adoree, flopped.

Davis (2,100; 35-50-75)—"Silk Legs" and vaude. House cut acts from 7 to 6.

Grand (2,700; 35-50) (Stanley)—"Shepherd of Hills" and slim stage show reacted favorably.

Penn (Loew) (3,600; 25-35-50)—"Student Prince." Fine publicity campaign and Publix unit "Banjomania" also helped. $46,350, record.

'DRUMS' AT $2 PUZZLING PICTURE; FILMS' INS AND OUTS ON B'WAY

Jannings' 2d Week at Rialto, $48,300, Enormous—"13" Unlucky for Roxy, $94,000—"Ironsides" Couldn't Do It at Par, $69,200

One of those weeks where everything went along about as expected. Preceding week-end's wind and snow didn't do any good in some spots, but the Capitol didn't feel it where "The Student Prince" started off auspiciously enough to be held over. This makes the second successive picture the Capitol has retained for a fortnight. "Divine Woman" was immediately ahead of it. Novarro and Shearer, in the adapted operetta, swept $75,200 past the gate and will try to stay inside the Garbo $12,500 slide on the second week.

Jannings' second week in "Last Command" galloped to $48,300, a $2,700 dip from the previous week. Excellent showing and the film gives sturdy indications of a long time at the Rialto.

Over at the Roxy, where the house has been jumping and dipping $12,000 and $14,000 weekly, "13 Washington Square" last week let the gross down to $94,000 with the third Universal picture in a row to come in this Saturday, "He's My Daddy," Reg Denny subject.

Chaplin's last of four weeks at the Strand tickled off $41,600 with "Patent Leather Kid" going in for so long as it can stay. "Gentlemen Prefer Blondes" petered out at the Rivoli to $18,500, but stopped Friday at six p. m. to make way for a reserved seat benefit showing of "Sadie Thompson."

The three weeks of the Anita Loos story was unprovocative of any highlights and goes down as a disappointment as far as Broadway is concerned. On the other hand, "Helen of Troy's" third crack at the Street was strong enough to keep it another week at the Cameo after running up close to $6,200 at this midget stand. "Buck Privates" donated $10,800 to the Colony.

"Old Ironsides" didn't do much for the Paramount on its first pop priced showing in town with $69,200 in the tills. It's a drop of $4,400 from the previous film, "Sabreur."

Hi 'Atters

Among the highhat $2 crowd "Drums of Love" is proving a stumbling block. Getting loose for its first full week, matinees were extremely weak and around $9,000 was all the Griffith product could show. Double-header plug ads signed by Belasco and Max Reinhardt are being used. Belasco also endorsed "Uncle Tom," so the silent drama is getting quite some attention from the veteran showman.

"Tom" ambled in at $8,300, slightly under its former figure, while "Chicago" reveals itself as quite willing to call it quits at $6,000.

"Simba," the animal picture, is a surprise. Martin Johnson's telescopic shots have added a Saturday morning for the youngsters and remains above $16,000. A feeler was put out for the Central, but Universal eased its head horizontally. Picture has extended its run two weeks.

"The Enemy" can't get its second wind at the Astor and is merely stalling, but "Wings" and "Jazz Singer" aren't having any trouble grinding out mile after mile of unwinding at $15,400 and $18,300, respectively. "Love," at the Embassy, went back to capacity again, hitting $10,100.

Estimates for Last Week

Astor—"The Enemy" (M-G) (1,200; $1-$2) (7th week). Would be willing to call it a run if anything were ready to come in; quiet since opening and marking time now; if it got $9,000 everybody's satisfied.

Cameo—"Helen of Troy" (F. N.) (549; 50-75) (2d week). When house gets up around $6,000 means plenty of busincss; hot Grecian mama on third trip to Broadway so nice as house guest she accepted invitation to stay another week.

Capitol—"Student Prince" (M-G) (4,620; 35-50-75-$1.65) (2d week). Second successive holdover film for Capitol; opening week-end storm didn't effect here where full gross ran to $75,200.

Carroll—"Simba" (997; $1-$2) (3d week). Added extra Saturday morning show for the juveniles; backing of natural history enthusiasts helping plenty and over $16,000 sounding off in hurrahs; reported dickering for Vitaphone release with musical attachment; has extended its run two weeks, making six in all.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (14th week). At $8,500 not too downstarted; looks had nibble from "Simba" but refused.

Colony—"Buck Privates" (U) (1,980; 25-50-75). Pushed things ahead bit by reaching $10,800.

Criterion—"Wings" (Par.) (973; $1-$2) (26th week). Amongst elite and threatening to break in on roll of honor of big six $2 pictures; no trouble on 44th street corner and still enjoys b. o. lines for Monday matinees; $15,400.

Embassy—"Love" (M-G) (596; $1-$1.65) (11th week). Became playful again and got rid of excess spirits by skipping back to capacity; "Two Lovers" (U. A.) scheduled here March 22; first outside film to play M-G-M house and if date kept, will have given "Love" 16½ weeks here.

Gaiety—"Chicago" (Pathe) (808; $1-$2) (7th week). Roxie Hart bored with Broadway and its $2 tap; or vice versa; at $6,000 willing to blow; "Four Sons" due here for Lincoln's Birthday matince premiere; house cluttered up with two booths, new pipes, extra wires and a lot of profane people; "Chicago" closes Sunday.

Liberty—"Drums of Love" (U. A.) (1,234; $1-$2) (3d week). Just can't get going; afternoons 'way off and bowed to around $9,000 mark; generally liked but no one seems able to lay their finger on what's wrong; lots of guessing though.

Paramount — "Old Ironsides" (Par.) (3,400; 35-50-75-90). Spread sails at pop prices but failed to catch better than $69,200; okay but below what house has been doing since Xmas rush; $4,400 off from previous week.

Rialto—"Last Command" (Par.) (1,960; 35-50-75-$1) (3d week). Able to hold up to $48,300 after record $51,000 week considered remarkable; no telling at this time how long Jannings film will stick.

Rivoli — "Gentlemen Prefer Blondes" (Par.) (2,200; 35-50-75-90). Passed quietly at $18,500. "Blondes" failed to show punch strength at any time; "Sadie" now in.

Roxy—"13 Washington Square" (U) (6,205; 50-$1.65). First Universal picture in series of three at this house got $94,000; means cops stayed in station house; "Love Me" current, and "He's My Daddy" (Reg. Denny) to come in next week; all U films; office staff all smiles Monday after directors' meeting.

Strand—"The Circus" (U. A.) (2,900; 35-50-65-75). Chaplin laughed himself out of Strand to $41,600 after fourth and final week; engagement totalled $243,100, beating "The Gold Rush" week for week. "Patent Leather Kid" current and sure to stay two weeks; more if figures warrant.

Warner's—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (18th week). Jolson still mechanically warbling to many listeners and quite apt to sing to a few more; $18,300; big.

MAE MURRAY HITS AGAIN, $43,600, ST. L.

"Sadie" No Panic at State, $23,900—"Noose" Good at Missouri, $28,100

St. Louis, Feb. 7.
(Drawing Pop., 1,000,000)

Mae Murray brought her tabloid Publix unit, "Merry Widow," to the Ambassador last week, and it included some of the most beautiful settings seen in local theatres recently. Miss Murray was supported by a host of good entertainers, some fine voices and really funny comedians.

Prince Midvani did not come to St. Louis. "He had to go back to California to look after our properties. Someone had to," Mae stated languidly.

Estimates for Last Week

Grand Central (Skouras) (1,700; 50-75)—"Jazz Singer" (W. B.) Vita. Beginning to look like indefinite run. Sixth week almost as remunerative as preceding five; $16,300.

Loew's State (3,300; 25-35-65)—"Sadie Thompson." Teddy Joycc's stage presentation. $23,900.

Ambassador (Skouras) (3,000; 35-65)—"Irresistible Lover." With Norman Kerry and Lois Moran, entertaining little comedy. Mac Murray "Merry Widow Revue" afforded Ed Lowry week's vacation in New York. $43,600.

Missouri (Skouras) (3,800; 35-65)—"The Noose." Melodramatic crook story, in spite of being rather tiresome, gives Dick Barthelmess chance for some very fine acting; $28,100.

Colony—"Buck Privates" (U) (1,980; 25-50-75). Pushed things ahead bit by reaching $10,800.

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HOT TITLES DIDN'T MAKE HOT BUSINESS

All of K. C. Downtown Off Last Week—Midland, $24,000—Mainstreet, $14,000

Kansas City, Feb. 7.

A bunch of hot ones for the downtown patrons last week—"Helen of Troy," Mainstreet; "Gentlemen Prefer Blondes," Loew's Midland; "Wine," Liberty; "Gertie's Garter," Globe; "Come to My House," Pantages, and "Sailors' Wives," Orpheum.

If this is what the public want, the public had it plenty, but the alluring titles failed to drag the ticket buyers out in any strength, and the weekly grosses failed to show any increases, with the lone exception of the Mainstreet, which gathered 'em in.

Reviewers gave their strongest adjectives to the "Helen" picture, but were also strong for "Blondes." The other first-runs suffered, some given to more empty seats than customers.

Starting Saturday the Midland changed from its own "home-made" stage show to the amalgamated Loew-Publix units, and another change in policy will go into effect this week, when the opening day for each bill will be Friday instead of Saturday. It is stated that this move was caused to accommodate the routing of the units, which jump from here to Dallas.

Estimates for Last Week

Loew's Midland—"Gentlemen Prefer Blondes" (Par) (4,000; 25-35-60). Stage show headed by Pat Rooney, built around house orchestra and Dancing Rockets, with Jack Sidney m. c. Saturday and Sunday business big, but remainder week not so forte; $24,000.

Mainstreet (Orpheum)—"Helen of Troy" (F. N.) (3,200; 25-50). Regular vaude. Reviewers fell strong for picture and wrote raves about it. Sunday found house too small for crowds. Steady throughout week; $14,000.

Pantages—"Come to My House" (2,200; 50-50). Picture made from Roche's "Liberty" magazine story, full of thrills and interest. Stage show. Entire bill perfect for Pan's clients, but some evidently didn't know it; $8,400.

Liberty (Ind)—"Wine" (1,000; 25-50). Adaptation of "New Collegians" interesting to those following series. Clara Bow name meant much, whether picture new or revival; $2,600.

Newman (Lowe)—"Baby Mine" (M-G-M) (1,980; 25-35). Rollicking comedy got away to good start Saturday. This house has been hurt worse by new Midland than any of others, and reduction from 60c nights to 35c has not brought results hoped for; $2,700.

New Uptown's feature, "A Woman Against the World," with stage show.

At Globe Bridge Players in stock and "Getting Gertie's Garter" film. President Coolidge at Pan-American conference on Movietone given break in publicity.

Fall River Blaze Felt In Providence Box Offices

Providence, Feb. 7.
(Drawing Population, 300,000)

With excellent weather breaks nearly all houses took an even score in last week's lineup. The fire in Fall River drew many thousands out of the show-going ranks and the last half of the week left the boxes open for a fall-off.

Majestic broke to high mark for the first time in a long while with "Sorrell and Son" and the Heflin debate in Movietone. Fay's hit a fair draw with "Three's a Crowd" and a good sized revue for vaude. The Strand sat back for a rest after two capacity weeks with "The Valley of the Giants," good for a faint click. Carlton did good biz with "Streets of Shanghai" and some vaude. Uptown continued its successes with "Two Arabian Nights" on a repeat showing.

Estimates For Last Week

Majestic (Fay) (2,500; 15-50) "Sorrell and Son" (U. A.) and Heflin debate in Movietone. In the win column; only extraordinary draw of the week; great at $7,400.

Strand (Ind.) (2,200; 15-50) "Valley of the Giants" (F. N.) and "For the Love of Mike" (Col.). Nothing extra at about $8,000.

Carlton (Fay) (1,474; 15-50) "Streets of Shanghai" (Tiff.) and some likeable song and dance vaude. Best returns in weeks at $4,500.

Fay's (Fay) (2,000; 15-50) "Three's A Crowd" (F. N.) and vaude revue. Harry Langdon popular and week held up at about $5,500.

Uptown (Ind.) (1,500; 10-25) "Two Arabian Nights" (U. A.). Carrying on at about $2,800; "Two Women Wanted" also on bill.

Rialto (Fay) (2,000; 10; 25). Second runs notwithstanding struggle at $1,200.

TACOMA AT EVENS

Good and Bad Grosses in Film Houses Last Week

Tacoma, Feb. 7.
(Drawing Pop., 125,000)

Nothing to rave over last week, although good program shows prevailed. Pantages and Broadway run for town's lead. Rialto did a little better with Mary Pickford in "My Best Girl." Colonial had "Beau Geste" alongside of "Beau Sabreur" at the Broadway, this being second time for "Beau" in Tacoma. Unusual booking, but it seemed to increase interest.

Estimates for Last Week

Broadway (W. C.) (1,650; 25-50)—"Beau Sabreur" (Par). Biz up little. Dave Good pronounced good. F and M better idea in "Lace." $6,200.

Pantages (1,450; 25-50)—"Pajamas" (Fox). Olive Borden helped draw. $4,900, very light.

Blue Mouse (Hamrick) (650; 25-50)—"Dress Parade" (Pathe). Vita and Movietone helped draw. Biz off badly at $3,000.

Rialto (W. C.) (1,250; 25-40)—"My Best Girl" (U. A.). Mary has following. $7,200, great.

Colonial (W. C.) (850; 25)—"Beau Geste" (Par). Great show and biz up. $1,300.

'NOOSE' TAKES RECORD AT STATE, N. O.; $19,100

Ran 'Way Ahead of Jannings' 'Command,' $16,200—'Quality Street,' $3,200, in Red

New Orleans, Feb. 7.

Loew's State ran ahead last week with "The Noose," breaking the house attendance record for all time, going over $19,000, and beating the previous seven days by nearly $7,000. "The Noose" proved a box office sensation here.

"Last Command" was hurt materially at the Saenger by an inferior stage show, the house barely passing $16,000.

"Quality Street" did very badly at the Strand. Orpheum showed considerable strength with "Almost Human," above $9,000 for the first time this season.

Estimates For Last Week

Loew's State (3,218; 50) "The Noose" (F. N.) with Barthelmess, helped considerably by excellent publicity, also stage show; $19,100, taking house record.

Saenger (3,568; 65) "The Last Command" (Par.). Jannings classic disparaged some by surrounding entertainment; $16,200.

Orpheum (2,400; 75) "Almost Human." Good vaude contributing factor; $9,400.

Strand (2,200; 50) "Quality Street" (M-G-M). Rather poor vehicle for Marion Davies; $3,200 and in the red.

Palace (2,300; 40) "Turkish Delight." Sent returns to $5,800.

Liberty (1,800; 50) "The Crystal Cup." Started in mild manner and never recovered. Just $2,700.

Tudor (800; 40) "The Swell Head" —$1,300.

Fox Did $22,000 and Palace, $17,000, in Wash.

Washington, Feb. 7.
(Estimated White Pop., 450,000)

Estimates for Last Week

Columbia (Loew) — "Student Prince" (M-G-M) (1,232; 35-50). Slip out to storm, final count just nosing over $6,000 for second week.

Earle (Stanley-Crandall) — "Valley of the Giants" and Hyman presentation (2,300; 35-50). Improvement over preceding week in screen, stage and box office; possible $9,000.

Fox (Fox)—"Silk Legs" (Fox) and Sophie Tucker (3,432; 30-40-60-75). Still getting higher scale than others and scrmingly set to fight it out along those lines; Miss Tucker increased business slightly to $22,000.

Met (Stanley-Crandall) — "Patent Leather Kid" (F. N.) (1,518; 35-50). Third week to about $7,500; "Jazz Singer" back currently for repeat of days to bring house to Saturday opening.

Palace (Loew)—"Man, Woman and Sin" (M-G-M) and Publix "Tokio Blues" (2,363; 35-50). Wesley Eddy, permanent m. of c., back after week off. Pit orchestra developed into peach of stage band. Monta Bell picture and good stage show. Lots for 50 cents and about $17,000.

Rialto (U)—"Finders Keepers" and musical comedy in tabloid. (1,978; 35-50). May have resulted in slight improvement to estimated $6,500.

Col. McCoy in Cal. Film

Los Angeles, Feb. 7.

Larry Weingarten, recently appointed supervisor of the Col. Tim McCoy unit for M-G-M, will put into production next month his first picture. It is a story on early California, with a pony express background.

Nick Grinde will direct.

'SABREUR,' $52,000, CHI; 'WHIP WOMAN,' $47,000

Some Good Runs and Grosses in Loop—"Gaucho" at U. A. Went Up to $25,000

Chicago, Feb. 7.

At the Chicago last week "Beau Sabreur" and a good stage show brought a plump gross of $52,000, although the dailies' reviews were tinged with disappointment in comparing this film with "Beau Geste." Roosevelt let out ... O. T." after two weeks to take on "Gentlemen Prefer Blondes." The gross didn't call for such a quick exit.

Jannings in "The Last Command" dropped only $1,000 in second week at McVickers. United Artists likewise is clicking with "The Gaucho," going upward in the third week to $25,000. "The Circus" next week.

Estimates for Last Week

Chicago (Publix)—"Beau Sabreur" (Par) (4,100; 50-75). With some aid from stage show this film brought very good $52,000; for three weeks grosses here exceptional.

Garrick (Shubert)—"Jazz Singer" Vita (W. B.) (1,293; 50-$2.20) (12th week). Town's only legit-scaled picture, $14,000, with no closing date set; sensational for this town.

McVickers (Publix)—"The Last Command" (Par) (2,400; 50-75). Jannings continues excellent, dropping only $1,000 in second week; $27,000.

Monroe (Fox)—"Daredevil's Reward" and Movietone (Fox) (975; 50-65). Tom Mix slightly under at $4,300; usually hits at least grand above that.

Oriental (Publix)—"The Whip Woman" (F. N.) (2,900; 35-50-75). With better pictures being brought in to offset apparently weakening stage draw, this one must be credited with giving house normal $47,000. Strong stage show included Paul Ash at its head. Ash's phenomenal run may be finally telling.

Orpheum (Warner)—"If I Were Single" and Vita (W. B.) (776; 50). Customarily nice drop-in trade to $7,300.

Playhouse (Mindlin)—"Faust"—"Loves of Pharaoh"—"Peter the Great" (Ufa). Three-split week of Jannings revivals, little art theatre rewarded very modestly with $3,600. "Faust" weakest and "Peter" strongest.

Roosevelt (Publix) — "Helen of Troy" (F. N.) (1,400; 50-60). Okay in second week with $14,000, following $18,000 first week, but let out in favor of "Blondes."

State-Lake (Orpheum)—"Leopard Lady" (Pathe) (2,800; 25-50-65). Fair week, considering about $18,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). Doing nifty business, picking up to $25,000 in third week, in for four weeks.

"TEXAS STEER" OFF; 'SADIE' ON IN SEATTLE

Seattle, Feb. 7.
(Drawing Pop., 450,000)

Better shows in town last week but there seems to be a little lull before the opening of the massive new Seattle later this month.

"Sadie Thompson" set the town on its ears at the United Artists, while "A Texas Steer" proved a lame duck at the 5th avenue. Pantages billed Duncan Sisters strong in picture, "Topsy and Eva," and biz better. President had Olga Printzlau's new play, "The Showdown," and it looked good. Great theme, with wonderful possibilities. Blue Mouse had fifth big week with "Jazz Singer" and going into sixth, for record picture attendance in Seattle, it is believed.

Estimates for Last Week

Fifth Ave. (W. C.) (2,600; 25-65)—"Texas Steer" (F. N.). Combined with somewhat atmospheric "Harvest Idea," good harmony but no pull in either presentation or picture. Hermie King helped things a lot. $13,000, bad.

United Artists (W. C.-U. A.) (2,100; 25-65)—"Sadie Thompson" (U. A.). Sex-stuff plus with draw plus. Got by censors and pulled in customers. Advertised heavily this screen version of "Rain." $13,000.

Columbia (U) (1,000; 25-50)—"Beau Sabreur" (Par). Second week draw above average second week. $5,300.

Blue Mouse (Hamrick) (950; 50-75)—"Jazz Singer," Vita. (W. B.) and Movietone. Fifth week held up great. $10,800.

Pantages (1,550; 25-65)—"Topsy and Eva" (U. A.). Advertised strong as United Artists production. Duncan Sisters handy name draw. Biz improved. $12,000.

Orpheum (2,700; 25-75)—"Leopard Lady" (Pathe) and vaude. Biz better. $12,500.

President (Duffy) (1,650; 25-$1)—"The Showdown" (Duffy Players). New Olga Printzlau play received splendid applause. Play brings tears and bunches. Deeply impressive. Duo of Miller acting particularly hard spot. $9,000, very big.

'CIRCUS' STEPS OUT FOR $30,000; SHEARER TOPS 1ST RUNS, $27,000

"Last Command" Under Expectations in L. A., $17,800—Stage Show Helps "Sabreur" at State, $21,200—"Man Crazy" Surprises, $7,500

Los Angeles, Feb. 7.
(Drawing Pop. 1,450,000)

First run houses took it on the chin last week with the exception of Grauman's Chinese and the Biltmore. Trade was way off, worse than it has been since before Christmas. There is a general slackness in employment locally, result being that folks are not tossing their coin at theatre box offices.

Honors went to the Chinese with "The Circus." Picture had a good stage balance in the indoor circus Grauman put on headed by the Hannaford Family.

Of the downtown group the Metropolitan led the field. It had Norma Shearer's "The Latest from Paris" and Fanchon and Marco's "Birthday Idea," with Cliff Edwards the added attraction. Although the house did all right it seemed as though the entire show were not sold through publicity angles in 100 per cent. fashion. The presence of Ukelele Ike was not stressed upon enough. They paid plenty of dough for this boy and did not capitalize on him, but Miss Shearer was the potent b. o. draw she always is here.

"The Last Command" did sort of brody on its first week at the Million Dollar. It opened to about $1,400 less than "Love," its predecessor, and the full count ran $7,000 behind "Love" on the first week. This was despite the dailies put on a rave and the picture was well sold from a publicity angle. Another Paramount blank was "Beau Sabreur" at Loew's State. Had it not been for the drawing power of Eddie Peabody house would not have gotten by the "red" margin. But Paramount was vindicated at the Biltmore by "Wings." This one is running along in great style and its third week was within $1,500 of the first week.

"The Jazz Singer," though not knocking them over in its fifth week, held up nicely. For the ninth and next to final week at Carthay Circle, "Sunrise" went along steadily at around $1,100 below the week before. Second week of "The Dove" at United Artists was not so encouraging. Norma Talmadge film dropped around $6,000 and is scheduled to vacate after playing two weeks and two days in favor of "Sorrell and Son."

"My Best Girl" was a life saver for the Egyptian. This house, in the neighborhood class with a poor line of exploitation and publicity, got the break because there are lots of folks who didn't see the Pickford opus and most of them lived in Hollywood.

At the boulevard customers went hook, line and sinker for "Man Crazy" and Gene Morgan. House was about $750 ahead of week before. Second week of "The Fortune Hunter" at Broadway Palace was just too bad, even though house tried to capitalize on the Chaplin moniker by bearing the name up heavy with "Syd" in small type.

Estimates for Last Week

Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-$1.50). First week for new Chaplin and the fans fighting each other to plank down the kale at the till; around $30,000.

Carthay Circle (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-$1.50). Next to final stanza okay, mats off and nights fair to $8,250.

Criterion (W. C.)—"Jazz Singer" (W. B.) (1,600; 50-$1.50). Did well on fifth week, though afternoons very shy; $8,600.

Biltmore (Erlanger) — "Wings" (Par.) (1,655; 50-$2.20). Making remarkable strides here with third week excellent; night trade almost capacity; $18,000.

Loew's State (W. C.-Loew)—"Beau Sabreur" (Par.) (2,200; 25-99). Can't be called sequel to "Beau Geste" and panned all over; Peabody life saver to b. o.; $21,200.

Metropolitan (Pub.-W. C.)—"Latest from Paris" (M-G) (3,595; 25-75). Led the downtown group by totaling $27,000.

United Artists (U. A.-W. C.)—"The Dove" (U. A.) (2,100; 25-$1.10). Second week dropped considerably; around $13,500.

Million Dollar (Pub.-W. C.)—"The Last Command" (Par.) (2,200; 25-99). Not up to b. o. anticipations; dailies raved with public shy—first week $17,800.

Boulevard (W. C.)—"Man Crazy" (F. N.) (2,164; 25-50). Okay here; should have had downtown showing; around $7,500.

Egyptian (U. A.-W. C.)—"My Best Girl" (U. A.) (1,800; 25-65). Thanks to Mary Pickford house got healthy profit; near $10,000.

Broadway Palace (Orpheum)—"Fortune Hunter" (W. B.) (1,540; 15-40.) Second week here unwarranted; house used all sorts of subterfuges to get them in, but $2,950.

"CIRCUS" VERY BIG IN MONTREAL, $17,500

Montreal, Feb. 6.

"The Circus" and full houses at the two legit theatres with "Broadway" at the Princess especially hitting $18,000, didn't seem to do the other offerings a lot of good, although they were better than the week before. Palace with "The Circus" was heading for $20 000 at the start, but fell off a bit later in the week for no special reason and ended to $17,500, very big.

Capitol holds its own particular crowd, almost regardless of what is shown, but deserved better than it got last week, around $13,000.

Loew's put on a very attractive picture and got about $14,500. Imperial made a play as usual with vaude.

The safety league in these parts has just completed its second six-monthly inspection of the 50-odd theatres in the city. It gives them all a clean sheet and adds some kind words as to their willingness to conform to the regulations.

Estimates for Last Week

Capitol (2,700; 60-85) "Love Mart" (F. N.). Nice dressy picture, little different to general run; $13,000.

Palace (2,700; 55-85) "The Circus" (U. A.). Looked like a smash at beginning of week, but fell off some; $17,500.

Loew's (3,200; 45-75) "Quality Street" (M-G-M). With average vaude that swung good results in difficult week; $13,500.

Imperial (1,900; 30-85) "French Dressing" (F. N.). Fitted in well with vaude; $5,000.

Strand (800; 30-40) "City Gone Wild" (Par.); "College Hero" (Col.); "Man Crazy" (F. N.); and "Dog of Regiment" (Warner). All together, $4,000.

19-Year-Old Assistant Made Full Director

Los Angeles, Feb. 7.

One of Hollywood's periodic shiftings of casting directors occurred last week when FBO took Jack Votion off the job and promoted Rex Baily, his 19-year-old assistant, to authority.

PHELPS DECKER DEAD

Killed by Gas in Apartment—Wife Denies Suicide

Phelps Decker, 41, film editor for Universal, was found asphyxiated by gas in his apartment at 35 East 30th street, New York, Feb. 5, by his wife, Clarice. Decker and his wife had been visiting friends over the week end. He left to return home to finish some work.

When Mrs. Decker reached home about 3 p. m., and, unable to get in, she summoned an elevator boy and the door was forced. Decker was found slumped in a chair, dead. Mrs. Decker denied that her husband had committed suicide, saying he had not been despondent and appeared to be in the best of spirits when she talked over the phone with him a short time before.

Mrs. Decker said her husband had acted in an advisory capacity for Mary Pickford and did research work for D. W. Griffith. Monday afternoon the remains were taken to Fresh Pond and cremated. Besides his wife, deceased is survived by a sister.

ZANE GREY'S 2-REELERS

Author Took Them in South Seas —Par Releases as Shorts Next Season

Los Angeles, Feb. 7.

During a ten-month deep-sea fishing expedition to the South Seas, Zane Grey, author of western and sea stories, shot about 60,000 feet of film of the trip. He has had this material edited and titled by George Sargent into six pictures of two-reels each.

Grey has arranged for distribution of the series through Paramount. The pictures will be released next season.

One of the biggest surprises in Washington is the luxurious SWANEE Ballroom.

That the nation's capital supports a place that would make even Broadway "sit up and take notice" is attributable to the directional ability of MEYER DAVIS and the performance of one of his orchestras.

It's worth a trip to Washington to see.

BOSTON GROSSES

Boston, Feb. 7.

With Ruth Taylor at the Met in person with "Gentlemen Prefer Blondes" (Par), the picture made no record for the Publix house. Running six days it did $40,900. "Dancing Feet," stage presentation. Met, in Boston, now opens Friday instead of Saturday.

At Loew's State "The Student Prince" (M-G-M) fell below previous weeks and expectations, grossing $26,900, considerably off the previous weeks.

"Sorrell and Son" at the downtown Loew's Orpheum did strong business at $24,000.

"The Texas Steer" at the Olympia brought out Rogers fans for strong trade.

"The Streets of Shanghai" (Tiffany) and "A Light in the Window" (Rayart) played to good houses at the Modern and Beacon. "Love and Learn" (Par), with vaude, had an average week at the New Boston.

Estimates for Last Week

Met (Publix) (4,000; 40-60) "Gentlemen Prefer Blondes" (Par), Paul Oscard's "Dancing Feet" on stage. $40,900.

State (3,500; 35-50) Less than expected with "The Student Prince" (M-G-M), Behren's band on stage. Below previous two weeks. $26,900.

Orpheum (3,500; 35-50) "Sorrell and Son" (U. A.) still doing good business in Boston. $24,000.

"Daddy" and "Lovelorn" Kind to Please Topeka

Topeka, Feb. 7.

Spotty week with unexpected falling off Wednesday but week's grosses above average. Best bet was Denny's "That's My Daddy"—rather it was the little La Verne tot's picture. Topeka went crazy over this kid.

"The Silver Cord," brought here as a society event with sponsors 'neverthin,' showed to an almost filled house liberally sprinkled with paper Tuesday night. It was a dress affair, but even some of those who put on their tuxes panned the show because of lack of music and too much talking. "The Constant Wife," with Hackett, Walker, Bunting, Tellegen cast, did two performances to three-quarters capacity Saturday night, with the patrons more satisfied.

Estimates for Last Week

Jayhawk—(1,500; 40; Jayhawk) "Quality Street" didn't draw, but pleased. "That's My Daddy" smashed and packed the place. Week's total, $4,200.

Orpheum—(1,200; 40; National) "West Point," with all discrepancies and hokum, just what regular fans wanted. Good. About $2,200.

Cozy—(400; 25; Lawrence) Miss Fairfax's name played up in the publicly helped pull for "The Lovelron," one of the good guesses of the season. "The 13th Hour" got good play last half. Total, $1,200.

Midwest Seeks Sundays

Bloomington, Ill., Feb. 7.

The annual spring fight in Sunday blue-law towns in this section of the state is getting under way. The council of this city at its last session received a petition of 5,592 names, more than half the vote, to submit question of Sunday opening at the spring election April 3, and the question will go on the ballot.

In Effingham last week a special election was held and its Sunday closing laws junked. The citizens voted 1,215 to 606 for Sunday shows after a spirited campaign.

"NOOSE'S" $17,000 IS HIGH IN MILWAUKEE

"Dove" and "Prince" Hold Over, $9,000, and $11,000—"Sabreur" 1 Wk., $9,650

Milwaukee, Feb. 7.

It looked like boom days had returned to Milwaukee last week, instead of the present slight slump in employment. "The picture's the thing," the week said.

Every house on the Rialto, barring the combos and the Strand, had a special with Midwesco's Merrill mopping up handsomely with "Student Prince" sliding into a second week. Neat profit, too, at the Wisconsin, due to Eddie Weisteldt, who put on the stage show.

The Garden, after four weeks of "The Jazz Singer," countered with "The Dove," and coasted in well ahead of the red line. Sticks over for another week.

"Beau Sabreur" did well, but not well enough to hold over.

The Majestic's business continued to stay high, but not because of the picture or the acts, but because the Kiddie Movie made with Jackie "Hoo" Ray, the week before here with local youngsters in the east drew in the proud parents, aunts, relatives and friends. Big matinees.

Estimates for Last Week

Alhambra (U)—"Beau Sabreur" (Par.) (1,800; 30-50). Billed like a circus as "sequel to 'Beau Geste,'" but couldn't touch latter's prestige; after big week-end picture ended proposed two weeks in seven days with $9,650.

Garden (Brin)—"The Dove" (U. A.) (1,200; 25-50). Seemed to please but did not catch on as well as expected; hardly turned $9,000, but held over.

Majestic (Orph.)—"Aflame in Sky" (F.B.O.) (1,600; 10-25-40). Biz can be traced to the home made movie more than the feature or vaude; around $9,300.

Merrill (Midwesco) — "Student Prince" (M-G) (1,200; 25-50). Surprise of the town; held them out consistently and cantered home to better than $11,000; easy hold over.

Miller (Midwesco) — "Tea for Three" (M-G) (1,400; 25-50). Stage band and picture held own against the street; drew house's usual $7,000.

Palace (Orph)—"Wreck of the Hesperus" (Pathe) (2,400; 25-50-75). Eddie Foy drew big over poor film; $17,500.

Strand (Midwesco)—"Love and Learn" (Par.) (1,200; 30-50). Weakest picture on street and showed it; not much over $5,000.

Wisconsin (Midwesco) "The Noose" (F. N.) (2,800; 35-50-60). Dick Barthelmess and return of Dave Schooler, m. c., were plenty to get the break here; slid into $17,000 class.

U Editorial Line Up

Los Angeles, Feb. 7.

Hugh Hoffman, who has functioned in nearly all positions in the Universal plant for years, is to be established in the chair of editor-in-chief, replacing Hugh Montagne, another U veteran. Hoffman has been general art director lately. This shift of assignment does not affect the situation of Henry Henigson, production boss.

Morris Pivar goes back to his post of film editor, while Lloyd Nossler probably will be assigned to edit special productions. All these new placements were expected to be announced some time this week.

"Lonesome" has gone into production under direction of Paul Fejos. It probably will be the last picture on the lot, finishing around Feb. 20, when the studio quits work for 10 or 12 weeks. During the interval preparation of stories will go on, writers, directors and executives continuing during the idle period.

Georgia Hale in Quickies

Los Angeles, Feb. 7.

After stepping in big league company for some time, Georgia Hale, the girl in Von Sternberg's "Salvation Hunters" and leading lady to Charlie Chaplin in "The Gold Rush," is back in the quickies.

She is featured in "Gypsy of the North," which Trem Carr is producing at California Studios. Miss Hale was under contract to Paramount for a period.

Brookhart Duplicate

Washington, Feb. 7.

Brookhart bill to stop block booking has been introduced in the South Carolina legislature, according to word reaching the capital here.

ON 7TH ANNIVERSARY STANLEY GOT $30,000

Fox Did $26,500 With Corking Stage Bill—"Wings" Unusual Strength at $2

Philadelphia, Feb. 7.

Downtown picture houses had nothing much to complain about last week. Two weekly change houses got by without doing anything sensational. Stanley had "Sorrell and Son" heading its 7th anniversary program, but didn't play up any presentation features, although there was a pretentious dance offering. Gross of $30,000. "Sorrell" was moved to the Arcadia this week for extended run. Fox had a rather weak program picture in "Sharp Shooters," but relied on a strong surrounding stage program and did about $26,500.

The first week of the Karlton's new policy looked encouraging. This house is now to have pictures for runs and is charging 75c top in the evenings. It had been first intended to have an orchestra, but this was later decided against. First film under the new arrangement was "Love." It should round out at least three weeks here unless it gets bad weather breaks. First week about $11,000 with the new scale, excellent for a house of 1,000 seats.

"Gentlemen Prefer Blondes" was a weak sister at the Stanton, and goes out after this week. Its initial gross was under $12,000, not hot for the Stanton to begin a run. The Arcadia fared just so-so with Jackie Coogan in "Buttons," about $3,750.

This week looks strong again with "The Jazz Singer" in at the Fox for at least a couple of weeks and perhaps more. No presentation acts but regular Vitaphone accompaniment. Stanley has Lon Chaney in "London After Midnight" plus Donald Brian with songs. Aldine, Fox-Locust, Stanton and Karlton are holding over.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Sorrell and Son" (U. A.). Critics raved and fans liked it. House was celebrating its seventh anniversary, and the combination got a gross of just under $30,000; good.

Stanton (1,700; 35-50-75)—"Gentlemen Prefer Blondes" (F. N., 1st week). Not half as strong as expected and goes out after this week. Under $12,000.

Aldine (1,500; $2)—"Wings" (Par, 10th week) still very strong, last week's gross over $17,445 again. Good until late spring.

Arcadia (800; 50)—"Buttons" (M-G-M). Jackie Coogan picture not very strong; under $4,000.

Karlton (1,000; 50-75) — "Love" (M-G-M, 1st week). New policy for house started well with this Gilbert-Garbo film. Better than $11,000.

Fox-Locust (1,800; $1.65)—"Sunrise" (Fox, 3d week). Just mild pace for this highly praised picture; about $11,000.

Fox (3,000; 99)—"Sharp Shooters" (Fox). Weak program picture but presentation features held up business strongly; $26,500.

F. F. Watson Can't Use Own Name in Film Business

Frederick F. Watson, until last fall the president, general manager and director of the Frederick F. Watson Film Laboratories, is restrained by court order to use his own name in the picture business, on the ruling of unfair competition. With Watson leaving the Watson Labs., the latter sued Watson as an individual to restrain the use of his own name, and that of a Watson corporation organized in Delaware, in competition with the Frederick F. Watson Film Laboratories, Inc., which was priorly established.

Watson and his new company are now engaged in a public stock-selling campaign. Watson is also charged with using stationery and letter-heads "substantially identical" to that of the Watson Film Labs., and the defendant is charged with having received mail intended for the Watson Film Labs. and retained it for a length of time. Watson allegedly agreed not to use his own name upon severing relations with the plaintiff corporation. There are still financial controversies between the parties.

Justice Aaron J. Levy in Supreme Court concludes "the corporate defendant has rushed in to reap the benefits of plaintiff's reputation and standing and is capitalizing it by the stock-selling campaign; and by virtue of the confusion of names to hamper plaintiff in its present legitimate business. This cannot be permitted, whatever may be the individual defendant's personal grievances."

FILM CRITICS GET BETTER

EQUITY'S COAST BRANCH VOTING FOR NEW ADVISORY BOARD

Equity in N. Y. Agreeable—Stops Movement for New Actors' Ass'n—Members of Old Board Eligible —Trying to Patch Things Up

Los Angeles, Feb. 7.

A general meeting of Equity members on the coast will be held within the next two weeks. Members of a newly created advisory board for the coast branch of Equity will be elected.

Some weeks ago, the Equity Council in New York dissolved the then existing executive committee of the local Equity branch, after the latter failed to get film producers to negotiate a standard Equity contract for picture players.

After some talk of formation of a new actors' association for pictures without Equity affiliation, the New York Council consented to election of an advisory board for local Equity affairs.

It did not object to the election on this board of former members of the old executive committee.

At the coming meeting, nominations for the new advisory board will be made from the floor of the open meeting, the same procedure followed in elections of the Council in New York.

Bland Johaneson With "Mirror" Under Contract

Bland Johaneson has gone under contract to Hearst's New York "Mirror" for one year with a mutual option, at the largest weekly salary paid to any woman picture critic in New York, if not in the country.

Miss Johaneson, who was with Variety when sent for by the "Mirror," went on the Hearst daily tab for four weeks. Before the period expired she was requested to sign a three-year agreement, but compromised on the shorter term. Miss Johaneson is said to have been engaged by Victor Watson, the managing editor or something of the "Mirror," on the express direction of W. R. Hearst, with Hearst also setting the salary.

Crewe vs. Parsons

Regina Crewe is going direct to Hollywood Feb. 12, instead of ghosting a Hollywood news letter for a time while attached to the "Mirror," as was the intention. Miss Crewe's movie news letter will be International News Service-syndicated. Louella Parsons, who was taken from the New York "American" to the coast, is the Universal Service (Hearst) movie news correspondent on the lot.

Miss Crewe's stuff will run in the New York "Mirror" (tabloid) as against Miss Parson's U service dope on the opposing "American," both members of the same club (papers, not girls).

Miss Crewe was movie critic on the New York "Morning Telegraph." Her husband, Herbert Crulkshank, on the same sheet, will resign to accompany his wife to the coast.

Lloyd's 1st Cheaters

Los Angeles, Feb. 7.

Harold Lloyd's publicity department announces that the film comedian's first pair of horned rimmed glasses will be one of the feature exhibits at the first International film exhibition to be held at The Hague, Holland, April 14-May 15.

Every film unit in the United States has been invited to take part in the exhibit, which will be staged for the benefit of the Dutch Red Cross at the Groote Koninklijke Bazar.

Franklin Back West

This week is set as marking the return of Harold B. Franklin to his presidential office of West Coast Theatres circuit, at Los Angeles.

He reached New York about six weeks ago, expecting to remain 10 days.

HERSHOLT'S CONTRACT MAY BE BOUGHT BY MGM

U Holds Actor at $1,750 Wkly. —Loans Him Out at $3,750 —2-Year Contract to Go

M-G-M is negotiating with Universal to purchase the contract of Jean Hersholt for the two years more it has to go. Hersholt has been under contract to U for several years and starred in a number of its pictures. On loan-outs to other producers U has been charging $3,750 a week for his services, and never has him idle. Hersholt is getting $1,750 weekly and has shown a good profit for the contract.

Par made U an offer to buy the Hersholt contract after the actor appeared in "Abie's Irish Rose," with U turning down the proposition at that time. During the past couple of weeks M-G-M made a proposition to U to take over the contract with the deal now being framed by the two companies.

Jetta Goudal Turned Loose by DeMille

Los Angeles, Feb. 7.

Pathe-DeMille has definitely withdrawn the proposition presented to Jetta Goudal last December. The company has lined up its 1928-29 program without any Goudal pictures.

Miss Goudal walked off the lot some months ago although under long term contract to Pathe-De Mille. This automatically breached the contract with De Mille refusing to take her back. However, the producer did offer her a three picture contract calling for a specified salary on each one. The actress turned this down.

When Miss Goudal walked off the lot she was replaced in the remaining pictures of her starring series by Jacqueline Logan. The latter contiues on next season's program.

Billy Rhodes' Local Tour

Chicago, Feb. 7.

Miss Billie Rhodes, once promlnent as a film star and working for many years in Mack Sennett comedies, is touring the country with a technical staff making two-reelers in various towns with locals in the cast under theatre auspices.

Miss Rhodes heads the Jason film company, recently organized by Mllwaukee business men, and is booked as an attraction.

LILLIAN'S SPRAIN AND BITE

Los Angeles, Feb. 7.

Lillian Leighton sprained her ankle while working in a Max Davidson comedy at the Hal Roach studio, but insisted on limping through the picture. She was given a part in an Our Gang comedy the next day and was bitten by a dog on the other leg.

This necessitated crutches, but she will be able to finish the picture.

"GANG'S" VACATION

Los Angeles, Feb. 7.

Farina, colored member of the Our Gang comedy unit, contracted what the family physician termed the hives. Thinking this was not serious, the kid returned to work rather than hold up production. It wasn't long until Joe Cobb contracted a similar rash, discovered to be chicken pox.

The Gang will have a vacation.

VARIETY'S THIRD BOX SCORE RATING

Betty Colfax ("Graphic") Leads New York at .681—Rob Reel (Hazel Kennedy) ("American") First at .727 in Chicago, and "Record" Combined, .759 in Los Angeles—Regina Cannon has Caught Most Pictures (140) Among Daily Reviewers Since Film Score Started

THE L. A. SYSTEM

Variety's current box score on the daily picture critics in three cities shows new leaders for each one of the towns. In New York Betty Colfax ("Graphic"), .681, has jumped from fourth to first place; Rob Reel (Hazel Kennedy) ("American"), .727, is a recent inclusion and tops the Chicago string, while Los Angeles "Record" (under a combined average), .759, paves the way for the Coast group.

In New York 52 new pictures have been added since the preceding score of Dec. 7.

New York

There is relatively little change in the ranking of the reviewers here, although Richard Watts, Jr. ("Herald Tribune"), drops to fifth place after having led his contemporaries on the inaugural and second scores. George Gerhard ("Evening World"), a late entry on the last tabulation, who immediately jumped into second place, retains that spot at .676, followed by John S. Cohen, Jr. ("Sun"), who also is stationary on the third rung.

At this point the changes start with Quinn Martin ("World"), creeping up two notches to fourth with a percentage of .634. Martin's advance from 16th to fourth place within three scores is due to his getting away from ambiguity. Watts' drop is attendant upon a percentage slide of 64 points, due to having picked up seven "wrongs" and one "no opinion" since the last score. Regina Cannon ("American") has increased her average 48 points to .628, but slips back one nich, due to Martin's sprint. Donald Thompson ("Telegram") is included, although now off that paper, because he was a prolific reviewer. He stands seventh, at .626.

Mordaunt Hall ("Times") has improved his average 71 points to .577, and Harriett Underhill ("Herald Tribune") has also improved her total to .572, but is now in ninth place instead of seventh, due to the generally improved averages. Irene Thirer ("News") stays three from the bottom, despite a point climb; and Jeffery Homesdale ("World") remains next to last through picking up seven more "wrongs," but bettering his total despite that. Alison Smith ("World") is immediately behind Homesdale and again trails the field at .388, a three-point increase over her previous score.

On the Manhattan end the "no opinions" continue to be plentiful, although several are seemingly fighting against the inclination to write copy and not an opinion. It will be seen that the first seven reviewers are fairly well bunched, this only being true of five in the preceding instance, with Bland Johaneson ("Mirror") and John K. Hutchens ("Post") not currently included, due to being recent acquisitions by their respective papers, with too few reviews at present to furnish a definite line on their percentages.

Since the box score started, last June, the following reviewers have been dropped from their papers or replaced: Dorothy Herzog, Joseph McElliott, Howard Barnes, Willella

(Continued on page 14)

FILM CRITICS' BOX SCORE

Score as of January 28

(Based on pictures reviewed since June 4, 1927)

Key to abbreviations: PC (picture caught); R (right); W wrong); O (no opinion expressed); Pct. (percentage).

NEW YORK

	PC	R	W	O	Pct.
Betty Colfax* ("Graphic")	91	62	20	9	.681
George Gerhard ("Evening World")	71	48	18	5	.676
John S. Cohen, Jr. ("Sun")	108	69	27	12	.639
Quinn Martin ("World")	71	45	14	12	.634
Richard Watts, Jr. ("Herald Tribune")	54	34	18	2	.630
Regina Cannon ("American")	140	88	40	12	.628
Donald Thompson ("Telegram")	107	67	31	9	.626
Mordaunt Hall ("Times")	111	64	32	15	.577
Harriett Underhill ("Herald Tribune")	98	56	26	16	.572
Irene Thirer ("News")	114	56	31	27	.491
Jeffrey Homesdale ("World")	23	11	10	2	.478
(Miss) Alison Smith ("World")	18	7	2	9	.388

*(Julia Showell)

CHICAGO

	PC	R	W	O	Pct.
Rob Reel* ("American")	22	16	6	..	.727
Carol Frink ("Examiner")	89	59	23	7	.663
"News" (unsigned)	76	50	17	9	.658
Arthur Sheekman ("Journal")	66	43	17	6	.652
Mae Tinee† ("Tribune")	94	57	30	7	.606
Genevieve Harris ("Post")	81	49	25	7	.605

(*Hazel Kennedy) (†France Kurner)

LOS ANGELES

	PC	R	W	O	Pct.
"Record" (combined)	83	63	17	3	.759
Louella Parsons ("Examiner")	52	39	9	4	.750
Eleanor Barnes ("News")	61	44	14	3	.721
Edwin Schallert ("Times")	27	19	7	1	.704
"Express" (combined)	65	44	14	7	.677
"Herald" (combined)	75	49	17	9	.653

TRADE PAPERS

	PC	R	W	O	Pct.
Variety	185	157	28	..	.849
"Harrison's Reports"	75	55	19	1	.733
"Film Daily"	132	95	28	9	.720
"M. P. News"	103	74	23	6	.718
"M. P. Today"	49	32	15	2	.653

YOUNG COLLIER'S ROMANCE

Reported Broken Off with Dorothy McCarthy

Los Angeles, Feb. 7.

Buster Collier is reported to have broken his engagement with Dorothy McCarthy in New York, with whom he tried to elope several times but failed to marry on account of parental objections.

Buster is again seen around with Constance Talmadge and they may yet marry.

Putnam Backing Pictures

George Palmer Putnam, publisher and explorer, has gone into the picture business. With Maurice Kellerman, photographer on the Putnam expeditions, and Vyvyan Donner, young poster artist and costume designer, Putnam has made several short subjects in New York. Kellerman does the photography. Miss Donner writes the scenarios and designs the sets and costumes, while Putnam takes care of the financiel end.

They have released a couple of subjects through Pathe.

JACKIE COOGAN AT OXFORD?

Los Angeles, Feb. 7.

Jackie Coogan may grow up with a monocle. There is a possibility he will have his education polished off in Oxford, after making one picture this summer for a British film company.

Jackie and his manager, Arthur Bernstein, sail from New York this month to close the deal for the picture.

Oxford is just an idea at present.

SERIAL UNIT CELEBRATES

Los Angeles, Feb. 7.

A farewell dinner dance was staged at a beach club by the Pathe serial unit to commemorate Pathe's temporary abandonment of serials. The unit produced eight 10-episode serials during its two years.

All featured Allene Ray with Chester Bennett directing.

Silk Train on Rails And Train as Film

Los Angeles, Feb. 7.

Fox will make a picture entitled "The Silk Train," from a story by Houston Branch. This picture, it is said, will be exploited by all of the railroads in the country.

The story of the silk train is possibly one of the most interesting in transportation, as this train is one of the fastest run across the country. Running time is 73 hours and 16 minutes from Seattle to New York. It consists wholely of express cars.

The silk train has 20 minutes leeway over any other train which may be on the line and only must give way to one train on any railroad—the mint train, carrying gold specie. However, there has been no such train operated across the country in the last 10 years.

The average silk consignment arriving in Seattle from the Orient amounts to around $4,000,000.

Ocean Hopping Means Nothing to Film Men

Los Angeles, Feb. 7.

If Ruth Elder, the ocean hopper, goes into pictures she will have to prove her case as a box office attraction, which she has not done in vaudeville.

A screen test was made Monday by Paramount, and there is a possibility that company will offer the aviatrix a beginner's contract at $100 a week. She has been receiving over $1,000 weekly in vaude.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
149 W. 46 ST. N.Y.C.

PATHE STOCK AT 9; BONDS 60; TAPE DISCOUNTS REORGANIZING

Reports of Call on Bankers for Urgent Financing Starts Panicky Selling—Fox Off to 80 on Offering of Additional Stock—Other Issues Quiet

The crash of Pathe on the stock exchange monopolized attention. Class A issue collapsed to 9⅛ yesterday in excited trading while the bonds touched 60 in heavy turnover, indicating the market was making all haste to discount a financial reorganization of the film property if nothing more drastic.

Reports from the coast of urgent pleas to bankers to advance more money, widespread statements that the concern was badly crippled in its operations by the competition of three new newsreel services as well as the invasion of the short subject field by other producers, all conspired to start dumping of Pathe stock and bonds. The situation was the climax of the company's difficulties, following upon the heels of the directors' action a few weeks ago in passing the quarterly dividend on the $4 basis annually.

When the stock touched 9 at 1 o'clock yesterday it stayed there for a long time, plain evidence that even at that level there was no demand for it, even for purposes of covering short contracts put out as far up as 22. There has been shorting of the stock by the Times Square contingent ever since the new year and even at 9 these contracts are still outstanding. Certainly there has been no evidence that covering has been done at any stage of the precipitate decline.

The crash of the bonds beginning Monday in heavy jettisoning of paper started the collapse. On that day $250,000 worth of 7 per cent. bonds went by the board, some of it in lots of from $10,000 to $30,000, with breaks of as much as $2 between sales. Size of the blocks that came out frightened holders and increased the panic. Yesterday the selling was even more urgent.

Other Amusements Quiet

Trouble was individual with Pathe and selling did not spread into the other members of the amusement group. Paramount was practically unchanged between 112 and 113, while Loew moved sluggishly between 59 and 60, going to the low figure during the bear drive that started just after noon.

For the first time since it started on the upturn, Fox receded materially from its top. From 88¼, it had gotten down yesterday to 80 flat, representing selling predicated upon announcement that the company would offer new stock to present holders amounting to 125,000 shares at $75. Flotation is for the purpost of financing the West Coast deal. On the retreat dealings went quiet with daily turnover around 2,500 shares.

Story is that Wall street sponsors for Fox are quite contented to have the stock run into periodical reactions, holding its market position firmly. Continued advance had worked it into a pretty well overbought condition where a general market reverse might have resulted in frightened selling by outside traders, a situation the clique operators didn't want to happen. Orderly reactions of the present scope take care of such contingencies. In the present condition of money rates and future uncertainty marketwise, in-and-outers maneuver swiftly on minor changes and are easily dislodged.

Dabblers Out of Loew

Loew's action in failing to go through its old top was a severe disappointment to followers of the stock and small-lot ticker players around the Square are pretty well out now. The new preferred stock goes into trading Feb. 15. Stock purchase warrants changed hands in small amounts on the Curb and at prices much lower—12½ compared to the high of 16.

Shubert was fairly active and weak, selling Monday at a low on the movement of 61½. The peak of the theatre season has passed and there is no prospect of boxoffice performances such as could be used as bull material until after the summer slump. On the recent inspired rise the issue sold up to nearly 75.

Out of town the feature was the continued weakness of Stanley Co. in Philadelphia. Dealings were of smaller size, but prices ruled between 48 and 49, close to the low.

More Pathe Data

The Pathe bond issue is $6,000,000 in self funding gold 7 per cent. paper. Last August it sold at 100¾. The company's profits for 1926 amounted to about $900,000, and it was estimated that the 1927 figure was probably less. Up to the last quarter of 1927 dividends at the $4 rate were paid on the 200,000 shares of Class A preferred, calling for disbursements of $800,000. The dividend was suspended because it was obvious that at the earning rate interest on the bonds, amounting to $420,000 a year, would be jeopardized. The bonds are due in 1937.

Summary of dealings including Saturday, Feb. 4:

STOCK EXCHANGE

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
40⅝	30½	900	American Seat (4)	40⅛	39¾	39¾	— ⅛
171½	163½	16,100	Eastman Kodak (8)	171½	164	168½	+3⅝
106	105¾	800	First Nat'l 1st pref (8)	106	105½	106	
88¼	79¾	21,500	Fox, Cl. A (4)	84¾	79¾	80	—4¾
62¾	57	36,200	Loew's (3)	62	59¼	59⅞	—2
26¾	22¾	3,000	Mad. Sq. Garden (1½)	25⅞	24½	24½	—1½
26	25⅛	700	Met-Gold-M. 1st pref (1.80)	26	25⅝	25¾	—⅛
8½	7½	200	Mot. Pict. Cap	8	8	8	— ½
24½	22⅝	3,300	Orpheum	24½	23½	23⅝	— ⅝
102	99⅜	700	do pref (8)	101	101	101	
117⅝	111¼	21,200	Par. Fam. Pl. (10)	113¾	112	112⅜	—1¼
4½	2⅝	3,000	Pathe Exch	3½	3	3⅛	— ⅜
18½	13¼	8,100	Pathe, Cl. A	14½	13¼	13⅞	+⅛
69¾	61½	5,300	Shubert (5)	65½	61½	61½	—3¾
99⅜	96½	230	Univ. Pict., 1st pref (6)	99½	97	97⅜	— ⅞
26¼	22	10,300	Warner Bros.	25⅜	22½	24½	+1½
CURB							
5⅝	4	1,000	Film Inspect. Mach	5⅜	4⅞	4⅞	— ⅛
22	19¾	9,800	Fox Theatres	21	19⅝	20	— ⅝
1⅝	1¼	100	D. W. Griffith	1⅝	1¾	1¾	+ ⅛
16	12¾	50	Loew's deb rts	18	12½	12½	—2⅛
BONDS							
101	99½	$26,000	Keith 6's 1946	100⅛	100	100⅛	+ ⅛
108¼	106½	125,000	Loew 6's 1941	108¼	107¼	108	+ ⅛
81½	77½	98,000	Pathe 7's 1937	80¾	77½	77½	—2
94	92½	16,000	Shubert 6's 1942	93	92½	93	
102	95⅝	79,000	Warner Bros. (Curb) 1928	100¾	99¾	100	+ ⅛

Loew bonds ex warrants sold $62,000, 101, 100⅜, 101, up ½.

ISSUES IN OTHER MARKETS

Over the Counter

All Quoted for Monday

New York

Quoted in Bid and Asked

Bid	Asked			Bid	Asked		
24½	26½	....	Roxy, Cl. A. (See note) (3.50)	..	..	..	
20	25	....	Unit do	..	..	..	
7½	6½	....	Unit do	..	..	..	
4	6	....	De Forest Phono	..	..	..	
1½	3	....	Technicolor	..	..	..	
2	..	....	Univ. Ch. Thr	..	..	..	
80	85	....	Do pref. (8)	..	..	..	
37½	38½	....	Schine Thea. (8)	..	..	..	
Philadelphia							
..	..	800	Stanley Co. of America	49¾	48⅝	49¼	
Chicago							
..	..	....	Balaban & Katz	..	..	61½	
St. Louis							
..	..	....	Skouras Bros	..	..	40	
Los Angeles							
..	..	120	Hal Roach, Inc., pref. (8)	24	23½	23¾	
Boston							
..	..	21	Loew's	7½	7⅜	7⅜	— ½
Montreal							
..	..	65	Fam. Play	86	86	86	

That Marrying Publicity Not Always So Funny

A publicity story sent on from the Coast stating that Kenneth Harlan intended to marry Helen Patterson, in "Sunny" on the coast, as soon as he had obtained his diyorce from Marie Prevost, was eaten up as usual by the usual dailies.

Helen Patterson is married to Arthur Hartley, in "Bye Bye, Bonnie," which closed in Cincinnati last week. When Hartley returned to New York and people began kidding him about Harlan marrying his wife he waxed very wroth and engaged an attorney to investigate, it is said.

Disagree Over Causes In Van Cleve Divorce

Los Angeles, Feb. 7.

The George B. VanCleves cannot agree upon the causes to be alleged by Mrs. Rose Davies-VanCleve in her divorce action.

It is said that this agreement, if not arrived at between the principals will result in a contest.

George VanCleve is reported insistent that only desertion be charged. It is a legal cause in this state.

The VanCleves have one child, eight years of age.

Mrs. VanCleve is a sister of Marion Davies.

Ted McNamara Dies

Los Angeles, Feb. 7.

One of filmland's two-men comedy teams has been broken up by the death of Ted McNamara, teamed some time ago by Fox with Sammy Cohen.

A cold that developed into pneumonia took away McNamara Feb. 3. He was 36 years old.

MARY NOLAN STARRED

U Will Splurge on Former Imogene Wilson in Feature Series

Los Angeles, Feb. 7.

Universal intends to star Mary Nolan in a series of features. She is now being primed in featured roles. U execs figure they have a Garbo type in the actress.

Miss Nolan is Imogene Wilson and came to the coast via parts played in pictures made abroad under the name of Mary Nolan. John Considine, Jr., of United Artists, spotted her in a foreign film and brought her to Hollywood under contract. He turned her contract over to Universal last December.

EASY RIDING FILM MEN

Special Car From N. Y. to Coast to Preserve Hand Luggage

Jos. M. Schenck, Jesse L. Lasky and Samuel Goldwyn left New York Saturday, in a special car, destined for Hollywood.

Through having a special car, the picture men were not obliged to change trains at Chicago, thereby preserving the longevity of their hand luggage.

"Bob," Dog, 18, Dead

Troy, N. Y., Feb. 7.

"Bob," movie dog, featured in Keystone comedies and "Our Gang," died here and was buried last week in a dog cemetery on the Troy-Bennington road in a steel casket.

The dog had played with Harold Lloyd and appeared with Gloria Swanson. It was owned by Arthur C. Bell of 1 Irving place, Troy. Bell was a movie cameraman in Los Angeles and taught the dog, a fox terrier, many tricks. The dog attracted attention of directors while on the lots with his master. "Bob" was 18 years old.

WILSON'S SLAYER MUST DIE

Fort Worth, Tex., Feb. 7.

Death sentence was affirmed by the Criminal Court of Appeals against J. R. Silver of Tarrant county, for robbery with firearms which resulted in the death of Roscoe Wilson, manager of the Majestic theatre at Fort Worth. Wilson was robbed of $4,156 and fatally wounded after he had left the theatre with a sack of money.

CAMERAMEN MAY GET WORK CODE FROM JOINT COAST COMMITTEE

Academy Takes Up Subject—Too Many Bosses and Too Long Stretches of Work Impair Their Efficiency, Says Cameramen in Hollywood

Los Angeles, Feb. 7.

A code of ethics governing employment of cameramen in studios is being worked out by a committee of cameramen and producer members of the Academy of Motion Picture Arts and Sciences. The code will govern employment of both contract and free lance cinematographers. It will embody the basic clauses of all contracts drawn by individual producers for cameramen.

Committee is composed of G. Gaudio and Karl Struss, representing the cameramen; J. J. Gain and Fred Beetson for the producers, with Victor Fleming, director, as the neutral.

Cinematographers hope to settle two important points through the adoption of the code. Under its operation each producing company will designate the official to whom the cameraman on a picture is directly responsible for his work. In the past, cameramen have encountered interference while shooting a picture with too many officials and others giving different instructions.

Cameramen also want producers to limit their work to a certain number of successive hours each day. It is contended the cameraman is one of the most important factors in making a picture and has to be continually under the lights while working with no relief from eyestrain. For the protection of producers, they want their maximum working time limited to a certain stretch of hours, as they claim the longer they work the less they are able to properly light the sets to be shot.

They suggest no more than 15 hours at a stretch, with periods of rest designated. This clause is suggested by the cameramen for what they claim is the best interest of the producers.

Phoney Mack Sennett Ordered to Leave Troy,

Troy, N. Y., Feb. 7.

Posing as a representative of the Mack Sennett Picture Company, with authority to sign promising girls to long-term contracts, a man giving the name of Erasmus J. Sigler, 28, of Albany, was ordered out of town by Police Justice James F. Byron.

Complaint was made by a local girl who had answered his ad in a Troy paper for "models, out-of-town dress house; experience unnecessary; long season." A reply, written on the stationery of the Hotel Troy, directed her to meet "Mr. Sennett" in the lobby. There he explained that the "model" ad was used to attract pretty girls, his real business being pictures. "Mr. Sennett" gave the young lady the script of a picture, with instructions to take it home for study.

Several luncheon engagements were made and finally she agreed to play the "part" assigned, the man telling her he would wire the Sennett studio on the coast to forward a five-year contract.

Becoming suspicious after a request for $50, the girl notified the police and detectives succeeded in locating "Sennett." He was arraigned in court on a technical charge of vagrancy. The girl told her story and Judge Byron told him to get out of town pronto.

Larry Semon Says He's Broke Before Referee

Los Angeles, Feb. 7.

Larry Semon, one of the old-timers of the business, confesses or claims that he is broke and cannot pay a judgment of $293, obtained against him by the Reliable Collection Agency.

Haled before Referee Mulville, the comedian said he had $80,000 worth of debts accumulated when he went in on some picture ventures.

He had borrowed his wife's car to ride to court, Semon said.

MASQUERS' CLUBHOUSE

Lambs' Prototype on West Coast Building

Los Angeles, Feb. 7.

Ground has been broken for the new Masquers' clubhouse to be built on Sycamore street. Quarters include a 500-seat dining room, convertable into an auditorium.

The Masquers is practically the Lambs Club of the coast picture colony. Over one-third of its members are also on the Lambs' roster.

Lya de Putti Called Back

Lya de Putti will return to the West Coast Feb. 12 for flicker work. Miss de Putti had Edgar Allan Woolf payrolled at $100 a week for a time to coach and write a vaude playlet for her. When language handicaps asserted themselves the German actress decided on a sight act, brushing up on her dancing and laying in a fancy wardrobe.

Hollywood called meantime, and she is foregoing stage work for the rest of the season at least.

MINDZENTHY DOESN'T DO

Tibor Mindzenthy, double for Rudolph Valentino, who was signed by First National for a year's trial, may not be re-signed, it is reported. He was tried out opposite Billie Dove, but did not register on the screen despite all camera efforts.

Another leading man was substituted.

WRITING "FUNNY" TITLES

Los Angeles, Feb. 7.

Robert Hopkins, title writer, signed on two-year optional contract by M-G-M to write "funny" titles.

Maloney and Weather

Los Angeles, Feb. 7.

Leo Maloney, producer and actor of Pathe westerns, has been a strong follower of Father Ricard, local weather prophet, but has lately lost considerable faith in his predictions. He based the production schedule of his last picture on the prophet's weather report and finished ten days' overtime.

On his current production, disregarding weather forecasts, he finds himself three days ahead of schedule.

Blanche Mehaffey's Film

Los Angeles, Feb. 7.

Blanche Mchaffey and her husband, George J. Hausen, millionaire oil man, are en route to New York where they will sail for Havana.

Upon their return to Los Angeles Miss Mehaffey will return to the screen in productions believed to be planned and financed by her husband.

L. A. to N. Y.

Lou Jerome.
Harry D. Wilson.
Edwin Carewe.
Blanche Mehaffey.

N. Y. to L. A.

D. W. Griffith.
Joseph M. Schenck.
Lou Anger.
Pat Dowling.
Jesse L. Lasky.
Sam Goldwyn.

KATZ SOUTH

Sam Katz left New York Saturday for Palm Beach. He will be gone a week or 10 days.

Rogers' Burbank 3

Los Angeles, Feb. 7.

Charles R. Rogers will make his three First National specials at the latter's studio in Burbank instead of Universal City.

He is now producing the Ken Maynard series at the latter site.

Polly Young Set

Los Angeles, Feb. 7.

Polly Ann Young, sister of Sally Blaine and Loretta Young, screen actresses, has been placed under a term stock contract by M-G-M.

FREE PICTURES AMUSE AND HELP TO CURE THE INSANE

N. Y. Film Board Supplying 50 Institutions With Picture Programs—Nothing Charged for Service and No Admission Allowed with Free Films

What started as a small project has developed into a very active business proposition, the business being mainly the work applied in booking free shows for charitable institutions regarded as worthy. Films are supplied through a special department created by the New York Film Board of Trade, with Peter Louis in charge of the booking.

The board has a committee presided over by Louis Nizer, attorney and secretary of the board. It supplies both features and short subjects to hospitals, asylums, organizations, churches, schools, prisons, etc., without expense or cost to the places taken care of.

At the present time the Free Show Committee has 50 places furnished with free films.

In the disposition of films the Film Board sends out a questionnaire which must be filled out before the picture request is confirmed.

The insane asylums have become among the regular places on the list, with the heads of those institutions declaring that the pictures have a cheering and curing effect upon the inmates.

Generally the shows are arranged for nights and Sundays.

The Free Show Committee in its work has accomplished a lot of good, although no publicity or propaganda of any kind has gone out regarding it.

Free shows are furnished New York proper, New Jersey and Long Island.

W. P. Gray Left $561,000 Report by Appraisers

Auburn, Me., Feb. 7.

The report of the appraisers of the estate of the late William P. Gray of Lewiston, Me., theatre man, filed by George W. Lane, Jr., of Lewiston, one of the executors and the special administrator of the estate, shows a total value of $561,027, of which $45,000 is in real estate; $44,038, rights and credits, and $471,988, principally theatre stocks and a few municipal and public utilities bonds.

When it became known that Mr. Gray's daughter intended to contest the will, Harry Stetson and George L. Couture of Lewiston and William J. Cranshaw of Auburn, financial men, were appointed to appraise the estate. The appraisers' report has been filed at the Androscoggin Registry of Probate.

U Off Specials, Program Films Only

Los Angeles, Feb. 7.

Lou Metzger, general sales manager for Universal, is on the coast conferring with studio executives on policy of production for the balance of their 28-29 program.

It is understood U will abandon all super-specials contemplated at the beginning of the season and make program features at a cost that will enable their string of theatres to buy.

If this is decided upon, the only special that will be made on this program, will be "The Show Boat."

PRODUCERS IN U. A. STUDIO

Los Angeles, Feb. 7.

United Artists completed plans and will begin work soon on an additional floor to be added to their studio administration building.

This will furnish sufficient office room for the three producers, Caddo, Samuel Goldwyn and Edwin Carewe. In the past they made their U. A. productions outside the United Artists studios.

FAIRBANKS SHELVES SEQUEL

Los Angeles, Feb. 7.

Douglas Fairbanks will not make "Twenty Years After," the sequel to "Three Musketeers." He is now looking for an idea on which to base his next picture.

"Twenty Years After" was shelved after the story was found to be too tragic for a Fairbanks picture.

A.M.P.A.'S MEMBERSHIP DRIVE GETTING 'EM

40 New Members Just Admitted to Publicity and Advertising Men's Club

All indications point to a banner year for the AMPA in membership. The membership committee has just confirmed 40 new names.

Recently the AMPA let down the barrier concerning trade paper men. They are now eligible and, incidentally, hurrying to become affiliated.

With the first month of the new year the membership committee, headed by W. A. V. Mack and including Joseph Fine, Julian Solomon, George Harvey and James Zabin, has accomplished wonders, aided and abetted by the new president, Bruce Gallup.

In addition to the 40 just added, another 15 are in on applications.

The committee expects to have over 100 new ones long before the end of the year.

Murray Ball, John A. Bell, Herbert S. Berg (Tiffany-Stahl), Sam Blair, Gus H. Fausel, James M. Flinn (Pathe Exchange), Walter A. Futter (Wafilms), Thomas W. Gerety (M-G-M), Fred V. Greene, Jr. (First National), Robert Griffith (Gotham), Charles E. Hastings, Melvin H. Heymann (M-G-M), Ralph M. Hill (Pathe), Herbert Jaedicker (free lance), Jerome F. Kin (Pathe), Morris Krushen and Louis Rydell (Variety), John Level (Pathe), James Milligan ("Herald-World"), Wilbur Morse, Jr. (Par), Warren Nolan (U. A.), A. Van Buren Powell, Joseph O'Sullivan, Frank Pope (Pathe), D. J. Shea, Mike Simmons ("Telegraph"), Emmett O. Smith and Charles E. Ulrich (Pathe), J. W. Alicoate, Maurice Kann, James P. Cunningham, Arthur W. Eddy, Jack Harrower, William Gillette Heckler, F. Hynes, Marvin Kirsch, Don M. Mescreau and Ralph Wilk ("Film Daily").

'Power,' With Co-operation

Los Angeles, Feb. 7.

"Power," an original by L. G. Rigby, has started production at Tiffany-Stahl studios with Reginald Barker directing. Douglas Fairbanks, Jr., Jobyna Ralston, Wade Boteler, Harvey Clarke and Ben Hendrick, Jr., are in the cast.

The story is centred around the Pennsylvania coal mines. It will have the co-operation of the Bureau of Mines.

The company may go east to film the mining operations.

R. Griffith in Support

Los Angeles, Feb. 7.

Raymond Griffith, former Paramount star who left it a year ago, is returning to the lot to play a supporting role to another star. It is understood that he is signed for one film only.

Griffith has been idle since quitting Lasky early in 1927.

"WOMAN DISPUTED" DELAY

Los Angeles, Feb. 7.

A delay of six months and a probable substitution in the interim of another story is the result of Norma Talmadge's dissatisfaction with "A Woman Disputed." It was to have gone into production this week with Henry King directing.

"A Woman Disputed" will be revamped and held for a future date.

Joan Crawford's Lead

Los Angeles, Feb. 7.

Jack Conway's next for M-G-M will be a Peter B. Kyne story. Waldemar Young is now doing the scenario.

Joan Crawford will play the lead.

Gotham's "Chorus Kid"

Los Angeles, Feb. 7.

Gotham will produce "The Chorus Kid" as its second production this year.

Earl Kenton will direct.

Press Box Guests Very Annoying

Another reason the Paramount might be harboring an idea of dispensing with a press box may be the conduct of the guests who occupy it.

Last Saturday two of the news sisters came in with their boy friends. The two couples took adjoining seats. After the boys were introduced the lassies launched a conversation which didn't let up until the entire program was over.

All the neighbors in the seats which weren't labelled "For the Press" writhed in annoyance. But it was no use. The duckies had so much to tell each other. One might almost assume they hadn't met since the last press agent tea party.

One of the flaps also wore a flock of jingly bracelets, adding to the comfort of the customers.

At 10 o'clock, after the press lines were down, a man among the mere mob had to turn and ask the literary ladies to pipe down.

Snorts of scorn repaid him. That poor boob didn't know who he was talking to!

Gilbert's Mississippi River Film and Others

M-G-M stars' stories in the immediate future are William Haines in a newspaper story by Van Emery, directed by Sam Wood. George K. Arthur and Karl Dane in "Detectives," directed by Chester Franklyn.

Joan Crawford and James Murray in "The Tides of Empire," directed by Jack Conway.

Marion Davies in "Polly Preferred," directed by King Vidor.

John Gilbert in a Mississippi steamboat story, directed by George Hill.

Greta Garbo in a story by Willis Goldbeck, directed by Clarence Brown.

Lon Chaney in "Chinatown," directed by William Nigh.

Buster Keaton in his first starring picture, written by Byron Morgan and directed by Ed Sedgwick.

U'S WRITERS WORKING

Will Keep Going During Studio's Shutdown

Los Angeles, Feb. 7.

While Universal studio will be temporarily closed down after Feb. 20 the scenario department, headed by E. J. Montagne, will be unusually active.

Joseph Franklin Poland and Jack Hawks, supervisors in this department, have instructions to keep all of their writers busy. So far Stuart Anthony has been assigned to the adaptation for the screen of Rex Beach's "Mating Call." Ted Sloman will direct.

Isadore Bernstein is making a screen adaptation of an original story, "The Stepmother." He wrote it as a U special.

Beatrice Van is making the adaptation of Rupert Hughes' story, "The Girl on the Barge."

Ernest Torrence Away

Los Angeles, Feb. 7.

Ernest Torrence will take a six months' vacation after he has completed work in "Chinabound" at M-G-M studios.

He is going to sail from New York April 1 on the "Ile de France" for Paris. While abroad he will probably work in pictures made in London.

T-S Takes Johnson For 4

Los Angeles, Feb. 7.

Emory Johnson, signed by Tiffany-Stahl to direct four pictures with stories written by Emilie Johnson.

Johnson produced for F. B. O. for several years and recently directed two for U.

Florence Strauss' Trip

Florence Strauss, chief reader for First National, left yesterday (Tuesday) on her semi-annual trip to the coast, to confer on forthcoming pictures.

Connolly Again Abroad

This Saturday (11th) Jack Connolly will start another six-week tour of Europe, for Movietone subjects.

He leaves on the "Leviathan."

TAKING THE NEIGHBORHOODS' SAPPY MOVIE-STRUCK MUGGS

Couple of the Boys Teaching Community Romeos and Juliets How to Get Film Test—Then Air—And Move on to Another Easy Locale

The world's quickest quickies are being made in New York by a couple of slickers, who are taking the neighbors. The stunt starts with an ad announcing that they are making a picture and will award a contract and lead role to the most promising amateur applicant.

The partners rent separate offices and the money begins to flow. Fat mamas and baby prodigies. The community Valentinos. The Garbos, Shearers and Pickfords. They all troup to the first of the offices.

The promoter looks each one over and gives his spiel. "You're the most promising one I've interviewed. Now let's see your screen test."

Never have heard of a screen test. The taker explains.

They're shunted to the second office, where partner gets the first fifty for the screen test. When enough have lined up, all are called out for the test.

Getting the Works

The partners rent a studio and hire a camera man and a phoney director, who gives them the works in "Action," "Camera," "Cut" stuff, with a megaphone and a cap on backwards. They are hustled through the test and the cameraman never stops grinding.

Prettiest girl is picked with the others aired. The boys actually make a picture, as advertised. It's a melodrama, ground out in a week. Costs about $5,000. The boys had taken in $15,000.

A tie-up with one of the neighborhood houses is made and the finished quickie is shown. Then all the testers come in again.

After the week's showing and the clean-up, the quickie is shelved.

The boys then look around for a new movie-struck neighborhood.

CAMERAING CURRENCY WORRIES FILM MEN

Restrictive Gov't Regulation Interfering With Picture Making

Los Angeles, Feb. 7.

Film producers are launching a campaign to remove the present restrictions of the Treasury Department which forbid photographing of U. S. currency in pictures. The present restrictions applying to films comes under a federal law forbidding photographing money. The law was passed to check counterfeiting of U. S. currency. Film producers and others connected with making pictures have stumbled into the restrictive ruling on many occasions, with resultant elimination of necessary scenes in pictures.

It is claimed that photographing money on moving picture film does not come within the meaning of the law, as the negative would have to be enlarged for counterfeiting purposes, with this procedure destroying all detail necessary for reproduction work.

The board of directors of the Academy of Motion Picture Arts and Sciences adopted and forwarded a resolution addressed to President Coolidge, Secretary of the Treasury Mellon, and several U. S. senators and congressmen, asking for modification of the present regulations regarding motion pictures.

Ozone for T.-S. Writers

Los Angeles, Feb. 7.

Tiffany-Stahl is concentrating its scenario department in four persons, Jack Natteford, Viola Brothers Shore, Harry Braxton and Ben Cohn.

This means ozone for about 20 other writers functioning for the company.

U's Two Endings

Los Angeles, Feb. 7.

Universal has "The Man Who Laughs" edited down to footage where they can decide what kind of an ending to shoot for. To assure meeting all exhibiting demands U will make a happy and tragic ending.

Picture is due on Broadway, New York, early in March.

GERMAN DIRECTORS WANT TO PROTECT PICTURES

Berlin, Feb. 7.

Association of German Picture Directors has resolved to take a stand to protect their rights. At their last meeting 50 known directors were present.

Of late German film manufacturers have in several cases so changed the films of directors by recutting them as to entirely confuse their meaning.

Measures in the way of a standard contract are planned to make such distortion impossible.

FINEMAN'S 4

Los Angeles, Feb. 7.

B. P. Fineman is unit producer on four pictures for Paramount, slated for production during March and April.

He is supervising the next Florence Vidor picture, Harry D'Arrast directing; Esther Ralston's next, Gregory La Cava directing; the first Gary Cooper-Fay Wray special, Rowland V. Lee directing, and "Glorifying the American Girl," Dorothy Arzner directing.

ZUKOR'S "FIND" WITH NEGRI

Los Angeles, Feb. 7.

Paramount has placed Paul Lukas, Hungarian actor, under term optional contract. His first assignment will be "Three Sinners," with Pola Negri.

Lukas came here four months ago after Adolph Zukor spotted him on a stage in Budapest.

1927 Biggest Yet for All Film Exports Abroad

Washington, Feb. 7.

Final figures for 1927 on exports of motion picture films by the Department of Commerce disclose that by combining raw negatives and positives the greatest footage since 1919 left the United States for foreign countries.

As indicated by the 11 months' count recently given in Variety, positives, though ahead of 1926, dropped behind 1925 by many thousands of feet.

Combined total for last year reached 231,995,018 feet. Total on positives was 222,546,067 feet, over 6,000,000 feet above last year.

Latin-America again was our leading market in the point of quantity having received over 82,000,000 feet of American motion pictures. Europe was again second with above 69,000,000 feet, while the Far East, where it was urged a picture trade commissioner be assigned, ran third with about 58,000,000 feet, an increase of over 3,000,000 feet above 1926.

Table, as recently published in Variety, as to the relative importance of the various individual countries, remained unchanged when the final month's footage was added by the picture section of the department.

Using Seasoned Actors

Los Angeles, Feb. 7.

C. B. De Mille has selected a coterie of experienced bit and part actors to play atmosphere roles in "The Godless Girl."

Included are Jimmy Aldine, Hedwig Reicher, Viola Louie, Natalie Galitzen, Linda Landi, Margaretta Tuttle, Amelia Eller, Mary Mayberry, Nora Kildare and Betty Boyd.

CAMERA BOYS' DINNER

The first social affair of the International Photographers of the Motion Picture Industry (cameramen) will be held Feb. [illegible]. Plans for a dinner-dance were abandoned at the last moment in favor of a banquet which is to be held Feb. 9 at the Army and Navy Club, New York. N. T. G. (Nils Granlund) will be master of ceremonies.

BRITISH FILM FIELD

What the Late Jimmy White Said—Who Saved British Production?—Asking for Ten Million Dollars—Some New Promotions—Money for Theatres—Truth About Standard Film Company and Theatre Deals—Independents Doomed?—Will C. E. A. Stay?—Bits and Pieces

By FRANK TILLEY

London, Jan. 20.

Up to six months ago the city had an inhibition against film finance. More, it had a prohibition. You could get money for banana oil or wooden nutmegs more easily than for motion pictures.

Jimmie White once said at a lunch, when a film man had speeched grievously as to finance's lack of support for British films: "When you fillum people put your own house in order, then we'll start thinking about finding you money, and not before."

Or a South Sea Bubble?

In the immediate future the public will be asked to find something like $13,000,000 for film enterprises, and, if some of the projected theatre deals go through, for a few additional millions.

Some of the projects already outlined in Variety, at various times as they have originated, are:

Westminster Pictures Co., combination of the W. P. Film Co. and Neo-Art, Ltd., promoted by J. B. Williams, partner in the catering firm of Pritchards, Ltd. This flotation will ask for $1,250,000.

Julius Hagen, who formerly managed W. P. Films but disagreed with Williams and broke away Jan. 1, is promoting the Anglo-European Film Corp., with himself as general manager and Henry Edwards, picture actor, as director. This enterprise is supported, it is understood, by W. Blake, movie theatre owner and last year's president of the Exhibitors' Association; has an arrangement for part negative cost and release in Europe with a German company, and will also ask for $1,250,000.

British Controlled Films, marketing idea which has suffered a number of vicissitudes. Originally evolved by W. Rassam and G. Malvern, who came here from Australia backed by Senator Guthrie, this company at one time had on its board Sir Henry Cowan, husband of the Lady Cowan who did the agitating in Canada not so long ago. Sir Robert Donald is the chairman, though more than once he has been on the point of retiring, and Sir Henry Cowan has already severed himself from it. The central idea is to buy British films for distribution by other concerns in the colonies and the Continent, as well as foreign films for sale to distributors here. This concern has buying and selling tie-ups with several colonial and continental concerns, and will appeal for $1,500,000.

After this we have British Screen Classics, in existence for some two years. A. J. Gale, prominent exhibitor, and T. Whitcomb, who financed the now defunct Phillips Film Co. and at one time had some $5,000.000 in the Bean Motor Co. and lost it, run this concern, which now operates a news reel called Empire Screen News and releases through Universal's British branch. It looks as if this company is intended as the quota unit for Universal here. Asking for around $750,000.

Louis Blattner is more ambitious. He has options on some 400 acres of land at Elstree and contemplates three studios and a hotel. He has Wilfred Ashley, Sir William Veno and the Marquess of Queensbury associated with him; has appointed Mrs. Wilfred Ashley "censor of etiquette for productions," and is floating a $2,000,000 company to build, produce and generally exploit.

Another big asker is the Herbert Wilcox bunch. They (includes brother Charles and Nelson Keys) are promoting on 14 acres of land at Harrow, a suburb of London; have stories by Sir Hall Caine, J. J. Bell, H. M. Paul and others tied up, and are going into distribution as well as production. Their capital is $2,500,000, of which they are inviting the public to provide $1,500,000.

New Era Film Co., headed by Gordon Craig, is also preparing a public issue of around $1,500,000. This concern has a well-established distribution business and has handled to big figures such films as "Mons," "Armageddon" and "Ypres." It is also producing, and has a contract to release the Stoll Pictures Productions films.

Granger Coming Back

An old-time distributor, whose company blew up several years ago and went into liquidation, is coming back, in the person of A. G. Granger. Originally a theatre owner at Stoke-on-Trent, Granger went into distribution a dozen years ago, and for a time did well. Then he took a flier into production in conjunction with a Dutch company, making films in Holland, dropped badly on it, then t[illegible] another in conjunction with Vitafilms of Austria, which put the final touch on his business. Granger, who is a good scout and on the level, though old fashioned and somewhat slow, is applying to John J. Public for $1,000,000.

Theatre Money Wanted

Wild as war scares have been the theatre-buying rumors these past few weeks. Sir Walter Gibbons has been credited with having $25,000,000 available for this purpose, and is reckoned to have bought the Moss Empires, the remainder of the Gulliver Circuit, which includes the Palladium, Holborn Empire, the Penge Empire and two or three provincial houses.

His latest deal is the Astoria, in existence only a year, and mainly owned by Lyons & Underwood. Gibbons bought this for just under $1,500,000, and now (apart from any other deals that are on and may go through) controls two of the biggest West End pre-release houses—Capitol and Astoria.

So far there is no sign of Gibbons or the group for whom he is operating going to the public for cash, but Isidore Schlesinger is, on account of the theatres bought some weeks ago by him. Schlesinger is understood to have paid some $2,325,000 for the nine theatres he bought from the Claverings, and is floating them for a capital of $1,500,000. It looks as if he had developed an unexpected modesty.

Yet another is a company being formed by Victor Sheridan, one time owner of Associated Cinemas, Ltd.; G. B. Samuelson and Sidney Coronel, for a time connected with the sales department of the W. & F. Co. This concern is to take over Victoria Films, Ltd. (recent incorporation of Samuelson's), and has a line-up of some seven productions, including "The Tower of London" and "It's Never Too Late to Mend." They are to ask the public for $600,000, in 200,000 10 per cent preferred ordinary $2 stock and 400,000 deferred 20-cent stock.

Optimism or Floptimism?

Some curious figures of costs and estimated profits are getting into the prospectuses; figures which certainly have been done on some pictures, but are not fair estimates of what will likely be done on all films. One coming concern claims it will gross $200,000 each on films costing $100,000, which might be done once in a while, but is pretty steep as a basis of continuous business. Especially with no foreign outlets assured.

It is easy to put into a prospectus top figures to be gotten from the foreign and the colonial markets. It is something much otherwise to get them. But the boys making the flotations, though they've had experience aplenty of the toughness of making such sales, are not telling the public that angle!

But, by the time this appears in print or thereabouts, the British public will have put up between $15,000,000 and $20,000,000 for this British film industry, umpteen times as much as there has ever been in cash in the business This Side before.

Opportunity!

Despite the difficulty of the foreign markets, especially the American, the British producer has now such an opportunity as in his wildest dreams a couple of years ago he never anticipated.

So far as a fixed and growing number of productions go, they will have to be made to fulfill the quota. Beyond this, what are the chances of the building up of a permanent and paying producing industry here? All it is possible to say is, if it is not done now it never will nor can be done, and so large a proportion of the schemes is just promotion, just money-snatching up the opportunities while the snatching is good, it is difficult to see the future in a very rosy light. It may, probably will, sort itself out in a couple of years or less.

The Theatre Combine

P. C. T. And that's that!

Eliminating the other possibilities last week I told how, if this $25,000,000 movie house combine were being worked by the Beaverbrook interests, coming as a further sequel to W. H. Evans' threat to the Exhibitors' Booking Circuit, Provincial Cinematograph Theatres would be in an almost impregnable position.

For some time Sir Walter Gibbons, owning the Capitol, has been dealing for theatres of all kinds. Sometimes openly, sometimes through attorneys who would not divulge who were their principals.

Finally, the remainder of the L. T. V. halls passed into his hands, then the Astoria, the Shapiro circuit in the Midlands. The Haight circuit of eleven houses in Derby and Liverpool, and also the Metropolitan Electric theatres and several other small circuits of good and nicely placed houses, to the total of between 130 and 150.

It has all along been obvious Gibbons was not operating on his own account.

Closer than a clam, he went so far as to admit he was operating for a "powerful group". How powerful now comes clear, the "group" being the Standard Film Company, which has been mentioned before in this department as having control of Provincial Cinematograph theatres.

The real operator is F. A. Szarvasy, whose name has not previously been connected openly with the picture business, though he is now credited with having been the real promoter of the Standard Film Company in 1919. He is vice-chairman of the Dunlop Rubber Company and chairman of the British and Colonial Trust, which is reputed to hold $500,000 of stock, through nominees, in the Standard Film Company.

This company has an authorized capital of $5,000,000, of which $2,204,680 has been issued, all in $4 stock. Lord Beaverbrook directly holds 39,834 shares, the recently-dead Lady Beaverbrook held 23,146, the Equitable Trust of London holds 100,011, and the Aitken (English) Company, Ltd., 9,719. (Beaverbrook's name prior to his peerage was, of course, Aitken.)

Stock is held in Canada by W. J. Crossen, Ontario, 137; Sir W. E. Stavert, Montreal, 4,812; the Montreal Trust Company, 3,437; Holt, Ltd., Montreal, 7,342; the Royal Trust Company, Montreal, 1,375; V. M. Drury, Montreal, 943, and Marjorie Meredith Todd, Montreal, 2,749.

In May of last year a special resolution was passed at an extraordinary general meeting wiping out certain of the articles of association, which had hitherto prevented the sale or transfer of stock until it had been offered to the board to price and put to the stockholders generally to buy in, when, if offers were made, the stock thus up for sale had to be allotted to members pro rata to their applications. Now, presumably, any holder can sell or transfer or buy without reference to anyone.

The Top Dog

Provincial Cinematograph theatres, through this Standard Film Company and its affiliations, is practically supreme in this market, both in theatres and in its virtual control of product. Provincial Cinematograph theatres, as such, controls about 110 houses. The purchases just made give Standard some 140 more, and the two combines—for their interests and controllers are inseparable—thus have a circuit of about 260 theatres, including the Capitol, New Gallery, Astoria, Palladium and the Holborn Empire, all in the West End of London, while, through the merger with Loew-Metro Goldwyn-United Artists theatres, the Tivoli comes also into the group.

Thus they have practical control of the pre-release or key situation in London. For of key houses in the West End there only remains the Plaza and the Carlton, both Famous Players' houses (the latter reverting to Famous in April next) and the Marble Arch (Gaumont-British Company).

When the new Empire in Leicester Square is completed it will give them still another, and I shall not be surprised to see them also get the Regal, which A. E. Abrahams is building at Marble Arch, though the Gaumont-British crowd are having a hard shot at this.

As to product, what with the tie-up between First National and Pathe (which the same folk own), and between the Standard company and Loew-Metro Goldwyn-United Artists, they haven't much to fear as to product. And they will be in a pretty powerful position as to affording other distributors (American as well as British) an "outlet" in a good many first-run quarters.

Taken by and large, apart from its other aspects, the whole business looks as if it might be a fight between the banking interests, Szarvasy and the Ostrers (who promoted the Gaumont-British Company) to get control of this market. Szarvasy has certainly worked much more quietly, and has pulled by far the biggest end at present. But the developments are not yet all through by a long way!

Vaude End

Gibbons says these deals are influenced first by known attempts of American corporations to get a big circuit here, and secondly by the belief vaudeville is stone dead.

First has good grounds. Lots of attempts have been made to sell the Gulliver Circuit to Famous and others. Someone just lately took the next boat home to try swinging a deal, said to be with Zukor.

But on the other end Gibbons is either out of his reckoning or he is propagating. It is believed on very good grounds there will be another deal, giving the Syndicate Halls to the Moss interests, and the whole lot will then go back to vaude.

Gibbons is probably calculating without this, and figuring there will now be no vaude theatres which matter except the Stoll Circuit, and also with that it will not be possible to continue in vaudeville, there not being a big enough field to furnish work for sufficient artistes to keep the business alive.

After the Moss-Syndicate deal he will doubtless change his opinion. Now he says flat, "Variety is dead." If, later on, what's still left of vaude get together, Gibbons might get another thought coming.

Football and Box Office

While there have been a lot of kicks about the effect of dog racing on picture house box offices, no one so far has figured how much the Saturday afternoon football games take away from other forms of amusement. Records last week show an attendance of 766,240 at 32 first-class games, with around $290,000 taken in. Casual assumption is it does not make any difference to the show business, but obviously working class folk, who form the bulk of both football crowds and picture house patrons, have only a fixed amount to spend on amusement. And if it goes at the football gate it doesn't go at the box office.

C. M. Woolf, head of the W. & F. Company (one of the Gaumont-British concerns), has been elected chairman of the Renters (Distributors) Society for 1928-29. Like Zukor, Woolf originally was in the fur trade.

Emmett J. Flynn, who is suing C. R. Seelye in the British courts for damages for detention of property, failed in an application made through his attorneys here for an injunction to restrain Seelye from disposing of any of the property pending the hearing of the action. The judge refused to make an order on this count against Seelye, who agreed as an act of grace to return to Flynn objects of "sentimental value," including a family Bible and a photograph.

A. E. Bundy, head of British Instructional, left Wednesday on the Aquitania to present "The Battles of Coronel and Falkland Islands" at the Liberty theatre for a season. This film has been sold to every territory in the world with the sole exception of the United States.

F. E. Enders, of British F.B.O. (allied with Columbia of America), was also a passenger on the Aquitania.

British International say it is going to make a film called "Punch and Judy." Herbert Wilcox says he is going to make one with that title, too. Why not split 50-50; have B. I. make Punch and Wilcox Judy?

Alice Terry having announced she has cancelled her contract to play for Godal, Victor Saville has gone to Nice to try and sign her for his first production.

J. C. Graham of Famous, just back from the Continent, and Earl St. John, general manager of the Plaza, were presented to the Prince of Wales Monday when he visited the theatre to see "The Black Journey" at a gala performance in aid of the Lifeboat Fund.

Some 120 British films are made, making and scheduled for this year—just about twice as many as the first year's distributors' quota calls for. Most of the American distributors are smiling at the plenitude of choice.

Newcomers

Anny Ondra, Czecho-Solvakian juvenile, has been imported to play one of the leads in "God's Clay," Graham Cutts directing for First National-Pathe at Elstree.

Penrhyn Stanlaws has signed—at least by cable—with an agent here who is endeavoring to place him to direct some British films.

"A Window in Piccadilly," directed by Sidney Morgan, with De Groot in the cast, was pre-viewed last week-end. "Of the dead speak no evil."

Foreign Hound Leads

"Flash," born and bred in Germany and brought to America by his trainer, William E. Steurer, is now the ace dog on the M-G-M lot.

"Bonaparte," a simple American hound, has been shoved aside for the fancy foreign talent. "Bonaparte" wasn't the type, they say.

"Flash" will be co-starred in a forthcoming M-G-M picture with Ralph Forbes and Marceline Day.

Stern's Studio Resuming

Los Angeles, Feb. 7.

Stern Brothers' studio making short comedies for Univerasl, reopens Feb. 15 after a five-week lay-off.

JESSE J. GOLDBERG TELLS THE INSIDE

Writers' Guild's Organs' Story Stirs Up Indie Picture Producer—Caused Trouble

New York, Feb. 3.

Editor Variety:

I am referring to an article in Variety, Feb. 1, headed "Goldberg Panned by Screen Writers' Guild."

I feel Variety has, perhaps unwittingly, done me an injustice, because of the publication of that article.

It is a scandalous and clever misstatement, reprinted from the "Bulletin," house organ of the Screen Writers' Guild. Since I know you have no desire to falsely state anyone's position and because of the exceedingly wide circulation of Variety, I ask that you publish this communication with the same prominence that you published the article referred to.

The facts, with respect to Ruth Todd, are as follows: A story was handed to Miss Todd under the title of "Comrades," and written by the undersigned. She was engaged to write the adaptation and receive a specific sum. It was paid her and an additional sum or bonus if the production cost was less than a certain amount. There was no understanding other than that. It is untrue, as far as the undersigned is concerned, that Miss Todd understood "that the picture would certainly be made under the bonus dead line."

Upon completion of the picture, Miss Todd was afforded the privilege of examining the books, records and vouchers of the production cost, in order to convince her that the picture cost many thousands above the amount specified in her contract.

With respect to Arthur Gregor, he was engaged to write an original story and continuity for the advertised title of "Polly of the Movies." Mr. Gregor did not write four stories. He wrote two, and submitted them, one of which he acknowledged in writing was "rotten." The other story, after he had submitted the same to me, he sold to another producer, and although I paid him on account the sum of $250, I have neither the story nor the money. When I repeatedly called on Mr. Gregor to fulfill his contract, he stated that since he was then employed by another concern, he could not give the matter his attention, and that the "rotten" story, as he said, he submitted I could either leave or take, as I pleased, and he would retain the $250.

I produced "Polly of the Movies" from an original story and continuity written by Arthur Hoerl, which had absolutely no likeness to any idea or story submitted by Mr. Gregor.

Loaned Writer Money

It is untrue that any check I issued to Gregor for the story or under my contract with him was dishonored, and this statement is very unjust. I did give a check to Mr. Gregor before I had a business relationship with him, as a loan, because he claimed he was "starving, out of work and about to be evicted." I stopped payment on this check when I found Gregor was working for another concern, but I subsequently let him have the money when he convinced me of his need for it.

With respect to Jean Plannette and George Dromgold, I paid them $500 under a contract whereby they were to deliver to me a story and continuity. They delivered me a story and continuity which I did not accept, but, quite to the contrary, wrote them of certain changes I desired made. I advanced this $500 in various amounts upon the pleas of Dromgold and Plannette that they were "without funds."

Dromgold subsequently secured a position with another concern. Plannette is kept busy on other engagements, and they refuse to comply with their contract to deliver a story and continuity acceptable to me.

I have been producing pictures for 15 years, and have never had a disagreement with any scenario writer until I met up with these four individuals who, strange to relate, are members of the Screen Writers' Guild. I am curious to know whether that organization is in existence in order to blaspheme and damn producers who fail to be quiet when one of their members receives monies under contracts which they refuse to live up to.

Jesse J. Goldberg

WILL U. S. PUT DOWN WHIP AND 'PLAY BALL' ON BRITISH QUOTA?

Is English Idea on 7½% Bill Effective April 1?—American Distributors Want to Handle Home Films on Both Sides—No Advance or Guarantee

By Frank Tilley

London, Jan. 20.

This market absorbs 12 feature films a week, speaking roughly. Some of them need speaking roughly about. Call it 800 a year, which is about the average. And around 700 of them are American, of which the larger proportion are distributed direct—that is, by corporations having their own branches here.

The distributors' quota comes into force April 1, from which date everyone booking pictures in this market will have to handle an amount of British product equal to 7½ percent of their total output for the year from that date.

As yet few arrangements have been made. First National, by its jointure with Pathe and its own British production schedule under the management of Harry Haun, has taken care of its quota obligations. Paramount has announced three British films, including the Lauder subject, "Huntingtower." Universal may be served through British Screen Classics, though no production schedule is yet notified, and United Artists appears likely to play with Blattner, but he has not yet turned a foot of film. U. A. may also handle some of the Nettleford productions.

Which leaves Fox, Warner Brothers, Metro-Goldwyn and P. D. C. to be catered for. What is there available?

Gainsborough Pictures has 10 films on schedule, but these are all for release through W. & F. Film Co.; Gaumont has 14, which it will handle itself; Ideal, New Era, Westminster Films, W. P. Films, British Lion, Whitehall Films and British Filmcraft all have their own release, and none scheduled through American companies either.

There is left, of the so far scheduled possible production activities, Archibald Nettleford productions (6), Welsh Pearson (3) and Seven Seas Productions (2). And the Welsh Pearson stuff may go to Paramount, though that number won't get them out on their quota.

Many Angles

It is a curious situation and fraught with interesting angles. The position is the American distributors must have their quota pictures; equally some of the British producers cannot get by on their cost schedules without American distribution.

And the attitude of some of the American distributors is this: We will not give you distribution in America, supposing the film is big enough to go in, unless we have the releasing of it in England. And we will not give you any advance or guarantee even then. You carry the whole of the negative cost, we do so much of the okaying and possibly sell you a star, a story and a director. Then if we like the film or want it, we will distribute it on a 60-40 split. But no guarantee. And no advance.

In some cases the idea seems to be there'll exist so much product in excess of quota requirements these terms will eventually be accepted. But the exhibitor is under no obligation to book his own quota from the same sources as his foreign product, and there appears every likelihood of some of the distributors getting in a jam if this attitude is persisted in.

Most new British producing companies are making their own arrangements for home release because they realize the exhibitor can take his quota from them without their handling any foreign product necessarily. And they also grasp the idea that if and when some of the American houses are short on their quota they will have to take not only what they can get, but will have to submit to releasing at least some of the British product in America, with advances and guarantees, in order to get anything.

Either that or subsidize further British production for the moment. But that, with their obligations starting in April this year at 7½ per cent. of their output, gives them very little time to get set.

A Specific Case

It appears some of the American concerns are trying either to walk round the Film Bill or to kill its effect at the outset by a system of hold-up on this release question. One case is that in which United Artists was asked for a story, made a long time back by one of its present stars, which a British company now has the idea of making again. U. A. said the story rights would cost $40,000. Too much, unless there was a release in America. Would they give a release, subject to some mutual conclusions on cast and so on, if the story was bought? Yes, if they had the world rights they might. But not for America only. Why should they release a film in America only of a subject one of their own stars had made a picture years ago? Then on what terms as to advance would they consider a world release? Advance nothing. They would give a straight 60-40. They didn't give Chaplin or Fairbanks or anyone else any advances, so why should they for a British picture? And that's how it goes.

Good for the Banks

They are entitled to work that way if they want. But the parallel of what they don't do for Chaplin and the rest hardly fits. Because these stars own United Artists anyway, and put their pictures through it as their own releasing organization. Which doesn't apply to a British producer.

Probably true, as they claim, it is easy to get banks in New York to make advances to a producer on a United Artists' release contract. But that's giving America goods to sell and then paying her interest on the money that's coming from her in the future. Which may be good for the banks, but it's not so good for the British producer.

Owning the biggest market in the world, and virtually controlling all other markets, the American distributor has the whip hand and can dictate terms. But, at the end, he has got to get his quota films for this market, and as it is a market well worth looking after, why not play ball and keep it sweet?

U. S. films make enough velvet out of it to be able to afford to do it. They make enough by ducking Profits Tax to be able to afford a British film a break once in a while.

ORIG. WRITERS IN N. Y.

Los Angeles, Feb. 7.

James Creelman, who recently flew from Los Angeles to New York to obtain color for an air mail picture to be produced by F. B. O., will remain there to write two more originals for the same organization.

Other writers engaged by F. B. O. and stationed in New York are James B. Connelly, Temple Bailey, H. C. Witwer, Hazel Livingston and Harold McGrath.

Colleen Moore's Original

Los Angeles, Feb. 7.

"Here is My Heart" is the title of Colleen Moore's next picture for First National. It is an original story by Edmund Goulding and Benjamin Glazier. The latter is making the adaptation.

Production will begin as soon as Miss Moore has finished "Lilac Time," under the direction of George Fitzmaurice.

ANOTHER BLYSTONE DIRECTOR

Los Angeles, Feb. 7.

Jasper Blystone, assistant to his brother, J. G. Blystone, director on the Fox lot, has been elevated to handle the megaphone himself.

His first directorial job is "Daisies Won't Yell," a story George Marshall now has in preparation.

Syracuse House Goes Presen

Syracuse, Feb. 7.

Despite denials that such a policy was contemplated, the Empire, operated by the Harrisons, with Willis Whitnall as house manager, has become a presentation house with Don Alvin as master of ceremonies.

B. & K. BILLING STAGE ACT ABOVE PICTURE

Also Submerging Paul Ash for First Time in Oriental's Ads —2 Local Precedents

Chicago, Feb. 7.

Balaban & Katz set two precedents this week in newspaper advertising.

The Chicago theatre ads for the first time are billing the stage attraction, Mae Murray, above and several times as large as the screen attraction, "Love and Learn" (Par.). Besides are additional ads devoted exclusively to the stage attraction.

Continuing its newly adopted policy of playing strong pictures to uphold the gross at the Oriental, where Paul Ash reigns on the stage, will feature "Quality Street" (M-G-M) next week. Ash has been subjected to minor mention in the advertising.

This is the first time Ash has been submerged by a picture in advertising.

2 Fall River Houses Completely Destroyed

Fall River, Mass., Feb. 7.

The hardest blow struck by fire on theatrical properties in New England in many years was the destruction of the Premier and Rialto theatres during the fire which swept the business centre of the city, causing damage mounting into the millions. Damages to the theatre holdings will reach hundreds of thousands. With the streets still strewn with debris, the theatre owners are considering reconstruction work.

Premier, owned by William J. Dunn and managed by William Purcell, and Rialto, owned by Nathan Yamis and with Walter Bigelow as manager, were playing to capacity houses when word came from Fire Inspector George O. Mansfield that the houses must be cleared. It was near closing time, and the audiences moved out without a semblance of a panic into streets becoming packed with persons from many surrounding cities. It was not, however, until it was seen that the flames were out of control and fire departments of neighboring cities were called that the drastic orders came from the fire inspector.

Newspapers were also hard hit by the fire. "L'Independant," French daily, was completely destroyed with loss of $75,000. Plants of the Fall River "Globe" and "Herald-News" were so damaged by water it was necessary to publish the "Globe" in the plant of the Taunton "Gazette," and the "Herald-News" at the New Bedford "Standard," both Taunton and New Bedford being approximately 14 miles from the scene of the fire.

Empire, vaude house, spotted in another area, escaped the menacing flames and remains the only first class theatre the town now holds.

This house is also owned and operated by Nathan Yamis.

Several small picture houses remain untouched by the fire.

U's 2 Comedy Specials

Los Angeles, Feb. 7.

Universal has listed two feature comedies, "Finders Keepers" and "The Cohens and Kellys in Paris," among their six specials for '28-'29.

This is the first time Univarsal has listed its comedies as specials.

TULLY'S "BEGGARS OF LIFE"

Los Angeles, Feb. 7.

Benjamin Glazer will adapt Jim Tully's novel, "Beggars of Life," purchased by Paramount. William Wellman is slated to direct, with Richard Arlen and Louise Brooks in featured leads.

Under the sale, Tully will act in an advisory capacity on the story treatment and during production of the picture.

LOIS WILSON SWITCHED

Los Angeles, Feb. 7.

Lois Wilson has been withdrawn from the lead in "The Sporting Age," for Columbia.

She is held for a starring part in another Columbia picture.

Biro Goes to F. N.

Lajos Biro, Hungarian playwright recently released by Paramount, has been engaged by First National.

Biro is the author of "The Last Command."

PHOEBUS CO. OF GERMANY IN MONEY TROUBLE; FOR SALE

Picture Concern Subsidized in Financial Hot Water —Competition in Bidding for Theatres—Got Gov't Help for Making Propaganda Pictures

Berlin, Jan. 28.

Phoebus Film Co., the most important film corporation after the Ufa, is admitted on the market for sale.

Although the deal has not been finally closed it is pretty positive that its theatres will be taken over by the Emelka-Lustig group, with which the American First National is affiliated. The situation has called forth comment in the papers as the German government had invested money in the firm under the condition that the company make films of a propagandistic nature.

For some years the Phoebus has been the only real rival of the Ufa in Germany and has been particularly noted for its building of modern theatres. In many of the key cities it had a far finer house than its competitior. Its affiliation with United Artists helped it to a strong position.

Of late years Phoebus' own pictures have been of a mediocre quality and it has had little success in disposing of them in foreign countries. Its bankruptcy has been rumored for almost a year.

Last fall it was made public that the Reichswehr Ministerium (National Defense Ministry) had secretly turned over 10 millions in marks to the Phoebus under the condition that they make films which would arouse national militaristic feeling. Only a part of this money was used for this purpose, and the result was merely a few poor patriotic films. This called forth violent attacks from the liberal papers and it became evident that the Phoebus was doomed.

Chief Assets

The chief assets are the long term leases which it has on its many important houses. For these two strong groups have been bidding against each other.

I. G. Farben Industrie (German dye trust), which manufactures the Agfa picture negative and is affiliated with the Terra Film Co., behind which stands Germany's most influential publishing house, Ullstein. (Between this group and the Ufa there are also strands as the Farben Industrie has lately bought the Lignose Film Negative Manufacturing Company, which makes them strong shareholders in the Ufa.) On the other side is the Munich Emelka Company backed by von Lustig, who is affiliated with the First National. Up to now the Emelka has not turned out a first class product, but this will probably be changed by the affiliation with the First National.

The Emelka-Lustig group made the highest offer and to influence public opinion in favor of the Farben Industrie-Terra, the Ullstein papers, over 60 in number, have been conducting a hefty campaign. They charge that the taking over of the Phoebus by Emelka will mean turning over these theatres into American hands. Emelka has given guarantees that this will not be the case, and the last reports are that the Emelka will get the theatres.

No matter how high the price which the Emelka gives, there is little doubt that the German tax payer will have to bear at least a loss of five to six million marks.

Publix's Prelim Houses Now Opening Friday

Starting this week, Metropolitan, Boston, on the Publix circuit, opens Fridays, as does the Publix Olympia, New Haven. This is a physical necessity because of the re-routining of shows which go from New Haven to Boston to New York, instead of New Haven, New York and then Boston.

Rather than risk a delay for the Saturday opening at the Paramount, New York, through a Friday night closing in Boston, as was the previous schedule, Boston closed Thursday night. This affords a day's lay-off in New York refurbishing of costumes, brushing up on things generally, scenery adjustments, etc., which usually pop up after the first fortnight out in New Haven and Boston.

With this, the system of alternating Lou Kosloff, the Paramount's stage band leader, and Al Mitchell, of the Publix Olympia, New Haven, may be abandoned. The stunt is for Kosloff, for example, to open with the new unit in New Haven, leave it when it goes to Boston, but be familiar again with it in New York. In the meantime, the New York leader, Al Mitchell, would be rehearsing with another new unit in New York, travel it to New Haven and play a second week with it in New York.

The theory was all right but it doesn't work out so well because of the Fridays which necessitate a substitute leader in New York under this arrangement, owing to Friday being the opening day in New Haven.

Propaganda or Press Stuff

Los Angeles, Feb. 7.

"The Godless Girl," which Cecil B. De Mille is producing, sprung an ardent protest from The Devil's Angel, local branch of the American Association for the Advancement of Atheism. The local organization has written to De Mille charging that the picture is propaganda.

Signed by John S. Graves, the letter says: "We have unmistakable reason to believe that your picture has been calculated to destroy the efforts of our society. We do not propose to stand idly by and permit this without spreading our stand to the world."

The local body is said to have recommended to the home organization that it takes action to prevent the showing of the film.

Syd Chaplin's 3 Abroad

Los Angeles, Feb. 7.

Syd Chaplin, currently making "A Little Bit of Fluff" for Gaumont in London, will release one picture a year through M-G-M. for three years.

All will be produced in England.

EVELYN BRENT'S LEADS

Los Angeles, Feb. 7.

Paramount has assigned Evelyn Brent to play opposite Adolph Menjou in "Super of the Gaiety."

Miss Brent will later be opposite George Bancroft in his next Par film.

Langdon's F. N. Final

Los Angeles, Feb. 7.

Harry Langdon and staff are now writing the story for his sixth and last picture to be produced under his present First National contract.

Production starts March 1.

Goldwyns on Trip

Los Angeles, Feb. 7.

Samuel Goldwyn is going to Europe next month. Goldwyn will leave here for New York shortly, accompanied by Mrs. Goldwyn.

Starting "Miracle"

It is reported First National will start production on "The Miracle" shortly.

George Fitzmaurice may direct.

U. A. Studios Quiet Until March 15 Next

Los Angeles, Feb. 7.

A period of quiet lasting until March 15 will follow the completing of "The Tempest" at the United Artists studios. There will be no units working until then.

Edwin Carewe is preparing to start production at that time. Norma Talmadge having called off production last week, expects to have another story ready by then.

Miss Joy as "Craig's Wife"

Los Angeles, Feb. 7.

Pathe-DeMille purchased screen rights to "Craig's Wife," stage play by George Kelly. It is now being adapted by Clara Beranger and [illegible] a DeMille special, featuring Leatrice Joy.

FILM CRITICS GET BETTER

(Continued from page 9)

Waldorf, Langdon W. Post and Donald Thompson.

Chicago

Following a squawk from the girl herself, the editor, business manager and various other officials of the Chicago "American," their reviewer, Rob Reel (Hazel Kennedy) has been listed for the first time. Variety had previously omitted that paper under the impression that the name Rob Reel was an office by-line for anybody who happened to get a picture assignment. Upon assurance that Miss Kennedy did all the reviewing, she was insupplanted Louella Parsons as leader by a nine-point margin, Miss Parsons holding second place at .750. Three L. A. papers are now listed by themselves because of the large number of by-line reviewers, and in this respect the "Express" and "Herald" are still last, in that order, at .677 and .653—good enough to be amongst the first three in New York. Eleanor Barnes remains in third place with a slight percentage jump and Schallert is fourth with .704, an improvement of 37 points.

Trade Papers

Variety continues to lead the trade papers, increasing its percentage 29 points over the previous

FILM CRITICS' BOX SCORE

Score as of November 30

(Based on pictures reviewed since June 4, 1927)
Key to abbreviations: PC (pictures caught); R (right); W (wrong); O (no opinion expressed); Pct (percentage).

NEW YORK

	PC.	R.	W.	O.	Pct.
Richard Watts, Jr. ("Herald Tribune")	36	24	11	1	.694
George Gerhard ("Eve. World")	38	25	10	3	.658
John S. Cohen, Jr. ("Sun")	82	52	24	6	.634
Betty Colfax* ("Graphic")	64	39	17	8	.605
Regina Cannon ("American")	100	58	32	10	.530
Quinn Martin ("World")	55	31	12	12	.564
Harriet Underhill ("Herald Tribune")	84	44	24	16	.524
Willella Waldorf ("Post")	59	30	16	13	.509
Mordaunt Hall ("Times")	81	41	28	12	.506
Donald Thompson ("Telegram")	75	36	32	7	.480
Joseph McElliott ("Mirror")	70	33	21	16	.471
Irene Thirer ("News")	84	39	23	22	.464
Jeffery Homesdale ("World")	17	7	8	2	.412
(Miss) Alison Smith ("World")	13	5	1	7	.385

(* Julia Showell)

CHICAGO

	PC.	R.	W.	O.	Pct.
Carol Frink ("Examiner")	50	36	9	5	.720
Genevieve Harris ("Post")	62	42	14	6	.677
Mae Tinee* ("Tribune")	68	44	17	7	.647
Arthur Sheeklman ("Journal")	50	32	6	6	.640
"News" (unsigned)	42	24	10	8	.571

(* Frances Kurner)

LOS ANGELES

	PC.	R.	W.	O.	Pct.
Louella Parsons ("Examiner")	32	25	7	4	.781
Jimmy Starr ("Record")	20	15	3	2	.750
Eleanor Barnes ("News")	42	29	10	3	.690
Sadie Mossler ("Record")	22	15	6	1	.682
Edwin Schallert ("Times")	21	14	6	1	.667
"Express" (combined)	42	25	11	7	.595
"Herald" (combined)	56	32	15	9	.571

TRADE PAPERS

	PC.	R.	W.	O.	Pct.
Variety	133	108	25	..	.820
"Harrison's Reports"	32	24	8	..	.750
"M. P. World"	62	45	14	3	.726
"M. P. News"	85	56	23	6	.659
"Film Daily"	97	62	26	9	.639
"M. P. To-Day"	30	19	9	2	.633

cluded and instantaneously jumped to the front with a percentage of .727 on a basis of 22 reviews with a definite decision in each case. This leads her nearest contemporary by 64 points.

This ousts Carol Frink ("Examiner") from first place, a position she had held since the first score. Miss Frink's current .663 is a drop of 57 points for her, with the "News" (combined) closely pursuing at .658 in coming on from last place. Genevieve Harris ("Post") has slipped 72 points, to become last of the Loop critics, while Mae Tinee ("Tribune") has also eased off on percentage but is ahead of Miss Harris by a single point. Arthur Sheekman ("Journal") is still fourth on a basis of .652.

Los Angeles

The relatively high percentages of Los Angeles reviewers should not mislead. The Coast critics are prone to see everything through rose colored glasses and seldom, or never, pan a picture. As approximately 75 per cent. of major studio product makes money, under the "everything is great" system of reviewing high scores are inevitable. There has cropped up a distinct difference in reviewing on the Coast and in New York and Chicago where most of the writers will try to segregate the bad ones and label them as such. The Los Angeles "Times" and its reviewer, Edwin Schallert, are practically the lone example in that town in making an effort to inform readers whether a film is worth seeing or not.

The "Record" (combined) has count, but can't brag with 28 "wrongs." The point advance to .849 is mainly due to having picked up but three "wrongs" on the 52 pictures which have come in since the last score.

"Harrison's Reports" maintains second position at .733, but "Film Daily" has forged ahead from next to last on the strength of an 81-point leap for .720. "Motion Picture News" has bettered its average to over the .700 mark, but is fourth, while "Motion Pictures Today" is still at the bottom of the list despite a 20-point advance.

The trade journals are conspicuous by the curtailment of "no opinions." Not one of the papers has picked up an opinionless review since the preceding score other than "Harrison's Reports," which failed to definitely report in one instance. The other angle to trade paper reviewing, as to how many pictures the various sheets have said "No" on, lines them up as Variety panning 52 out of the 185 reviewed; "Film Daily" shaking its head against 13 on 132 chances; "News" turning thumbs down on 9 out of 103; "Harrison's Reports" rejecting 13 of 75, and "Motion Pictures Today" disapproving of 7 in 49.

Sidelights

Irene Thirer still leads the entire list of daily scribes in the number of "no opinions," her total now being 27, an increase of five over her previous quota. Next in line is Harriett Underhill, who has not added to her preceding sum of 16.

The greatest number of "rights" goes to Regina Cannon at 88, who also held that place on the last score. Behind Miss Cannon is again John Cohen, who trailed by six the last time, but is now 19 in the rear. High total of "wrongs" also rests with Miss Cannon at 40. She is the most prolific reviewer on the boxscore boards in having written on 140 pictures. The runner-up on "wrongs" is Mordaunt Hall, who has 32 and is closely followed by Mae Tinee with 30.

Donald Thompson's 32 "wrongs" on the last score, now changed to 31 on this score, is explained by a picture scored as "bad" at that time, having recouped on further release dates to rate as "moderate" for the current sum up, and upon which Thompson turned in a good notice —thus changing a "wrong" to a "right."

Rating of pictures on the boxscore boards is subject to change. A film generally has been released a month before Variety attempts to rate it as a success, moderate or a failure from the boxoffice standpoint. Hence, a few pictures deemed successes for the Dec. 7 score have changed to "bad" and vice versa, the critic getting credit or discredit for the change, according to his review. So a critic may be wrong in this score on a picture, but later change that to a "right" should the film subsequently assert itself and overcome a weak b. o. start. The pictures are rated on whether they do business or not across the country, Variety checking each film with the sales department and then rechecking that information with its own information.

The final box score for the film critics on the year will be published in June and in conjunction with the year's summing up on the dramatic reviewers.

3 GIRLS FEATURED

Los Angeles, Feb. 7.

Metro-Goldwyn-Mayer assigned Harry Beaumont to direct "The Dancing Girl," an original by Josephine Lovett.

It will have three girls equally featured.

KEATON'S "SNAP SHOTS" FIRST

Los Angeles, Feb. 7.

Buster Keaton's first for M-G-M will be "Snapshots" original by Byron Morgan. Edward Sedgwick will direct.

STOLOFF'S NEAR-RECORD

Los Angeles, Feb. 7.

Benjamin Stoloff has signed another long term contract to direct for Fox.

He has been with it for over six years.

Film of Studios for Pathe

Los Angeles, Feb. 7.

Bert Dorris, coast press agent for Pathe westerns and serials, is making a film of the inside workings of Metropolitan studios where Pathe western units work. The picture will be shipped to New York where it will be shown to the Pathe Club at its annual dinner, Feb. 21.

McCarthy's Unnamed Feature

John McCarthy has been engaged by M-G-M to make a special feature as yet unannounced. McCarthy directed "Lovelorn" and "Becky."

TRADE PAPER OPINIONS

(Indicating ratio of opinions without percentages)

	Total	Good	Bad	No Opinion
Variety	185	133	52	..
"Film Daily"	132	110	13	9
"M. P. News"	103	88	9	6
"Harrison's Reports"	75	61	13	1
"M. P. Today"	49	40	7	2

Reviewing Pre-Views Unfair, Unjust

It is manifestly unfair, unjust and unethical for any daily, weekly or monthly to critically review a picture on a pre-view showing, unless invited to do so by the producer or distributor of the film.

A dramatic reviewer would not think for a moment of reviewing a stage play in rehearsal. The New York dramatic reviewers do not even go to Brooklyn, Jamaica or Newark, to catch the new stage shows before they reach Broadway. The reviewers are aware those shows are breaking in and do not care to take advantage of the break-in period, whether the productions are in good or bad condition.

Pre-views of pictures are the same as break-ins for the stage plays. Perhaps they are more like the stage rehearsals. A film's producer legitimately and earnestly endeavors to secure an audience's reaction to a picture supposed to be in a hideaway and about to be plunged into the picture houses of the world. His technical staff is with him. They study the picture and the audience; discussing among themselves the various aspects and possible corrections, eliminations, additions or changes.

Susceptible to Changes

For a picture may be cut and re-cut many times. Besides there remains in the studio much footage deleted prior to the pre-view. Almost anything is possible. It's certainly and always 5/1 that the picture on the pre-view will not be the exact picture finally sent out.

And then the producer, whether in or around Los Angeles or New York, and mostly on the coast, reads a review on his pre-view. It's something he does not want and it's something the reading public does not want, for it is not the proper review of the picture that is going to be regularly released.

Newspapers, whether daily or trade, are not alone deceiving their readers with these pre-views, but they are jeopardizing the producer's or distributor's investment. It is so unduly an injustice to everyone that reviewers of their own volition should refrain from the temptation.

Unfair to Actors, Too

And again it is unfair to the players in the picture. No reviewer can know to what an extent an actor has been cut out of a picture in the cutting room nor to what extent his scenes may be restored in the final edition. So it's wrong all around.

Variety has desisted from this practice, even to the limit of declining to review projection room showings, unless the picture in New York be of independent make and unlikely to gain a showing in a Broadway picture theatre. Variety's reviewers agree that no reviewer unless acutely informed as to the likelihood of an audience's reception and that's possible only with comedy or comedy situations, can give an accurate review in the cold four-walled projection room. While frequently the reviewers in the room hold conversations, as deadly to the proper attention the picture should be given.

Picture reviewers hold relations more or less with the picture trade, if only in their writings. All should realize the inimical pre-view review may bring damage and a money loss to a producer or a business. And more especially as the reviewer will have the chance to review the picture when it is regularly put out. The producer at that time feels that the reviewer is privileged to pass opinion upon the finished product, but not before and assuredly not on the unfinished product, such as it necessarily must be in the pre-view.

"Edison Week" on Coast

Los Angeles, Feb. 7.

This is "Edison Week" over the West Coast Theatres circuit.

All of the many theatres are playing it up as the birthday week of America's greatest inventor and "The Father of the Motion Picture." It is suspectible to much publicity.

A house manager of the West Coast chain suggested the idea.

Vita in Texas Houses

El Paso, Feb. 7.

Louis L. Dent of the Dent-Musselman theatres over Texas, has ordered Vitaphones for his theatres at Wichita Falls, Amarilla, El Paso and Waco.

It is reported Publix will install Vitaphone in its houses at Dallas, Fort Worth, Houston, San Antonio and Oklahoma City in the near future.

The Interstate circuit is installing Movietone at present into all of its major houses throughout the state.

Ptld. Liberty's Tab Stock

Los Angeles, Feb. 7.

Liberty, Portland, which played Ackerman & Harris vaud films, will have a change of policy March 2. At that time Will King and his company will present tabloid musical comedy offerings with a weekly change for six weeks, with the policy to become permanent in the house along with other attractions.

This West Coast Theatres' circuit house, taken over with North American group, has been in the red constantly.

ROSENWALD, U'S DIST. MGR.

G. E. Rosenwald, manager of the Los Angeles branch for Universal, has been promoted to be U's district manager for the West Coast. The position was vacated by the death of D. S. Mitchell.

Rosenwald's post at the head of the Los Angeles exchange will be taken by George Naylor, Universal manager in Des Moines.

DICK SPIER'S PROMOTION

San Francisco, Feb. 7.

Dick Spier, for several years with Publix and West Coast, press agent and manager of the California theatre, is going up.

Following shortly on the heels of his promotion to manage the Warfield, Spier has been assigned as assistant to Herschel Stuart, who has charge of all Wesco houses in Oregon.

Publix 3 Northwestern Openings in March

Publix will open its two new 3,000-seaters in the northwest next month and another in Minneapolis with a capacity of between 3,500 and 4,000.

Of the Pacific coast pair the Seattle, in that city, will hold the first inaugural March 3. The Portland, Portland, Ore., will follow the next day, March 4. Both houses are from Rapp and Rapp plans and will have the Publix "magic flying" stages, with which only two other houses are equipped, Oriental, Chicago, and Granada, San Francisco. These consist of Jack Partington's elevator devices, which he originally installed on the coast.

The Minnesota, Minneapolis, opens March 24 planned Craven & Mayger, formerly with Rapp & Rapp, the architects.

In conjunction with these three openings Publix will hold a national radio campaign in each one of its cities. It will not be a hook-up, but performers from the various Publix units will visit a local station in whatever city they happen to be to do one or two numbers and mention the opening of the new Publix houses. This idea was carried out by Ben Serkowich when the Detroit house opened and, deemed successful, is being repeated.

Publix and Finkelstein & Ruben will operate the Minnesota, with Fox also in when his deal for control of the F. & R. circuit is concluded.

Oil Stove Starts Fire

Des Moines, Feb. 7.

With a show in progress at the Strand, Humboldt, Ia., an oil stove at the rear of the stage exploded, causing damages to the theatre and Russell hotel, in the same building of over $50,000.

Audience left the theatre in orderly fashion.

ATTACKS $56,000 MORTGAGE

Danbury, Conn., Feb. 7.

John Panora, of the Capitol theatre, Milford, Conn., has attacked the mortgage of $56,000 which Charles Nomejko, former owner, holds on the house, because of alleged misrepresentation in the sale.

Panora understood that a driveway leading to the stage door was included in the sale, but has since learned that this is not part of the theatre property. Its use by the theatre is protested.

CONSTITUTIONALITY OF BROOKHART BILL QUESTIONED BY ATTYS. FOR PRODUCERS

Attack Along That Line Aimed for Hearings Before Senate Committee—Points Brought Up—Some of Bill's Sections Alleged Identical With Wording of Trade Commission's Findings in F.P.-L. Case

Washington, Feb. 7.

When hearings on the Brookhart bill, aimed to stop block booking as its principal feature, open before the Senate, interstate commerce attorneys for the picture industry, representing the producers and distributors, will attack the measure principally from the angle that it is unconstitutional.

Plans are being formulated between the legal lights of the industry in Manhattan and their representatives here in Washington to first raise the question of price fixing, as the bill is said to do by placing control of any such disputes between the distributors and exhibitors under the Federal Trade Commission. That will be cited as one principle Congress has always avoided and which the Constitution prohibits.

The attorneys intend to point out that though several moves along this line have been attempted in the past, such legislation has always died in the committee room.

Plan of "defense" of the producers will be to show Congress that there is no reason why the picture industry should be selected as the only trade so controlled and that if the bill is passed the courts will not uphold it.

The claim that the courts would not uphold this phase will be also extended to other features of the bill.

Relies on Decision

That an attempt has been made in the Brookhart bill to avoid precedents set down in court decisions will be stressed along the lines that the Senator has used the copyright angle to beat this, evidently relying on the decision of the U. S. District Court for the eastern district of Pennsylvania in the case of the U. S. vs. Motion Picture Patents Company.

That copyright phase will not stand up, it is planned to show that the higher courts later reversed that decision and ordered the Patents Company to dissolve. The question will be further stressed by claiming there is no analogy between a patented device and a copyrighted motion picture.

The tie-up between the Federal Trade Commission and the bill will be brought out in drawing the committee's attention to the claim that Section Two is almost an exact copy of paragraphs two and three of the "findings of fact" of the commission in the Famous Players-Lasky case.

Inasmuch as this section aims to establish the interstate commerce phase, it is looked upon here by those attorneys as having but little value.

Section Three is to be cited as not for Congressional action at all, but that, if the conditions outlined affecting unfair discrimination in selling to affiliated chain theatres, block booking, etc., are as set down, then it is a matter for the Federal Trade Commission and the Department of Justice—not Congress.

"Copyrighted" Inserted

Conferences here have brought out that Section Four of the bill is an identical copy of paragraph two of the commission's order to Famous Players (Paramount) to "cease and desist", except that the word "copyrighted" has been inserted before the words "motion picture films."

Following this it will be shown that the bill provides for no appeal to any court from the decisions of the commission (Section Seven). This said the attorneys when questioned, violates the Federal Trade Commission Act itself, with it being further claimed that such an appeal is provided for the railroads and others under control of the Interstate Commerce Commission.

Other phases to be brought out include the proviso that incompleted films can be sold. This is in Section Five. Here will be brought out the right of a manufacturer to contract for delivery of unfinished goods, for instance the steel industry, and will, in this instance of the pictures, kill its largest credit factor, its contracts for future production. It would also do away with the right of a manufacturer to select his customers, a right which has been upheld in the courts, and which under this bill would place the industry strictly on a basis of selling its product by auction to the highest bidder.

Should such a precedent be set down, the attorneys say, it would force out all manufacturers operating retail stores, the phrase being incorporated in Section Six wherein every exhibitor is to have the right to bid for a picture on the same basis as an affiliated house.

Penal Clause

Section Eight providing a penal clause in the bill cannot be upheld, allege the lawyers, as it brands producers and distributors violating any of the provisions as criminals.

Request put to the Department of Justice for an opinion on the bill met with a refusal to comment. The Department stated that as yet neither Senator Brookhart nor the sponsors of the bill in the House, Celler and Canon, had yet been furnished with such opinion.

The Other Side

In local exhibitor circles it is believed that a decision on the Brookhart Bill by the Department of Justice regarding its constitutionality in present form would have its influence with the Interstate Commerce Commission, which is expected to meet shortly for a hearing on the matter.

Exhibitor leaders claim, however, that even if the bill is found unconstitutional by the Department of Justice it may be amended and presented again still in a condition which would protect the exhibitors. The independent theatre operators claim their intentions are not to violate the constitution, but to remove some of the evils of the industry.

Such matters as the penalty clause in the Brookhart Bill may be removed, while the functions of the Federal Trade Commission, to which the producers take exception, may be modified to meet constitutional requirements and still keep the strength of the bill intact.

U. A. and B. & K.

Chicago, Feb. 7.

All supplies used in converting the Apollo, legit house, into the United Artists theatre at a cost of $900,000 were purchased through Balaban & Katz, a Publix subsidiary.

Likewise Barney Balaban is sitting in on all conferences concerning building and furnishing the $3,000,000 U. A. house in Detroit.

Although technically classed as opposition, the U. A. executive offices here are in the B. & K. offices, with the latter exercising final authority in matters pertaining to building and buying.

Barney, A. J., and John Balaban are reported the last court of resort for U. A. in Chicago.

FREE SHOWS ON SUNDAY

Amarillo, Tex., Feb. 7.

After operators had been arrested twice, two local theatres Sunday ran free shows in an attempt to evade the blue laws.

There are over 50 cases on court docket here awaiting trial.

Dover, O., Feb. 7.

Mayor P. J. Groth varied the monotony of having managers of three picture shows arrested Sunday for the operation of shows on the eighth successive Sunday, by barring the Tunney-Dempsey fight film at the Weber. Groth held that the fight picture was not suitable for Sunday exhibition.

COMEDY REISSUES

Keith-Albee has taken the Charles Chaplin reissue, "Sunnyside," and it starts its K-A circuit travels week March 3.

Loew signed the Harold Lloyd reissue of "Grandma's Boy," and it starts going about the last week in [illegible]

Topeka's School Board Promotes Special Film

Topeka, Feb. 7.

For the first time in years the Topeka school authorities have cooperated in the pushing of a picture, casting all former rules into the discard. Rotary club here bought the Jayhawk, 1,500 seats for the first matinee performance of "King of Kings." The tickets were turned over to the school principals, who sold them to the children.

The school board has a rule that no exploitation of children for any show be allowed. For "King of Kings" the rule was not only shoved aside, but permission was granted for a half holiday for all children who purchased the reduced price tickets.

The picture is being road-showed at the Grand with a 50-cent to $1 top for matinees.

School children got the seats at a flat rate of 25 cents. Rotary club is absorbing the difference.

LOEW'S IN JAMAICA

Takes Over Publix Proposed 2,000-Seater

Loew has taken over the proposed 2,000-seater which Publix planned in Jamaica, L. I., at Jamaica and Bergen avenues. After Publix had progressed as far as the foundations in the erection of the structure, changed plans necessitated a halt. The blueprints have been formally approved by the building authorities and Loew, in the interim taking over the house, will resume building Feb. 16.

Another new theatre, independent, is to be built in Jamaica on Puntine street off Jamaica avenue.

Chicago's New Colored House Is Welcomed

Chicago, Feb. 7.

Chicago's South side is reveling in its new amusement center, Lubliner and Trinz' new Regal theatre, which opened at South Parkway and 47th street, Saturday.

Perhaps the greatest drawing card of the city's only theatre catering exclusively to colored patronage, is Fess Williams and his 22 syncopators. Williams acts as master of ceremonies. Other acts on the bill are the Regal Steppers, Calloway, Cole and Wade, Alex Lovejoy and Marshall Rogers. Colored performers welcome the new house as an opportune addition to the Chicago presentation circuit. All house employees are colored, including the manager, although the theatre will be under the direct supervision of a man from the Lubliner and Trinz office.

Loses Only Theatre

Humboldt, Ia., Feb. 7.

Strand, the only picture house here, operated by W. B. Franke, was destroyed by fire following the explosion of an oil heater in the basement of the building. Flames also destroyed the Russell Hotel, the town's only hostelry.

The night show was in progress when the heater exploded, but the audience made its exit without injury.

Fox in Frisco

San Francisco, Feb. 7.

Bank of Italy officials deny the widely circulated rumors that William Fox is thinking of abandoning his deal whereby the bank is erecting a large capacity picture house for him here.

Day and night shifts have been working constantly on the excavation and the steel work is now ready to be erected.

"SIMBA" WITH TALKER

It is said that the animal picture, "Simba" at the Carroll, New York, when going out, may have a "talking" device tacked on. With what talker is not reported.

At present "Simba" has some sort of an awkward synchronization giving the impression its music and the Johnson lecture are propelled through a phonograph horn.

Bankers and Indie Exhibs Are Used by Producers Against Bill

Senator King, Utah, has been receiving communications from bankers in Utah protesting against the Brookhart bill. Banking influence in the film industry is being brought to bear in political circles throughout the country. The general cry is against government interference in private enterprise.

Letters and wires reaching Senator King have been reported to Senator Smith W. Brookhart, sponsor of the bill, to protect the independent theatre owners of the country. Brookhart has, directly or indirectly, issued a call to the independent exhibitors of Utah to answer the banking pressure with letters and petitions in favor of the passage of the bill.

The Hays organization is evidently using the financial interests to hold the Senate in line and may block the bill when it finally reaches that legislative body. If Hays fails to block the bill in the Senate, it may result in the disintegration of the Motion Picture Producers and Distributors' Association, since the affairs now conducted by that organization through the medium of the contract and the film boards of trade would be nullified through regulation by the Commission.

The producer-distributor forces are also dynamiting by means of a petition which salesmen are being told to take around for exhibitors to sign. These petitions, it is reported by exhibitors, are so framed as to lead independents to believe that in signing they are favoring the Brookhart Bill, while they are actually protesting the measure.

The producers have also lined up several independent leaders to work against the bill. Members of the organizations led by these men have been protesting against their behavior on this measure, since it may cloud the issue at Washington. Independent exhibitor leaders, about whom complaints have been heard either verbally or in writing from members of their respective organizations, are known and named in New York.

Some of these leaders have refused to explain their reasons for fighting the Brookhart Bill, while others have taken up the stock excuse that the bill will bring the Government in too strongly.

106 CASES UP FOR ARBITRATION IN 1 DAY

When the joint arbitration board of the T. O. C. C. and the New York Film Board of Trade held its regular weekly session Feb. 1 in New York, 106 cases were up for consideration. Most were adjourned or defaulted.

Vitaphone brought a claim against the Meyer & Schneider Circuit for alleged violation of a Vitaphone contract. M. & S. presented a counterclaim. Differences were amicably adjusted. Attorney George C. Pratt represented Vitaphone, while Phillips & Nizer were attorneys for M. & S.

Another action involved the Fox offices against the Palace, Lakewood, N. J., Fox claiming that the theatre had failed to exhibit five pictures, with the exhibitor countering by stating that it had been obliged to play 20 instead of 26 under contract.

The board held the exhibitor's contention that he need only play 20 pictures, but awarded judgment to Fox for the five pictures specified in the original claim.

Revivals and Vaude for W-C Houses Off Nights

Los Angeles, Feb. 7.

West Coast's Ritz theatre, a suburban house which has been kept out of the red since opening by an average of three previews a week, will inaugurate a series of film revivals each Monday, in addition to five acts of vaudeville.

West Coast will experiment with the revival policy, plus vaudeville, and if it prospers will install it in other houses for off nights.

Publix Mgrs.' School

Publix's school for managers will not resume for four or six weeks, or until the required number of students is obtained. For the coming term it is understood not more than 15 or 20 will be enrolled, with the school heads willing to wait six months if necessary until this quota shapes up as to quality.

The Publix school holds "class" in the New York theatre building.

LOOKING OVER 1ST CHI UNIT

Chicago, Feb. 7.

Jimmie Cowan, Milton Feld and Earl Saunders of the Publix arrived in town today to look over the first Publix unit produced in Chicago.

While here they will book some acts for the New York units.

"Crowd" Cuts Unit

"The Crowd," 92-minute feature at the Capitol, New York, opening Saturday, will necessitate the cutting down of the Publix unit.

This starts off the unit policy under a handicap as the new house policy, in view of the feature's overtime.

Frank Cambria produced the unit.

FRISCO UNIONS TRYING TO SEW UP THEATRES

San Francisco, Feb. 7.

In an attempt to further intrench organized labor in the amusement affairs of San Francisco the local Operators' Union has introduced a measure before the City and Country Supervisors seeking regulation of picture projection apparatus and film. If passed this ordinance would affect film exchanges.

The joker in the proposed measure is that the head of the inspection bureau would have to be a thoroughly qualified operator of no less than four years' previous experience, meaning he will have to be a member of the local Operators' Union.

The ordinance was first introduced several months ago but at that time pressure was brought to bear by the Allied Amusement Enterprises, which includes all local picture house managers.

Local managers are convinced the supervisors will never pass the measure.

Arthur Loew's Return

Arthur Loew returned from abroad Tuesday to attend the M-G-M sales convention to get under way next Wednesday (Feb. 15) at the Hotel Astor, New York.

The first of the delegates, Benjamin Feinburg, Metro-Goldwyn-Mayer district manager in Brazil, arrived in New York Tuesday on the Boltaire.

This is the first film international sales convention to be held in New York City.

Par's Take-Chance-Week

For week of Feb. 18, the Paramount, New York, will have "Take-a-Chance Week." It's an idea originating in the Balaban & Katz theatres in Chicago, and since employed all over.

PATHE'S SO. EXCH. CHANGES

Dallas, Feb. 7.

Several important changes have occurred in the Pathe Exchange here, following the arrival of Dan Michselove, newly appointed southern sales manager. E. C. Leeves, formerly manager for P. D. C. at Dallas, is appointed branch manager, succeeding J. L. McKinney, who will remain as short subject sales manager.

Ralph Morrow, district manager at Dallas, has resigned, L. C. Baxley, acting as branch sales manager, will remain.

"SPEEDY" AFTER "SADIE"

Harold Lloyd's "Speedy" will succeed "Sadie Thompson" at the Rivoli, New York, when that picture exits.

"Legion of the Condemned", is named to follow the next United Artists picture at the Rialto with Paramount's "Last Command" current.

MANEGE

(GERMAN MADE)

Berlin, Jan. 25.

By far the best picture which Defina, partially financed by First National, has yet turned out. It may be the best German film of the year. Following in the footsteps of "Variety," it unquestionably stands on its own feet.

The two partners of a tight-rope-walking act have quarreled over a woman and for years have not spoken to each other, although continuing their act. In the circus in which they are playing, a frail little girl is performing a leap-the-gap sensation, certain to end in making her a physical wreck. But she is so under influence of her butal stepfather that she goes through with it nightly.

The yonnger of the acrobats, Ralph, tries to threaten the stepfather into discontinuing the act, but without success. Then he tries to force the manager of the circus to stop it by inciting a strike among the other performers. This also fails. Gaston, his brother, feeling that he really has been at fault in their estrangement, goes to the stepfather and during a quarrel knocks him down. The police come to get him that night at the close of his turn. which he goes through with the knowledge that they are waiting for him.

Solution is happy.

Direction by Max Reichmann is competent and often full of intensity. He will bear watching. Mary Johnson as the little girl has a helpless naivete, very moving, and Kurt Gerron has a Jannings-like brutality. Raymond van Riel and Ernst van Duren are more than adequate as the brothers. *Trask.*

THE WHITE SHEIK

(BRITISH MADE)

London, Jan. 20.

Produced by British International. Released by Wardour Films. Directed by Harley Knoles. Adapted from Rosita Forbes' novel, "King's Mate." Photography, Rene Guissart and J. J. Cox. Previewed at the London Hippodrome, Jan. 17. "A" censor certificate. Running time, 95 minutes.

The White Sheik..........Jamieson Thomas
Martengo..........Warwick Ward
Rosemary Tregarthen.....Lilian Hall-Davis
Menhebbe..........Clifford McLaglan
Zarifa..........Julie Suedo
Pat..........Forrester Harvey
Jock..........Gibb McLaughlin

Mrs. Rosita Forbes is an explorer. And a novelist. They claim she was an active assistant on this film in choice of location and in direction. So maybe Harley Knoles isn't to blame.

Anyway, it is the first film British International made — before "The Ring" and those shown since—and it has been the last of this set of productions to be previewed. There is a fine cast, some good photography, lots of Moorish mud huts, streets and sandhills. Natives juggling muskets. A couple of comic soldiers, two good troupers who just have to come in and be funny and go out.

Story? What there is goes something like this: A girl wanders into the foothills, gets lost, is captured by Riffs, who have a mysterious white leader. (Yes, he is the title part.) Villain, who pursued her before she was lost, is one of the white men gone Riff, and as the White Sheik won't let her go back to poppa in Fez, in case she tells of the secret passage to the Riff stronghold, villain promises to help her escape.

She goes to his hut, is attacked, rescued by the White Sheik, who marries her — platonically — for her own safety. Villain fights a duel with hero, is wounded, frames to murder him, girl saves him, and discovers she loves him. And it's as blah as it sounds.

Nothing, apart from the story, specially calls for criticism. Likewise nothing calling for recommendation. Just dull and pointless. *Frat.*

LOVE OF JEANNE NEY

(GERMAN MADE)

Berlin, Jan. 25.

A disappointment after the splendid work done by the same director, G. W. Pabst, in "Secrets of a Soul." Taken from a novel by Ilya Ehrenberg, said to be good, it never got to be a picture scenario. It is not anywhere near concentrated enough.

It begins interestingly enough in the Crimea, where a young French girl falls in love with a bolshevik agent. But when the two meet again in Paris the atmosphere is disturbed by the introduction of a burlesque detective, the girl's uncle.

This character is murdered, and the youth is suspected of the crime. The girl discovers the real murderer, an international swindler.

Only good performances are by Uno Henning as the male lead and Brigitte Helm in a minor role. Edith Jehanne, French actress, did not pan out at all in the female lead. *Trask.*

Clive Brook opposite Pola Negri in "Three Sinners." Roland V. Lee directing for Par.

Marceline Day, feminine lead in "Detectives," next George K. Arthur-Karl Dane for M-G.

Robert Hopkins titling "Monkey Business," Arthur-K. Dane comedy, for M-G.

Gay Oliver in "Abie's Irish Rose," Par.

SADIE THOMPSON

United Artists production and release. Starring Gloria Swanson. Adapted from original story by W. Somerset Maugham and directed by Raoul Walsh. Cameramen: Oliver Marsh, George Barnes and Robert Kurrle. Titles by C. Gardner Sullivan. At Rivoli, New York, for run on grind starting Feb. 4. Running time, 94 mins. 99c. top.

Alfred Hamilton..........Lionel Barrymore
Mrs. Hamilton..........Blanche Friderici
Dr. McPhail..........Charles Lane
Mrs. McPhail..........Florence Midgley
Joe Horn..........James Marcus
Sergt. Tim O'Hara..........Raoul Walsh
Sadie Thompson..........Gloria Swanson

After viewing "Sadie," silent but in motion, a lot of the boys are going to say, "Well, what was all the shootin' for." Was Sadie going to reach the screen or not? She was. She wasn't. Rumor this. Rumor that. And here she is. With so much "poison" extracted that she's fangless. Nobody's going to get excited about the old girl. She'll be a good program picture, that'll be that and they'll forget her. The women will probably go stronger for this one than the males.

Little doubt that the script has been handled with kid gloves. Barrymore is neither Davidson nor a reverend. He's Hamilton and a reformer. Program credits make no reference to "Rain" the play, the picture having been adapted from the "original story" by Maugham. However, the presentation is conveying the idea of "Rain" by a stereopticon downpour effect prior to and through the opening titles.

The scene in which Hamilton enters Sadie's room during the night is not more than barely hinted at, finishing with Barrymore standing at the door. For a few previous feet is shown his mental struggle to overcome Sadie's physical attraction for him, but nothing more than a faltering hand reaching out to stroke her hair is flashed. The pause before the door takes Barrymore out of the picture, as he supposedly kills himself on the beach before morning, explained by the following action and title.

Sadie's costume, her struggle to articulate above and over a wad of gum and her familiarity with the Marines is sufficient to establish her character at the beginning. But there's likely to be a wide difference of opinion on Miss Swanson's interpretation of the role. And at least that difference will be better than indifference—for the picture.

A long sequence in which Sadie berates Hamilton for having her deported, following him from room to room as she rages, is excellently played by the star, although at other times, particularly during the first two reels, her hard-boiled walk, gestures and facial expression seem out of proportion. She's let her hair grow, too.

Barrymore's performance is okay and Raoul Walsh, assuming the double duties of actor and director, does well by both. He plays O'Hara with whom Sadie eventually sails away. Charles Lane makes a minor bit count, and Blanche Friderici rises to her occasion late in the running. Production and photography are all that they should be, with no special reason for the full 94 minutes the film is using at the Rivoli.

"Sadie Thompson" isn't great, but it's big program material with the Swanson name and "Rain" rep to help.

They've let Sadie down and se...ly. *Sid.*

HER WILD OAT

First National release. Produced by John McCormick. Starring Colleen Moore. Directed by Marshall Neilan. Adapted from Howard Irving Young's story. At Paramount, New York, week Feb. 4. Running time, 65 minutes.

Mary Brown..........Colleen Moore
Philip Latour..........Larry Kent
Tommy Warren..........Hallam Cooley
Daisy..........Gwen Lee
Dowager..........Martha Mattox
Duke Latour..........Charles Gibbin
Miss Whitley..........Julanne Johnston

Nice, bright comedy; nice and bright especially in its substantial little star, bright in its captions and as bright at times in its business, while the production when needing to be nice, is nice. And a staple Colleen Moore program release for First National.

It may be Miss Moore's first time in the Paramount on Broadway. If that house has its own clientele, aside from the Strand where she is so well known, the Paramounters won't forget her after "Wild Oat."

Film starts novelly and swiftly with Miss Moore, as an orphan, operating a lunch wagon. She's saving her earnings, to take a vacation, and finally does that when she gets a fellow who the girl believes is looking for a job. But he's not. Soused one evening, that young fellow got his clothes taken away by panhandlers and when appearing at the girl's all-night rumbler for a cup of coffee he looked a panhandler himself.

Afterward with his face washed but still wearing the jumper suit he had borrowed, he told the girl he had a job as chauffeur and was driving down to the beach, where his boss lived at a $30 a day hotel.

When the lunchroom young woman decided to go to that hotel and did, it seemed as if the picture would blow up, with the French farcial ingredients immediately mixed in. But it didn't, for that's where the business or gags started, commenced by a publicity agent who thought he would star the girl as a duchess and picked "Potage de Granville" off of the menu card for her name, making it the Duchess de Granville. Then the real Duke of that name on the scene and her young man his son, besides mixing her into the centre of it as the Duke's latest wife.

Very well done, this part, and sent the picture through flying from laughs only.

Marshall Neilan's handling okay all of the time, with some nice bits also from his end. Extra good photography with much of the screening in the open.

But as the pensive lunchwagon girl, Miss Moore displays that intelligence of knowing her work that makes stars of the Moore grade endurable in pictures. There are not so many.

And it won't do any harm to all of the parties interested that the Colleen Moore picture is at the Paramount this week.

Cohens-Kellys in Paris

Universal comedy production and release. Directed by William Beaudine, featuring George Sidney and J. Farrel MacDonald. At Colony, New York, week Feb. 3. Running time, 70 minutes.

Mr. Cohen..........George Sidney
Mr. Kelly..........J. Farrel MacDonald
Mrs. Cohen..........Vera Gordon
Mrs. Kelly..........Kate Price
Patrick Kelly..........Charles Delaney
Sadye Cohen..........Sue Carol
Paulette..........Gertrude Astor

Another chapter in the Jewish-Celtic screen embroglio inspired by "Abie's Irish Rose," and the best thing of its kind to grow out of that much overdone vogue. There is a good deal of genuine comedy in the new "Paris" version of Universal's "Cohens and Kellys." It is heavily overlaid, of course, with heavy-handed gagging, but basically there is a deal of legitimate fun in the scrappy Kelly and his partner Cohen.

The subject is so innately amusing that even the laborious and determined efforts of the director and players to make it funnier doesn't quite defeat its intrinsic humor. In all probability the broad effects will enhance the fun for the fan mob, but to the fastidious it does seem to be stretching it when Kelly and Cohen go to a cabaret and become involved in a riot when they think the Apache dance is on the level and interfere with the assault on the woman dancer.

Picture is full of this sort of thing. Perhaps it is necessary to put a certain amount of banana peel comedy into a picture of this kind to make certain that all the 12-year-olds of all ages will be amused, but it does inspire impatience in the adult spectator.

However, there are passages of robust comedy that are laughable on their merit, the titles throughout are skillfully fashioned, the action is fast and well sustained and the production is first class in a technical sense.

Titles were supplied by Al Desmond and the introductory crack is a fair sample. It goes, "Irish and Jewish partners have quarreled ever since David played with a harp and called it a lyre." That is submitted as perhaps the neatest thing that has been pulled on the "Abie" situation.

This time Cohen's daughter Sadye and Kelly's son Patrick are in Paris, the girl for voice training, the son to study art. They marry secretly. Summoned home by the old folks' cablegram, they pretend they are only engaged, and both sets of parents start immediately in wrath for Paris.

Usual and inevitable seasick scenes on shipboard. It must be admitted that Cohen's mal de mere is funny and the stunts are ingenious.

In Paris the marriage is revealed for more violent demonstrations of enmity by Kelly and Cohen. They decide to make the best of it.

At this point Sadye demands a divorce because Pat has had a blonde model in his studio. Thereupon Cohen and Kelly seek out the blonde model in a night club to square things.

This episode departs widely from the story for the sake of acrobatic comedy when the model's French gigolo misinterprets the intentions of the two elderly Americans who seek the girl in her dressing room. There is more of the same sort of thing when Kelly and Cohen meet the girl in her apartment, and, of course, it all ends in an uproarious chase.

Vera Gordon contributes her Jewish mother type, flawless in comedy or drama, while Kate Price plays the Irish mama in excellent comedy vein without overdoing. Sue Carol is a pretty youngster, acceptable in a mild way, while Charles Delaney gets something definite out of the boy role.

MacDonald plays the Irish father up to the hilt for low comedy. He has tricks of manner, such as a curiously oblique lifting of the eyebrow when he is angry, that are first-rate comedy contrivances.

Sidney plays the Jewish family man with rich unction. Even in his most extreme comedy moments Sidney is Cohen in real life. He is never a conventionalized comedy type—and no comedy character in the whole range can be more hoked up than the middle-aged Hebe—but always a human being rather than a stencil. Sidney here has to do a lot of hoke comedy, but it is always the material that is mechanical, never the method of the player.

Picture will be a clean up, for the title will attract the fans who enjoyed earlier chapters of the same theme, and the picture itself will make its way on low comedy laughs. *Rush.*

LOVE ME

(AND THE WORLD IS MINE)

Universal production and release. Starring Mary Philbin, and Norman Kerry. Adapted from the story, "Affairs of Hannerl." Directed by E. A. Dupont, with Jackson Rose, photographer. At the Roxy, New York, week of Feb. 3. Running time, 67 minutes.

Hannerl..........Mary Philbin
Von Vigilati..........Norman Kerry
Mitzel..........Betty Compson
Van Denbosch..........H. B. Walthall
House Manager..........George Siegmann
Billie..........Albert Conti

"Love Me" won't hold up for a week in the big houses and may have its troubles getting the production cost back.

E. A. Dupont' first directorial effor in this country, and he must have taken a couple of looks at "Merry Go Round" before starting. With Miss Philbin and Kerry having been in that picture, the similarity between the two is emphasized. But there's no comparison on merit. "Merry Go Round" was quite a film.

Dupont used up a lot of footage to tell a commonplace screen story. Locale is gay Vienna, with the war creeping in and the lovers marrying as the boy starts for the front. Meanwhile the simple maiden (Miss Philbin) has been cast from her aunt's home because the Austrian officer kissed her while billeted there. She has turned to an old friend, Mitzel (Miss Compson), of the opera ballet, whose boy friends must have money.

Interwoven is Van Denbosch (Walthall), middle-aged bachelor, who adopts Hannerl and wants to marry her. Dramatic climax is that Hannerl casts aside the bridal veil to dash to the station as Von Vigilati (Kerry) goes to war. An impromptu three days' leave allows him to hop off the thrain so as not to make a fool out of Hannerl's wedding gown.

Picture is slow and Dupont hasn't been able to draw the love tragedy of boy and girl, both needing money and not caring delicately or strongly enough to make anyone concerned over whether they get together or not. Neither could the director resist newsreel shots to herald the war declaration, one passage holding five scenes within the celluloid frame. In fact, the story doesn't do other than just amble along, lacking the punch to accelerate a pace that never threatens to violate the law.

To see Miss Philbin under Griffith and then Dupont is to watch not only two performances but two distinct girls unrecognizable except by name. Miss Philbin proved her ability in "Merry Go Round," and such stories as this are probably the reason she has been blanketed these many months and a few years. In "Love Me," a bad title anyway, she is just a fair-looking miss with no mass or sex appeal, and this consequently throws Miss Compson into added prominence, although she, too, has been better than in this film. Kerry's performance is spotty, but Walthall is good throughout, with Siegmann meeting requirements in what little he has to do.

Production is rife with back drops and some of those interior opera views of which U has many in its library. Photography is very plain, with Miss Compson's makeup borrdering on the German idea. *Sid.*

SOUTH SEA LOVE

FBO production and release. Directed by Ralph Ince. Patsy Ruth Miller starred. At the Hippodrome, New York, week of Feb. 6. Running time, 70 mins.

Dull picture obviously designed to cut in on the South Sea thing, rain and "Sadie Thompson." This one is a flash in the pan and a dud. About up to the Hippodrome grade.

Fairly capable cast struggles to no purpose with a discursive and rambling story which begins back stage on Broadway and then brusquely switches to the South Seas where hero goes in search of a fortune in pearls. By theatrical devices that would make a hack writer for the dumbbell magazines blush, hero, heroine and heavy are all brought together in the jungle settlement, just as the rainy season starts. The trio are housed up until they go coo-coo and the heavy gets a sock in the jaw from the hero, which naturally makes him confess that it was his plotting that brought about all the misunderstanding between the two loving hearts.

So they send the heavy comfortably back to civilization while the hero and the heroine, who had been a musical comedy star during working hours back on Broadway, settle down to sweet domesticity in the fever laden islands. Fans of an intellectual condition that would swallow this trash deserve to get it.

Production has some lovely tropical shots, even if the characters do paddle with the river tide both coming into the settlement and going out of it. Must have been one of those belt line rivers. There's another fascinating bit. The heroine, driven quite frantic by imprisonment in a lonely shack during the months of rain, is so wrought up that when she has a quarrel with her lover she tries suicide by throwing herself in the same river. Instead of sinking she floats gracefully off with her head well out of the water until the natives go up to the camp, call the hero and he swims out to tow her ashore none the worse for her experience.

Story has no pattern or shape, merely rambling and doubling back on itself. All in all you get a confused impression of the heroine's character, as though you were watching Theda Bara playing Little Eva. Faults are of course in the script and the direction. Miss Miller looks good, even when being paddled up the tropic river dressed for a dansant including gloves. That's the kind of a picture it is. A beautiful river, but can't keep your mind on the dramatic interest for concentrating on the gloves. Hasn't a single spark of comedy of any kind.

Hippodrome spreads upon lobby display suggest hot love story, with girl in shredded wheat skirt spooning among the palms with stalwart hero. If that idea persuades them to buy, they'll be plenty peeved. *Rush.*

Phantom of the Range

FBO western featuring Tom Tyler. Directed by James Dugan from story by Oliver Drake. Cameraman, Nick Musuraca. In the cast: Charles McHugh, James Pierce, Marjorie Zier, Frankie Darro, Duane Thompson. Reviewed in projection room Feb. 1. Running time, 46 mins.

Attached to a story of some novelty—in the beginning—is a title that cannot remotely be associated with the plot. While the title of a western is probably the least important part thereof, "Phantom of the Range," for a story about a stranded actor, seems unduly careless.

The picture is launched interestingly with a barnstorming troupe of one-nighters giving their show in a western tank town. The leading man (Tom Tyler) is an ex-cowboy and a bum actor. The troupe goes blooey when the manager skips with the dough and the cowboy has to go back to being a "hand." Disgusted at finding the ranch is a milk cow ranch, he is walking out when the gal taunts him with being a snob and a ham actor. He sticks to prove he isn't.

Thereafter the ex-actor becomes the champion and protector of the family against the real estate agent who is indifferent to the principles of Rotary.

Regulation western stuff and okay in that classification for the regular western stands. *Land.*

The Law and the Man

W. Ray Johnston's Tremm Carr production, released through First Division. Adapted by Arthur Hoerl from story by Octavus Ray Cohen. Directed by Scott Pembroke. Hap Depew, cameran. Gladys Brockwell and Tom Santchi featured. At Loew's New York one day, Jan. 31, one-half double bill. Running time, 60 minutes.

Dan Creedon..........Tom Santschi
Margaret Grayson..........Gladys Brockwell
Ernest Vane..........Robert Ellis
Quintus Newton..........Tom Ricketts
Miss Blair..........Florence Turner
Jimmy..........Jimmy Cain
Stanley Hudson..........Henry Roquemore

"An unusual story" states the First Division press sheet on this picture, and it is, in its class. A feature film that can make the split weeks nicely and hold up for them. It's a well-made independent and splendidly carried along in its continuity through the adaptation by Arthur Hoerl of the Roy Cohen tale, "False Fires."

Direction by Scott Pembroke is skillful. Ready to go mad-melodramatic at any time, Mr. Pembroke has held it down and admirably, even in the courtroom scene. That makes for the better effect with the more intelligent picturegoer.

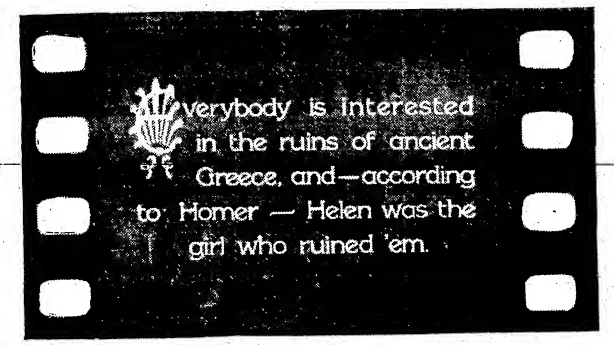
It takes the threadworn political story and turns it right around. It is like seeing the customary tale on the other side, played backward as it were. Here the political boss of a small town, 60,000, to win the good opinion of the girl he loves, reforms himself. He throws out the crew of grafting officeholders put in by him, asks the girl, who is a lawyer, to accept the nomination for district attorney, and agrees with her that she can go the limit in her prosecuting office.

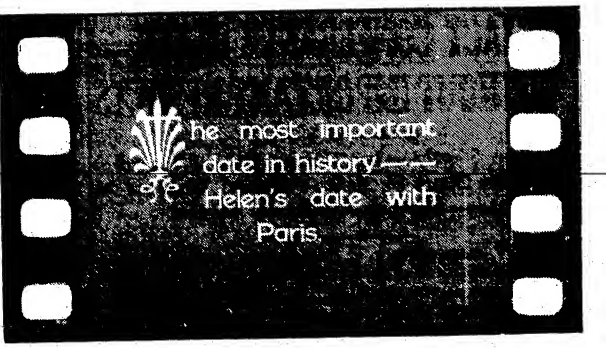
During this the girl thinks she is in love with another, an architect and a bad boy. She is engaged to marry the architect. That is a shock to the politician when discovering it, but, despite that, he determines to win the girl, and does.

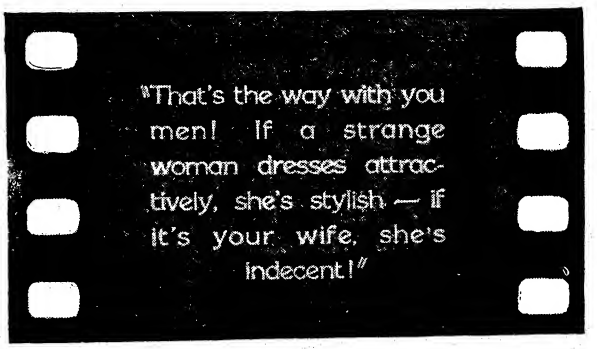
While doing it he protects the architect, who becomes a forger, and for a climax, when the district attorney is impeached, the political boss voluntarily takes the stand to assume under oath the crime he thought the girl he loved had committed to save her fiance.

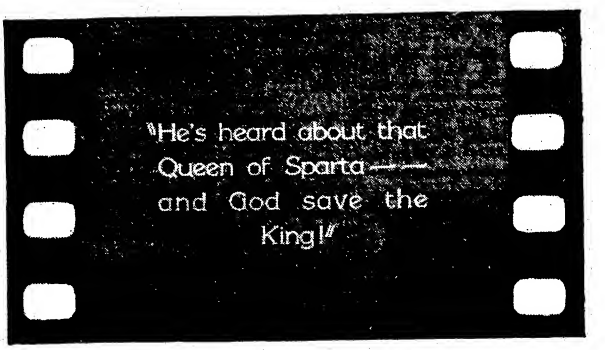
You don't catch a story like that on the screen every day. It's much better in the unreeling than in this description. It's also much better visually expressed by Tom Santchi and Gladys Brockwell as the leads. Mr. Santchi could not have played it better if he had lived the role, and that's enough to say for his work. He poured a lot of feeling into it.

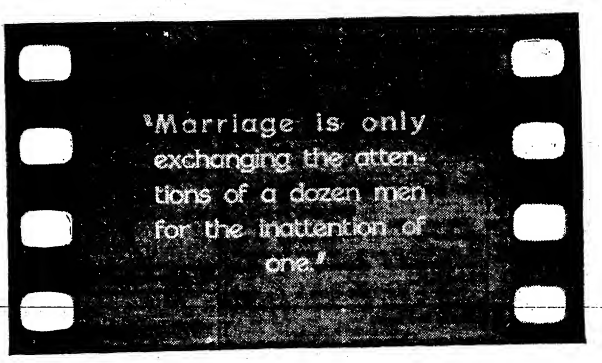
(Continued on page 24)











TRY THESE ON YOUR FRIENDS--

They are typical titles from First National's $2.00 Broadway Special, **THE PRIVATE LIFE OF HELEN OF TROY.** The New York Herald-Tribune called them "some of the wisest cracks ever printed on the screen". Laughs like these are one of the reasons why HELEN "opened to the biggest three-day business in the history of the Rivoli Theatre, Portland", following other sensational runs at popular prices. Try them on your friends if you want to get an idea how your audiences will react to this brilliant novelty comedy.

Presented by RICHARD A. ROWLAND
By JOHN ERSKINE
Written for the Screen and Produced by CAREY WILSON
Directed by ALEXANDER KORDA

First National Pictures

With LEWIS STONE, MARIA CORDA and RICARDO CORTEZ

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

CONTRACT CONFERENCE IN CHI WITHOUT IMPORTANT RESULTS

Deadlocked Mostly—One Clause Only Adopted—Time too Short to Agree—Several Changes in Committee—Another Arbitrator, Maybe

Chicago, Feb. 7.

Efforts of the exhibitor and producer committees to draw up a new standard film contract have so far been unsuccessful. Discussions on all of the important clauses have resulted only in deadlocks.

One clause, it is understood, has been adopted. That is to the effect that the approved form of contract be authenticated by the Federal Trade Commission instead of Will Hays.

In the other instances where a subject has been taken up and readied for drafting into the contract the delegates would ask to think the matter over and, on their return the next day, propose so many suggestions and changes as to nullify the first intent of the clause.

This inability to arrive at an understanding on a new contract is causing no surprise among exhibitors here or in New York. The Theatre Owners Chamber of Commerce, New York, is not even represented here, because executives of that organization could not be prevailed upon to believe that committees could draw up a contract in a few days.

During the Federal Trade hearing held in New York, Leo Brecher, of the T. O. C. C., advised against the appointment of contract committees, arguing that it was out of order.

Hays Proposal

It was generally known to exhibitors who attended the Federal Trade Conference that the proposal of a new contract was served up by the Hays organization as a means of keeping the present contract conditions from an open hearing. Few believed that substantial relief would be afforded through meeting with the producers.

Several changes have been made in the committees. Saturday the committees were as follows: Producers - distributors, Ned Depinet (First National), Felix Feist (Metro-Goldwyn - Mayer), Phil Reisman (Pathe); chain theatre operators without vote and sitting in an advisory capacity, Fred Desberg, Loew's, Cleveland, and E. A. Schiller, vice-president of Loew's; independent exhibitors, Nathan Yamins, Fall River; Richard Biechele, Kansas City; Benjamin Bernstein, Los Angeles.

Yamins left Chicago Saturday on account of the fire in Fall River, which wiped out two of his theatres. J. W. S. Walsh, Hartford, Conn., took his place. Louis Walsh, alternate committeeman for the independents, left Friday for Florida, where his wife is reported ill.

If the committees fail to arrive at a solution, they are to decide on a seventh arbitrator. In the event of being unable to decide on the seventh man, the matter is scheduled to go to a judge of the U. S. Supreme Court for a final decision.

ED LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

Publix Units' Coast Route

The first Publix unit to play on the west coast will be the "Merry Widow Revue," opening the new Publix, Seattle, March 1.

From Seattle the route will include Portland (Publix), Granada, San Francisco, and Metropolitan, Los Angeles, in sequence.

Laughs Laughs
Second Week at
CAPITOL, NEW YORK
LLOYD
and
BRYCE
Dir. ABE LASTFOGEL
WILLIAM MORRIS, Inc.
MAX TURNER—CHICAGO
Laughs Laughs

SOMETHING NEW
On the Main Stem
San Francisco
OWEN SWEETEN
A Positive Sensation
GRANADA
West Coast Theatres

An Epic in Organ History
WHITE INSTITUTE OF ORGAN
Under the Personal Direction of
LEW WHITE
Chief Organist of the Roxy Theatre
PROJECTION MACHINE SCREEN
SPECIAL THEATRE COURSES
1680 Broadway, New York City
COLUMBUS 4646

THE
FOURSOME
QUARTETTE
FEATURED BY FANCHON and MARCO
3RD CONSECUTIVE WEEK at Loew's State, Los Angeles
Thanks to Eddie Peabody

LIEBER CLOSES DEAL WITH PUBLIX THEATRES

Places 4 Houses in Big Chain —Skouras's to Operate— No Deal With W. C.

Indianapolis, Feb. 7.

Robert Lieber has completed his theatre deal with Publix Theatres. Under it the Lieber four theatres will be placed in a separate company, with Publix and the Skouras of St. Louis holding 50 per cent.

Skouras Brothers will operate the Lieber houses. It effectually squelches the several reports of the Skouras's alligning with West Coast to operate the Saxe circuit in Wisconsin.

Lieber's principal houses are Indiana, Ohio and Uptown, here. Publix previously had a piece of the Indiana.

Lieber was formerly president of First National, the picture producer. He was succeeded in that position by C. B. Hawley of Philadelphia, present incumbent.

Lieber's First National franchise and stock, if any, will probably pass to the new concern.

FILM NEWS OVER WORLD

Washington, Feb. 4.

Summary of reports received by the motion picture section of the Department of Commerce.

Regulations for Censorship

Chilean Minister of Interior has announced that films formerly considered inappropriate for children under 15 or unmarried women would no longer be delected; but, instead, notices should be placed outside the theatres showing these films, to the effect that children under 15 and unaccompanied young women would not be admitted.

Censorship in Shanghai

In a recent address before the Shanghai Chapter of the Daughters of the American Revolution, a paper on "Better Films" was presented by Miss E. S. Lester, states a report from Assistant Trade Commissioner Viola Smith, Shanghai. Considerable attention was given in the paper to the police inspectorship in the international settlement of Shanghai. Statement was made that 155 films had been censored, one and one-half hours being devoted to each film, since the Board of Film Censors began its activities in October, 1927.

Projectors in Russia

Leningrad Plant Tomp is manufacturing two types of picture projectors; Tomp No. 4 for stationary installations and Goz for portable installations, according to "Economic Life of Moscow." During the current year this plant will manufacture 1,000 units of the first type and 3,000 of the second type, and also spare parts to these projectors valued at 500,000 rubles (1 ruble equals 51.4 cents).

Reduced Earnings of Norway Theatres

Earnings of picture theatres in Oslo during 1927 were materially below the preceding year's level and the earnings of theatres in the majority of other large Norwegian cities are also reported to have shown a decided decline, states a report from Commercial Attache H. Sorensen, Oslo.

Gross earnings of Oslo "movies" during 1927, according to report, were 3,820,000 crowns, as against 4,280,000 crowns during 1926, a decline of about 10 per cent; net earnings dropped even more, from slightly above 1,000,000 crowns in 1926 to 760,000 crowns during the past year, decline of about 25 per cent.

Agfa Controls Lignose

Agfa, Berlin, branch of I. G. Farbenindustrie A. G. (German dye trust), purchased in December the controlling rights of Lignose G. m. b. H., Berlin, according to advices from the American Commercial Attache, Berlin. Latter has a capital of 1,250,000 marks, out of which about 60 per cent. is controlled by I. G.

Before an American Co. had concluded in July, 1927, an agreement with Glanzfilm A. G., Berlin-Koepenick, to manufacture raw films in Germany in the plants of Glanzfilm, using the American formulas and manufacturing methods, Agfa controlled about 64 per cent., and Lignose roughly about 20 per cent. of total German production of raw films.

Since Lignose is now controlled by Agfa, or I. G. Farbenindustrie A. G., this group on one hand and the American group on the other have practically a monopoly in the manufacture of raw films in this country, as the outsiders, i. e., Goerz Optical Company and Toko Film are of minor importance in this field.

"TALKERS" IN COMPETITION; ANY PROPOSED DEAL IS OFF

Vitaphone, Movietone and Others Going After Business—Many Houses Reported Agreeing or Asking for Wiring—Previous Rumors Had Talkers in U

"Talking" picture producers are out in the open, competing for trade, an unofficial but reliable report says.

This takes the foundation from under the many stories that all of the talkers would get together on a common basis for business, guided by the electrical companies furnishing equipment (wiring and installation) to the theatres requesting service from the producers.

In the lead of the "talkers" are Warners' Vitaphone and Fox's Movietone. Others of lesser importance have announced themselves as competitors, but all were to be included in a non-competitive selling understanding.

A very large number of theatres of late are reported contracting for or requesting "talkers." Equipment makers have widened their facilities for turning out wiring material. Wiring capacity when Vitaphone first launched its "talker" was limited.

Among the buyers of "talkers" of recent months have been the large chains.

There is no line on the current number of houses wired, or about to be wired, for "talking" pictures. They do not at present amount to a sturdy percentage of the total picture theatres.

Chicago Censors May Be Appointed by Mayor

Chicago, Feb. 7.

Members of the judiciary committee of the Chicago city council are considering a picture censorship ordinance, presented to the council by Alderman Frank A. Sloan. Alderman Sloan's draft of the censorship ordinance provides for its transfer from the civil service board to the mayor's office, the mayor to appoint the censors.

Few changes of the present ordinance other than that mentioned are suggested. Provision is made for a new member of the department who will work directly under the director as "reviewer in charge." The present ordinance prohibits the exhibition of mutoscopes, kinetoscopes, cinematographs and penny arcades without a permit.

Civil service employees of the censorship bureau, as now operating, will be transferred to the new department and their jobs insured.

Members of the Chicago Church Federation, in a resolution passed recently, ask that the censorship appointments remain under the jurisdiction of the civil service board rather than that they become political appointees of the mayor.

De Luxe's Midnite Shows

Chicago, Feb. 7.

On account of the popularity of several midnight shows at the United Artists theatre the management has decided to continue them each Saturday.

This is the first time a de luxe picture house has ever attempted this in the loop.

La Paloma Opening Feb. 11

Los Angeles, Feb. 7.

T. J. Lewis opens the La Paloma theatre, Encinitas, Cal., Feb. 11. House will play pictures and West Coast Theatres' vaudeville.

Fannie Hurst's Departure

Fannie Hurst's new novel is "A President Is Born." Not of Jewish people.

As Staple as a Bank of England Note
ALFRED E.
GREEN
Productions Being Made This Year for
FOX

Proven Box Office Ballast
Rube
WOLF
MIRTH OF A NATION
Warfield, San Francisco

EARLYNE JOHN
Wallace and Sanna
Originator of the "Ape Adagio"
Featured in Fanchon and Marco's "Jungle Idea"

Master of Ceremonies
WALT
ROESNER
Capitol, New York

DOUGLAS
ALENE
FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

BREAKING ALL RECORDS ON THE WEST COAST
AT GRAND-LAKE THEATRE, OAKLAND
HORACE HEIDT
AND HIS VICTOR RECORDING CALIFORNIANS
GREATEST MUSICAL ORGANIZATION EVER DEVELOPED ON THE PACIFIC COAST

We are looking for Moving Picture Houses and Theatres in or within one hundred miles of Pittsburgh.
Write Box 311, Variety, New York

A TIFFANY-STAHL Box-Office Sensation!

To the Exhibitor:

YOU REMEMBER — "THE DANGEROUS AGE" — "WHY MEN LEAVE HOME" — "HUSBANDS AND LOVERS" — *now watch for* "THE TRAGEDY OF YOUTH"

The Greatest Box-Office Picture of them all.

JOHN M. STAHL

Vice President. Supervising Productions

"THE TRAGEDY OF YOUTH"

TIFFANY-STAHL PRODUCTIONS INC. *The Better Entertainment*

The Cast

WARNER BAXTER
PATSY RUTH MILLER
BUSTER COLLIER
CLAIRE McDOWELL
HARVEY CLARK
MARGARET QUIMBY
BILLIE BENNETT

Directed by George Archainbaud

STORY BY ALBERT SHELBY LE VINO

ONE OF THE 24 GEMS FROM TIFFANY-STAHL

TIFFANY-STAHL PRODUCTIONS, INC.
M. H. HOFFMAN, VICE PRES.
1540 BROADWAY NEW YORK CITY

it's true! *what you've heard of* "LEGION OF THE CONDEMNED"

. . . . . it belongs in that very select list of THE GREAT PICTURES OF ALL TIMES . . and FAY WRAY and GARY COOPER are the screen's New Star Pair of Lovers . . . . . .

¶ From Hollywood. From everybody who saw it. Came the news: ¶ "Watch 'LEGION OF THE CONDEMNED'. It's a wonder!" ¶ Now the picture's here. The advance dope is true! William Wellman and John Monk Saunders, director and author of "Wings", have done it again! Another smashing hit has arrived from

FAY WRAY and GARY COOPER, Paramount's Glorious Young Lovers

PARAMOUNT

motion picture headquarters

Coming: HAROLD LLOYD in "SPEEDY" (Lloyd prod.), "TILLIE'S PUNCTURED ROMANCE", more!

TRADE MARK Paramount Pictures

"THE LAST COMMAND" (Jannings) smashes Rialto, N. Y., record by $2,000! "OLD IRONSIDES" breaks 12-year record at Strand, Providence. "BEAU SABREUR". "GENTLEMEN PREFER BLONDES" clean-ups.

U OFFERING COLONY TO INDIES AT LOSS

Universal is reported to be offering the Moss' Colony, New York, under a sub-lease to independent picture producers at price below their own weekly rental of $4,500.

U is operating the theatre under a lease of five years from B. S. Moss at $225,000 a year. The first report of U's Colony rental was $200,000.

Using it for weekly first runs of its own pictures, U has been said to be taking a weekly loss, which a sub-rental might avoid.

PICTURE POSSIBILITIES

"La Gringa"—Favorable

"LA GRINGA" (Comedy drama—Hamilton McFadden-Little).

A good story for the screen, with the color of Mexico and a change of pace to New England. Ought to provide satisfactory material, with nothing for the Mexicans to squawk about. *Ibee.*

"Salvation"—Unfavorable

"SALVATION" (Hopkins, Drama, Empire).

Inside stuff on evangelism nullifies it for screen because of religious phase. Play poor and its stage flop another liability. *Abel.*

"Mirrors"—Favorable

"MIRRORS" (Lewis, comedy-drama, Forrest).

Good flicker story, affording unusual ingenue opportunities. Story has meat and with cinema embellishment can be made good box office stuff. Particularly strong on the "society" angle. *Abel.*

"We Never Learn"—Favorable

"WE NEVER LEARN" (William B. Friedlander, Eltinge theatre).

This is a ready-made program picture. It is told in picture language and unreeled in screen technique now, on the speaking stage. The story is light melodrama with one moment of heavy crime, but there is much mother love and family affection as well as cheating, mystery and comedy to keep it hot. This can safely be grabbed for run-of-the-mine movie material. *Lait.*

"Carry On"—Unfavorable

"CARRY ON" (Drama, Carl Reed, Masque).

Story of a family which disintegrates. The father following old traditions distroys a home morally and financially. A serious play and not especially interesting. *Ibee.*

"The Mystery Man"—Favorable

"THE MYSTERY MAN" (Gustav Blum's production of Morris Ankrum's and Vincent Duffey's mystery play, Bayes).

A first rate chance for screen development. Better for screen than stage. Picture version would hold up suspense better by working up side angles. This is not practical in one set stage version. *Rush.*

"The Queen's Husband"—Favorable

"THE QUEEN'S HUSBAND" (Comedy, Brady, Jr., and Wilman, Playhouse).

Satire spotted within the palace of a mythical kingdom. Should be the makings for an amusing program picture. *Ibee.*

"57 Bowery"—Favorable

"57 BOWERY" (Morganstern-Comedy-Drama-Wallack's).

Sympathetic ingredients for Jewish-theme picture, although generally familiar. *Abel.*

"The Optimists"—Unfavorable

"THE OPTIMISTS" (Gideon, Revue, Casino de Paris).

Musical revue sans plot and not for flickers. *Abel.*

Meek Mose—Unfavorable

"MEEK MOSE" (Comedy Drama, Lester A. Walter, Princess).

Nothing here for pictures. A play set within a community of poor colored folk in Texas. *Ibee.*

DETROIT THEATRE MEN ON TRIAL FOR ARSON

Detroit, Feb. 7.

Examination of arson charges against Joseph Cosco and Emilio Tork, lessee and manager of the Tivoli (pictures), Woodward avenue, was set for today.

Cosco and Tork were arrested after the burning of the Tivoli and first arraigned Dec. 20. They pleaded not guilty and were held in $2,000 bonds each.

The charred remains of a man later identified as that of Frank Montesano was found in the theatre ruins. Police intimate Montesano was a firebug by profession and engaged by Cosco and Tork to do the Tivoli "job."

Hana-phone Another

Still another talking device for films—this one's called Hana-phone, after the inventor, Paul Hanover.

Jean Marcus, of Philadelphia, is handling the device.

Myers Knew Nothing of Indies' Plan for Him

Washington, Feb. 7.

Commissioner Myers of the Federal Trade Commission seemed surprised at the reported offer to make him head of the Independents. He stated that no such offer had been made to him and that those behind the reported movement are only weakening his position while handling the picture case for the commission.

Asked if at some future date he might consider such a proposition Myers stated that he had no such ambitions as "he was too 'democratic' to want to be the czar of anything."

Reports of the movement to establish Commissioner Myers as leader of the independent exhibitors emanated from the ranks of the Unaffiliated Independent Exhibitors, an organization headed by Frank Rembusch. It is understood a circular contained the reference to Myers.

Sydney S. Cohen, mentioned in connection with Myers, has stated he has not seen the commissioner since the trade conference.

FILM HOUSE QUITS

Danbury, Conn., Feb. 7.

As a result of the theatre war in Middletown, Conn., the past month, the Grand has been forced to close through lack of business.

The Grand was the only house in town offering a straight picture program. The other two houses, Capitol and the Middlesex, are running vaude and films.

Ontario Out of Sympathy With Quebec on Children

Toronto, Feb. 7.

Prime Minister Tacheresu of Quebec in his motion before the legislature to ban all children under 16 from moving picture houses finds no support in the sister province of Ontario. Rather, children are being encouraged to attend movies here and special programs are set aside for them by welfare workers.

A preferred list of pictures labeled as especially suitable for children has been prepared and they are shown under educational direction at Saturday morning shows. There are also Saturday afternoon shows put on by film houses themselves.

United Artists leads in its pictures on the preferred list.

Warners' Apollo Pictures

With the passing out of the Apollo Exchange, its pictures were taken over by Warner Bros., as many of the bookings are former Vitagraph subjects.

"Hickman" Film Ordered Off by K. C. Censor

Kansas City, Feb. 7.

Gus Holmes, picture censor for the city, stopped the showing of a film called "Hickman, the Fox."

The picture is said to have consisted of a patchwork of news shots and faked scenes. It was offered to several of the better downtown houses but was turned down.

It was finally set in the Cayoso, small grind place, and run several days before complaints from organizations and individuals caused the city censor to forbid its showing.

Most of the local theatres have agreed not to show news reels of the case on account of the sordidness attached.

Canadians Oppose Bill

Toronto, Feb. 7.

While the Canadian film industry will neither be rocked nor jarred inside or out by the Brookhart bill if it becomes effective, the Canadian branch of the M. P. T. O. A. has gone on record as opposing the bill.

RECEIVER WON'T OPERATE

Danbury, Conn., Feb. 7.

The Commodore Hull theatre, pictures and vaudeville, Derby, Conn., controlled by the Friend Theatres Corp., of New Haven, now in the hands of a receiver, was closed last week as the receiver refused to assume the responsibilities of operation.

House has been inspected by New York theatrical men with the intention of purchase.

"CHICAGO," L. A. RUN

Los Angeles, Feb. 7.

Pathe-De Mille will crash into a downtown run house with "Chicago" in the Million Dollar theatre in March.

It is the first extended run downtown for a De Mille picture since "Gigolo," which went two weeks in the same theatre a few years ago.

Send Your Dates
WE Do All Business By Wire or Mail Have No Film Peddlers
THE NAKED TRUTH
Percentage Bookings Only—Road Show
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SAMUEL CUMMINS
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Broadcasting Daily Concerts Through Station WHO

MAURICE
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Indiana Theatre, Indianapolis
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INVITES YOU TO VISIT HIS
SCHOOL OF DANCING
Granada Theatre Bldg.
BUILD UP YOUR ACT WITH GOOD ROUTINES
All Kinds of Stage Dancing Taught
RUSSIAN BALLET
TOE ECCENTRIC
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ALL INSTRUMENTS
REASONABLE RATES
Tel. Rogers Pk. 0223
CHICAGO

HELENE HUGHES
ROY SMOOT
Featured with FANCHON and MARCO

Master of Ceremonies
WALT ROESNER
Capitol, New York

MAURICE COOK
SOLO ORGANIST
INTRODUCING
"TOMORROW"
This Week at the
INDIANA THEATRE, INDIANAPOLIS, IND.
PUBLISHED BY
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UZIA "FIDDLER" BERMANI
SYNCO-SYMPHONIC ORCHESTRA
NEW MILLION-DOLLAR ALHAMBRA THEATRE
SACRAMENTO, CAL.
CONTINUING HIS BIG SUCCESS

ONE CONSECUTIVE YEAR WITH FANCHON & MARCO
ARMANDA
CHIROT AND
JOSE MERCADO
INTERNATIONAL SINGING STARS

ENOCH LIGHT
AND HIS ORCHESTRA
PLAYING TWO PALACES AT THE SAME TIME!
STILL GOING STRONG
AT LOEW-METRO-GOLDWYN'S
GAUMONT PALACE
LARGEST THEATRE IN THE WORLD PARIS
AND AT THE REQUEST OF
M. GASTON DOUMERGUE
PRESIDENT OF FRANCE
first jazz band to play at the
ELYSEE PALACE
THIS IS WHAT THE PRESIDENT OF FRANCE SAID TO
ENOCH LIGHT
"I congratulate you and thank you with all my heart."
Permanent Address:
Gaumont Palace, Paris

CONTROL OF 1ST NATIONAL?

(Continued from page 5)

ing taken over West Coast, added on the North American circuit on the upper Pacific Slope of over 100 houses to the then already 135 West Coast theatres; agreeing with Publix and Loew's, also United Artists, to operate their coast de luxe houses, and then to carry his West Coast chain into Fox, and add on for Fox, Saxe and F. & R., all within a year, has brought more notice to Franklin among the insiders of the show business than has been bestowed upon any man as an executive of recent times.

It is said that Franklin, as the operator of West Coast, was one of the main inducements persuading Fox to listen to purchase of West Coast, and the other circuits. With Franklin the past and present associate of the other big chain leaders of this country, his position becomes more marked among the big theatre men of the country.

Another report is that the possibility of the Stanley Company renewing its negotiations with West Coast, but this time with Fox, is predicated upon some arrangement between Fox and Franklin whereby the latter will be the sole operator of the entire Fox chain.

Hayden, Stone and Company is the banker financing the purchases by Fox of the West Coast and F&R circuits. The same report states that, as reported last week, Fox has found new and strong sponsors in the American Telephone and Telegraph Company connections.

First National

There is no talk of any outward contest for First National control. Nor has there been to this time any rumor that the former understanding West Coast and the Stanley company have had of working in concert on First National matters, they jointly stock controlling it, has been altered. It is expected by the trade, however, that unless that unison between the two largest First National stockholders is maintained, eventually there must be a scramble for the upper hand.

Reports from the coast have reached New York already that Fox will get First National, and if so, will move his Hollywood studios to the First National's lot at Burbank. This is based upon the greatly increased realty value of the spacious and present Fox lot. Reports in New York contradict that, without going into the question of First National control. They say Fox will not move his present studios under any ordinary condition.

Franklin within the few days since Fox acquired West Coast has been frequently seen in the Paramount building, also with Adolph Zukor, Nick and Joe Schenck and Sam Katz, besides William Fox and Winnie Sheehan. That didn't indicate anything to the wise boys, excepting perfect composure amongst the leaders of the picture theatre circle.

Mr. Sheehan arrived in New York last week, and Joe Schenck a few days previously. Schenck left for the coast Saturday, with Sheehan remaining in New York.

Winnie Sheehan's influence in the Fox organization is extensive. It is suspected he has come on for conferences with Bill Fox on the whole proposition. Mr. Sheehan otherwise is the head of the Fox production department, which he has raised to the front ranks of film production also within two years.

An estimate in Variety last week of Fox having 475 theatres, more or less, is not subject to any decided correction. Some have placed the Fox maximum just now, including the F & R houses, at 400, but Fox's vaudeville and other theatres have been overlooked in that compilation.

Indie Exhibs' Views

Expressions by independent exhibitors have been to the effect that if these theatres are to form a big chain, they prefer Fox to anyone else.

William Fox is looked upon in the film trade as a staunch independent, opposed to trustification. He has been an independent in theatre operation and picture production.

Fox's fight years ago against the "Picture Trust" of that day, and one that opened up the producing and distributing field, also bringing about the downfall of the General Film Company and Motion Picture Pictures Company, the component ends of the "Trust," forms an epochal period in the career of the motion picture business.

Standing of Fox in this respect is claimed to give him an edge on theatre trades or deals. It is said that before long Fox may be swamped by offers from indie exhibs to join his chain. One story is that the Fox people have started to hear things from that direction.

Chicago, Feb. 7.

A rumor current says there will be shortly a consolidation of the Fox, Ascher Bros. and Cooney Bros. interests in this city.

While officials will make no statement, one admitted something like that is in the air.

Fox lately took over the Ascher houses.

IF TITLER CAN PASS

(Continued from page 4)

he'll wind up with everybody on him, from the fifth assistant script girl right down the line to the director.

If a director makes an alleged comedy that fails to comede, the supervisor will tell the title writer to pull it out of the fire. The titler will hop to it, figuring they're desperate and he finally is in a spot where he won't be interfered with. After weaving in his best wows and out-talking the super, they go to the bat and preview. The director is on hand, surrounded by his entire ball club. Every title laugh is greeted with sneers by the director and his yessers, because the carriage starter figures the titler is trying to steal his picture.

The post-mortem which follows on the sidewalk out in front of the shooting gallery sounds like a meeting of irate taxpayers protesting against the opening of a new street in Venice.

Some Squawks!

The director squawks that the cutter and title writer have ruined his opus. The titler is accused of destroying the characters of the comics by giving them wisecracks to speak, and the cutter is accused of trimming every gag down, so that the belly laugh is whittled down to an abdominal quiver. The writer butts in and accuses the director of ad libbing with the script and losing some of its best comedy situations, while the super gets the ear of an exec and tells him that the whole mob have double crossed him and turned out a lousy picture, just to embarrass him and the producer.

This finally breaks up when the house turns out the lights on the marquee, and the peasants who have been standing around on the outskirts of the crowd, begin giving them the giggle and walk out on them.

The serfs are told to report at the studio early next morning, when the real fun starts. The titler begins to write titles just about then, for the film rabble is turned loose to save it. Every time a scene is cut or switched a few new titles are necessary. All the titler has to do is explain that the girl is now wondering whether the boy has been successful in getting the job on the newspaper and that her father has her worried because he is squandering their small inheritance buying first editions of the Farmer's Almanac—boil it down to six words and make it funny.

A few days of this, and another preview. The second peek usually proves that some of the laughs in the first one have been lost, through the cutting and retitling, so some more cutting and titling follow.

By this time the title writer is so punch drunk that he will take supervision like a man. Any suggestion that will get past the super and hasten the film to its inevitable resting place will now meet with no opposition from the title writer. He has developed an inferiority complex that a greyhound couldn't jump over, and if he had that Lincoln and the bungalow paid for that picture racket wouldn't see him for dust. But he sticks.

Why He Sticks

He sticks because he figures that in time he'll be up in the brackets, alongside of George Marion, Joe Farnum, Ralph Spence, Malcolm Boylan, Hoppe and the rest of the big leaguers, and when that day dawns he'll give some of those supers a load of his opinion that will make them wish they had stuck to selling Fuller brushes and not horned into the fifth art on a rain check.

I could wear out four or five stenogs giving you the real low down on what we're up against, but this will be enough for this trip. I am going to quit beefing right now, but I just wanted you to know that that picture you squawked about was a sample.

It's true, as you say, that my monicker was on it as the title writer and that the titles were only fair, but I'm holding a flock of titles that never got in that picture that would have pannicked them. Every one slays anybody I read 'em to. But what can you do when a super puts a sour look on his pan and says, "I don't think that's funny"?

Why, in that picture you saw I had five titles written that I would have made book on, for I saw them in a two-reeler at a preview of another company, and every one goaled the saps. And then to have a mug tell you that no audience would laugh at them. I was tempted to take him to their second preview and let him hear for himself. But at that he would probably have told me that it wasn't a representative audience.

Your old pal,

Con.

"SIMBA" AT WOODS AT $2?

Negotiations on for the Johnson jungle picture, "Simba," current at the Earl Carroll theatre, New York, to play at $2 top in the Woods, Chicago, following "Hit the Deck" (musical).

Norman E. Field, general manager for the Jones-Linick-Schaefer offices in Chi, which controls the Woods, finds his house without a legit attraction prior to the opening of "The Sidewalks of New York," April 8.

PRODUCTION OVERTURE ABANDONED ON COAST

Los Angeles, Feb. 7.

The production overture system, inaugurated at the Metropolitan, has been eliminated.

This system caused the house to increase its orchestra 12 men as well as the weekly overhead $2,000.

It is said that the patrons were more interested in the stage productions there than they were in the production overtures, which they did not seem to understand.

The only music to be furnished in the house in the future will be that given by Al Lyons and his musical bunch of 18.

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The Law and the Man

(Continued from page 16)

and made that leap off the screen. Acknowledging the director's imagination, and there's plenty of that here, Miss Brockwell also gives a grade A performance. She's not the outlandish woman lawyer with spectacles, but a balanced girl who believes in her official duty. It must have been direction with Miss Brockwell. There's no girl of the screen capable of handling this kind of a characterization without direction.

For a play without the s. a. spilled all over, one must admire the love motif as here advanced. Hardly a prettier scene could be wished for than the political boss when about to propose to the girl, being set aside by her as she walks away, to kiss her fiance at the end of the ballroom. It was a wallop to the boss, and he showed it in suppressed emotion, not by chewing up scenery.

In comedy relief is Tom Ricketts as a country editor, always lighting a cigar. Somewhat overdrawn in all ways. Another smirch is the political boss' overconfidence in his stenographer, to the extent of revealing his heart.

That double bill day at the New York again means nothing here. Perhaps the producer believes his courtroom scene is the kick, but the punch is the story. That different, and that it is different should be played up.

Production in keeping and well produced.

THE RUSH HOUR

Pathe production and release. Supervised by F. McGrew Willis. Directed by E. Mason Hopper from story by Frederick and Fannie Hatton, "The Azure Shore." Screen adaptation by Zelda Sears. Starring Marie Prevost. Cast includes Harrison Ford, Seena Owen, Ward Crane, Dave Butler. At Keith's Hippodrome, New York, week Jan. 30. Running time, 60 mins.

Screening this picture about the most effective means of clearing house. Draws honors for dullness and monotony unrelieved by the [illegible] it's the type of picture made five or more years ago, and only third rate at that time.

Story is of a girl who wants to go to Paris. She lives in Jersey, must get up early in the morning, and is part of the usual morning hour rush. She doesn't like rushes. Also, she both likes and dislikes her sweetie.

The girl finally decides to go to Paris. She hides on board a steamer and is discovered. Ordered to work her passage she becomes seasick and experiences similar exciting adventures on board ship.

Finally, picked up by a team of con workers who figure to use the girl as a bait for the wealthy mark, the girl gets to the Riviera.

The female half of the crook team becomes jealous of her and tells all.

Meanwhile the mark has proven himself such a great guy that by the time they bring the hero over from Jersey the sympathy of the audience is with the boy who gave up 100 g's so that the girl could get a commission.

Ending unsatisfactory.

Miss Prevost okey on appearance.

OUTCAST SOULS

Joe Rock (Hollywood) production for Sterling release. Directed by Louis Chaudet. Priscilla Bonner featured. At Loew's New York, one-half double bill, one day, Jan. 24. Running time, around 60 minutes.

Useless waste of celluloid. Not only the picture drags terribly all of the time but most of everything illogical and what's not is not explained. The finish reels off as though entirely cut out to make the proper running time.

The episode some while ago of a husband and wife having been arrested in Cleveland for necking in their machine and the traffic cop sued for damages appears to have suggested this film.

At the start the young couple meet in the afternoon, going out in his roadster the same evening. They are taken to the station house for the same reason. Telling the cop they were married, they informed the desk lieutenant they wanted to be. So he phoned a justice of the peace at 2 a. m. and they were married, going to the girl's home to advise her mother and then going to a hotel, all within 18 hours.

Later the father of the husband meets the mother of the daugher, while the latter is acting as a decoy on a sight seeing bus. The father pays $14 to sit with the mother on each bus until it's her time off. Then he procures a marriage license, with neither knowing the other and not knowing their children are married.

After that you can go to sleep or go nuts.

THE BANDIT'S SON

FBO western featuring Bob Steele. Directed by Wallace Fox from story by Frank H. Clark. Cameraman Nick Musuraca. In the east: Ann Sheridan, Tom Lingham, Stanley Taylor, Bobby Mack, Finch Smiles, Hal Davis. At Arena, New York, one day, Jan. 21. Running time, 53 minutes.

A slight variation of the western plot formulas. The variation, though unimportant, is welcome. Perhaps the single outstanding fault of all westerns is this overpowering attachment to one or two plots.

FBO lays down a good idea in "The Bandit's Son," but doesn't do much with it. The situation of a man living honestly and decently in a community for 20 years, but unable to gain any standing because of old stories about his having been a bandit in his youth, is capable of dramatic development. The scenario, however, handles the intriguing idea of a reformed bandit with all the trite conventionalized machine routine of the movie factories.

It is just a little absurd in the particular of the young scoundrel (Stanley Taylor) who is a cold-blooded murderer, a bully, gambler, and son of the sheriff. When escaping after the truth comes out he pauses to grab the heroine and gallop off. The hero is not two minutes behind him.

The movies will no doubt continue to represent men fleeing from the law as having the inclination or foolhardiness to add kidnapping to their other crimes.

Production, cast and direction okay.

HEROES IN BLUE

Rayart release, presented by W. Ray Johnson and directed by Duke Worne for producing unit bearing his name. Story by Louis Morgan. Cast includes John Bowers, Sally Rand and Gareth Hughes. At Stanley, New York, Jan. 14 (one day). Running time, 57 mins.

An economically produced flicker that will satisfy the neighborhooders and go well in the hinterland through tie-ups with the local police and fire forces. As title implies, "Heroes in Blue" glorifies the pavement pounders and the smoke-eaters.

Around the Dugans and the Kellys is built this meller. Sally Rand of the "Smoky" Dugan clan is opposite John Bowers, a young cop whose sire is a veteran flat-foot. The Dugan's stepson is a pyromaniac responsible for the series of incendiary fires and simultaneous robberies. A young member of the Kelly tribe, on the detective squad, is killed by the Dugan bad boy, as is Kelly pere. The double murder by the heroine's stepbrother is avenged by her own father, "Smoky" Dugan, who dies with the hoodlum in the punch conflagration of the footage.

The ingredients are trite, but satisfactorily handled. The mother stuff, the constant battling by the checker-addicted senior Kelly and Dugan, Mamma Kelly's fortitude in worrying about her husband and two sons, and the romance between the fire-eater's daughter and the cop's son make for an okay neighborhood flicker that will do for a single day's booking.

Story and title seemingly were devised with an eye to the small town exhibitors and exploitation hook-ups.

One naive title between the leading pair has Bowers telling Miss Rand that they'll go to the movie tonight and see John Bowers and Sally Rand. *Abel.*

THE FEARLESS RIDER

Universal "western" production and release. Directed by Edgar Lewis. Fred Humes featured. At Loew's New York, one-half double bill one day, Jan. 24. Running time, around 55 minutes.

Usual western type, with Fred Humes knocking out seven or eight men in a small room, before his own four men arrived to capture them all.

More story than customary. This would be a strong recommendation for "The Fearless Rider" if the tale did not run so mechanically, although the youngsters won't detect that, of course.

Not much riding and very little shooting. Just a bad man, the doctor and druggist of the village, trying to steal a gold mine from the old miner who had a good-looking daughter, who Humes first saw as the picture opened, although both had been living on opposite sides of the range for years.

Humes given little to do, but that one scrap. A fair western of the second class.

SHORT FILMS

GEORGE'S FALSE ALARM

Stern Bros.' two-reel comedy, released by Universal. At the Colony, New York, week of Jan. 28.

Rather better than the routine knockabout comic. Good deal of ingenuity goes into making of a burlesque fire department story. Dumb hero takes sweetie out motoring in the hook and ladder stolen from his fire company. While they're gone biscuits she left in oven burn and an alarm is turned in.

Entire department arrives on scene same time hero rolls up in hook and ladder and burlesque rescue ensue, with throwing of characters from fourth-story windows into fire net or plop onto pavement good for laughs. Sweetie's papa, the fire chief, gets most of the bumps. Well sustained rough house and riot for kids of average fan mob.

Rush.

WILD PUPPIES

Fox production directed by Clyde Carruth and featuring the Fox kids and animals. Story by Fred Spencer and Sidney Levee; photographed by George Meehan. Reviewed in projection room Jan. 12. Running time, 18 minutes.

One of the Fox juvenile comedies, featuring a miniature war between rival gangs of kids. Numerous novel warfare contraptions are used and should be a knockout with the younger customers.

All right for the adult trade, too.

HAVE A DRINK

Record make. Edited and titled by Beth Brown. At Rialto, New York, week Jan. 21. Running time, 3 minutes.

Best thing about this assembly of running water scenes is the title—and that's disappointing, since it's water only.

Just a series of views of rapids, falls and placid streams. Doesn't mean a thing but utilized nicely at the Rialto as a background for the orchestra's overture.

Slide says of Record make and certainly of record length for a short, three minutes.

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COAST NOTES

Arnold Kent and Charles Sellon in "Easy Come, Easy Go." Richard Dix. Para.

Joyce Coad for "Three Sinners" and "Ladies of the Mob." Par.

Supporting Charlie Murray in his next for F. N. with Louise Fazenda opposite: Fred O'Beck, Russ Powell, Big Boy Williams, Spec O'Donnell and Marion Morgan Dancers. Eddie Cline directing.

William Collier, Jr., for "Captain Farrcol," Adolphe Menjou's next. Par.

Michael Visaroff added to "Four Devils." Fox. F. W. Murnau directing.

Margaret Chambers and Ruth Davis in "Midnight in Vienna." Nathan Productions.

Al Boasberg titling "That Certain Thing" and "The Wife's Relations." Columbia.

Nan Cochrane and Faith Thomas writing script of "Scandal" for U.

Fred Kohler, assigned featured part in next George Bancroft picture, Par.

Anton Vaverka, added to "Three Sinners," Par.

St. Elmo Boyce, formerly in Mack Sennett studio department, signed as scenarist to Earl Montgomery unit of Darmour Productions, FBO.

"Palomino," Ken Maynard's latest for F. N., changed to "The Upland Rider."

U now preparing "The Charlatan." George Melford directing.

Paul Scofield added to scenario staff, Fox.

Tiff-Stahl signed King Baggot to direct "House of Scandal," Pat O'Malley and Dorothy Sebastian featured.

Edgar Lewis also signed to direct "The Scarlet Dove."

Lorraine Ribero, William Hardenburg, Blanche Craig and Helen Hunt in "Three Sinners," Pola Negri. Par.

Gertrude Claire in "Red Hair."

Arthur Houseman in "Quick Lunch," W. C. Fields-Chester Conklin team picture for Par.

In "Dog Justice," directed for FBO by Jerome Storm, are Edward Hearn, Nita Martan, James Welsh, Al J. Smith.

In "Little Yellow House," made for FBO by Leo Meehan, are Martha Sleeper, Orville Caldwell, Lucy Beaumont, Freeman Wood, Edward Peil.

Gary Cooper and Louise Brooks featured in "Outside, Looking In," James Tully story. Paramount.

Paramount is to make "The American Tragedy" after all. Barney Glazer is making the screen adaptation and will supervise the production.

Edward Everett Horton and Lois Wilson, co-featured in Vitaphone playlet entitled "Information." Directed by Bryan Foy.

Lupe Velez is going to be featured in "La Paiva" instead of that story used as the next starring production for Gloria Swanson. Fred Niblo will direct for U. A.

Wm. V. Mong, added to "He Learned About Women." M-G. Sam Wood directing.

Para has exercised option on term contract of William Austin, actor, for another year.

Sally Blaine, Mary Alden and Guy Oliver in "Quick Lunch" Par.

Arnold Kent, actor, signed new term contract with Par.

John Boles, opposite Leatrice Joy in "Man Made Woman" Pathe. Paul Stein directing.

Jack Parker, Phillipe de Lacy, Dawn O'Day, Anita Fremault, Wesley Lake and Anders Randolf, in "Four Devils" Fox.

Madge Bellamy's next for Fox is "The Sports Girl," by John Stone. Johnny Mack Brown, borrowed from M-G-M, will play the male lead, with Walter McGrail in the cast. Arthur Rosson to direct.

Ena Gregory, who recently changed her name to Marian Douglas, was signed by First National to play the fem lead opposite Ken Maynard in "Palomino," his first 1928 western picture.

In "Love Hungry," second picture made for Fox by Victor Heerman, are Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick.

In "Sally of the Scandals," FBO, Lynn Shores directing, are Bessie Love, Irene Lambert, Allan Forrest, Margaret Quimby, Jimmy Phillips, Jack Raymond and Jerry Miley.

Barbara Kent will play featured lead in "Lonesome" for U. Paul Fejos directing.

Jobyna Ralston in "Power," Reginald Barker production, T-S.

Lawrence Grant in "The Godless Girl." De Mille.

Bill Franey and Les Bates signed by Universal for Jean Hersholt's "Give and Take." William Beaudine directing.

Edwin Meyers writing titles for "Midnight Madness." Directed by F. Harmon Weight. Pathe-De Mille.

Frank Takanaga, Japanese picture actor, at one time with Universal and later a producer in his native country is back in Hollywood producing a picture on his own at Universal City with a Japanese background. His wife, Mitzi Sunkea, is featured.

Robert Ober added to "Black Butterflies." Carlos. James Horne directing.

Olga Baklonova and Paul Lucas for "Three Sinners," Pola Negri's next for Par. Rowland V. Lee directing.

Corliss Palmer for "Out of the Night," Duke Worne's State rights release.

Samuel E. Pike, formerly under contract to U, has been engaged by Columbia to write continuity for "Virgin Lips."

Douglas Fairbanks, Jr., for male lead in "Power." Reginald Barker directing. T-S.

Lois Wilson for Vita sketch, "Found," with Sam Hardy opposite.

Virginia Lee Corbin out of First National and intends to free lance.

Vita playlet, "The Question of Today," has Audrey Ferris, Arthur Deasco, Landers Stevens and Georgie Cooper in cast. Lloyd Bacon directed.

Warners started on "Five and Ten-Cent Annie," co-starring Louise Fazenda and Clyde Cook. William Demarest in cast. Directing.

William Worthington adds "Be Yourself." Reginald Denh, next. U. Direction William Seiter.

Kate Price in "The Godless Girl" for De Mille.

William Strauss added to "Abie's Irish Rose," Par.

James Pierce in "Something Always Happens" for Par. Frank Tuttle directing. Esther Ralston starred.

Robert Frazer by T-S for title role in picture directed by Edgar Lewis.

Helen Chadwick in feminine lead of Burton King's next. Excellent.

"Out of the Ruins," by Sir Philip Gibbs, will be made by Richard Barthelmess for First National during the year. He will first appear in "Roulette," Fanny Hurst story.

Nancy Carroll will play opposite Richard Dix in his next for Paramount, "Easy Come, Easy Go." It is Miss Carroll's first assignment since finishing in "Abie's Irish Rose."

Lloyd Whytlock and Adolph Milar added to "Michigan Kid." Irvin Willat directing.

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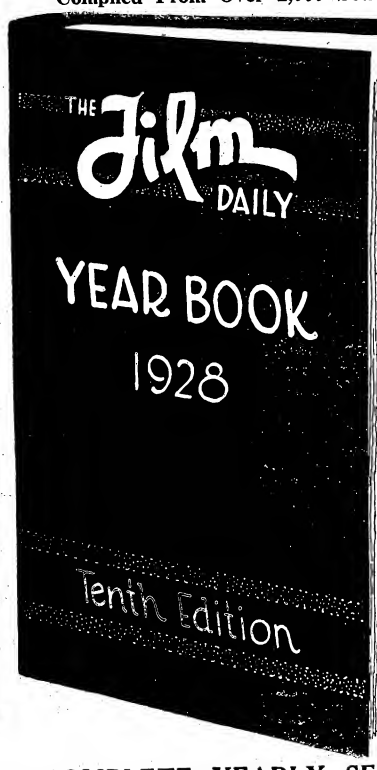

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Dailies Ahead of Mags

The dailies were running behind the magazines in national advertising lineage, but it is now reversed. Automobile advertising has dropped off in the mags and increased in the dailies. Allotments for national publicity by motor manufacturers appear to be a reaction of price cutting between the makes, with radio outlay a possible factor. Last week a national weekly quoted a price on a popular car, with one of New York's dailies contradicting that figure.

The reduction in adv lineage in the mags is reported to have already affected writers. One assigned to write two articles on a national issue was asked to confine his work to one. The inference is that the magazines are overboard with stories and articles.

Pays But Stalls

There is a prominent monthly mag in New York that decides and pays promptly on articles, but sometimes takes a long time to get round to the publication.

A contributor recently wrote the Ed: "You have solved the problem of writing for posterity."

"Canary Murder Case," Film

"The Canary Murder Case," book by S. S. Van Dine (Willard Hunting Wright), has been bought by Paramount.

Price reported between $15,000 and $20,000.

Organizing Fan Sentiment

An experiment in consolidating local film fan sentiment is in progress by the Syracuse, N. Y., "Herald" under the direction of Chester B. Bahn, dramatic editor of the publication. It is called the Cinema Critics' Club (or Tri-C), and membership is limited to 50. Meetings are held the first Wednesday of every month in the Public Library and are widely attended by non-members. The club holds a dinner once a month.

President is Prof. Walter P. McIntosh, head of the English department of Syracuse North High School, and the membership includes students, business men and women, teachers and housewives, representing a wide range of fan taste, according to Bahn.

Meetings are given over to discussion of current pictures and other appropriate subjects, while a member acts as guest critic for the "Herald" every week. Syracuse house managers admit the club, and in consequence the "Herald's" picture reviews, have a distinct effect at the boxoffice, and Bahn asserts the plan has made circulation for his publication, as well as earned good will of the theatres since fans are interested in the paper's screen department, and more or less react to its critical judgment on current bills. They take the attitude that anything that stimulates local interest in the screen is good for the box office.

Although the Tri-C started as a newspaper promotion, it pays its own way. Annual dues are $2 and members pay $1 for each supper meeting, of which 10 a year are held.

The club celebrated its first anniversary in January upon which occasion the "Herald" published an extra supplement given over to articles by members, a resume of the year, greetings from notables of the screen and such material.

Harold Hersey's Denial

Harold Hersey stands up to relate that Variety's broadcast of his retirement as supervising editor of Bernarr Macfadden's "True Story" mag was a trifle wrong; that the short and accurate way to describe it would have been to say that he merely resigned, which is true, as Mr. Hersey states. He's at his country home, "Rockridge," Highland, N. Y., preparing the second edition of his magazine "Selah."

Another contradiction to the same item is that Fulton Oursler states he has no intention of returning to the Macfadden forces. The item said Oursler might return to it.

That Mr. Hersey left Mac with nothing but kind thoughts of the barefooted physical guide might be guessed from this one of many exclamations of regard in Hersey's letter to Variety:

"Bernarr Macfadden, who thinks with his heart, is too deep for you sophisticates. He goes his lonely way carving his own niche and without any traffic in pseudo-intellectuality and that is about the best thing that can be said for any man, living or dead," etc.

Well, there was a panic among Variety's crew over that "pseudo-intellectuality." It's the longest word, hyphenated or not, that any rummy Variety reporter ever tried to pronounce, much less define. Two of the boys wanted to wire Mr. Hersey for the exclusive rights, stage, screen and road. Calmer minds prevailed with some discussion as to whether Mr. Hersey could explain his scheme and if he could, would he?

One of the boys said the foreign rights alone would be sufficient and that he could ship the word over to Europe without Mr. Hersey's consent or knowledge. Another of Variety's near-brilliant rumors wanted to use it for a picture title but expressed fear it wouldn't fit into the electrics.

The argument was settled when a notice went up on the bulletin board in Variety's office that no member of the staff could use the double-header over once weekly in any story, until further notice. Also that Mr. Hersey was not to be annoyed for any reason; that Highland, N. Y., is a quiet village and anyway, Mr. Hersey sent the double-decker out of town.

Pseudo-Intellectuality! Not a guy in the office knows either end of it. One said pseudo was the Spanish way of spelling suade. And then he couldn't spell suade.

New York "News" New Building

A 20-story building for its plant has been arranged for by the New York "Daily News" on East 42nd street, between 3rd and 2nd avenues. It will contain the New York offices of the Chicago "Daily Tribune" and "Liberty," totaling the three big Patterson publications.

Coast and Critics

One of the writing picture men of Hollywood has an idea the scheme would prove beneficial to the critics of the dailies and the picture field, if the critics were invited to Hollywood, to secure first-hand info at the studios as to film making. The other side is that the plan might prove to be a continuous chain, with the never ending change of critics on the dailies all over the country.

Smart Chorus Girl

The story of the week at the Milwaukee Press Club regards a Milwaukee newspaperman, former police reporter, who used to complain of his wife's mania for detective fiction.

The newspaperman married a chorus girl and her thirst for detective stories kept the reporter shelling out two-bit pieces for "crime" magazines. The reporter told his wife that instead of buying her magazines he would tell her true stories gleaned from the days when he was on the police run.

After hearing three or four of the yarns, the wife told the reporter to write them out for her. He did. The wife mailed the stories to the magazines. They were bought. She now is spending the checks on more detective magazines.

Judge Lindsey's Rep

Reformers, especially those who harp on books that may be a little outspoken, are reported stumped on "The Companionate Marriage," the best seller by Judge Ben B. Lindsey.

If written by anyone else, the reformers might have torn into the book, especially up around Boston way, but Judge Lindsey's rep has held them back. Wainwright Evans wrote the book, with information furnished by Judge Lindsey.

Heavy-Minded "Times"

One of the New York "Times's" staff, reading in Variety the Joe Frisco gag, about "It was the night before Christmas and all the boys tried to make Mary," thought he would repeat it in the editorial rooms for a laugh.

First he told it, then explained it and then spelled out "Mary" and then he didn't get a laugh.

"Graphic" Elevation

Emil H. Gauvreau is now editor and publisher of Macfadden's New York "Evening Graphic," an elevation. Wm. E. Plummer has been made managing editor, with Howard Swain, city editor. The Graphic," last week, started a serial by Bossy Gills, the freak nut mayor of Newburyville, Mass., whom Thomas Carens, political writer on the Boston "Herald," brought into publicity.

Ortin Goodwin in Trouble

Ortin Goodwin, former newspaper man of Seattle, was arrested by Federal authorities on a charge of having defrauded through mails in connection with a mining deal near Seattle, involving about $1,000,000. Goodwin was arrested in Los Angeles and held in $5,000 bail.

Thyra Winslow's Exception

An exception in the importation of eastern writers to the Paramount's western studios through the agency of Herman J. Mankiewcz appears to have been made for Thyra Samter Winslow. Miss Winslow is reported leaving for Hollywood April 1, at a reputed weekly salary of $350, with a guarantee of 12 weeks. Mankie's other recruits have been transferred west for a maximum of five weeks on the experiment, at $200 a week.

With either, however, the acceptance of a script while on the lot brings a bonus of $5,000 immediately, without regard to salary.

Wilstach's Inside Stuff

"The Picture Game," novelette by John Wilstach, revealing the inside on movie financing, is featured on the cover of this week's Argosy-All Story Magazine. Wilstach has done movie press work in the past.

Nanette Kutner Breaks In

Nanette Kutner is the youngest authoress to make "Cosmopolitan." Her first fiction yarn, short story, appears in the March issue. Ray Long, the editor, has asked her for a serial. Miss Kutner is 22 and was 21 when she received her check of acceptance.

The p. a. is continuing as a free-lance publicist in addition to writing.

Macdonald Prize News Story

The prize offered by "The Bookman" in its awards for the best newspaper stories goes to Charles Macdonald of the Boston "Transcript" on his Florence Mills' funeral story. It is reprinted in the February "Bookman."

$5,000 Settlement

Action taken by Anna Young Klaus, legatee of the estate of Isabella Ostrander Lamb, authoress, against Robert McBride & Co., publishers, for unpaid royalties, has resulted in an offer of $5,000 in settlement which will be accepted. Abner J. Rubien attorney for Miss Klaus.

Miss Lamb, author of over two dozen detective novels, and who died about two years ago, left her property to Miss Klaus, a companion. Miss Klaus claimed that the publishers had sold second serial rights for the novels without authorization and, when placing the investigation in her attorney's hands, found also that royalties on foreign sales as well as domestic had not been accounted for.

The Outdoor Show Biz

A new outdoor show publication, called "Amusement Park Management," has made its appearance, published in New York. It is a monthly, with the intention to make it a weekly if it gets across. Joseph Hoffman is editing. "The Billboard" has the futile and useless outdoor field sewed up for whatever that is worth.

Mrs. Roche's Hot Stuff

"Move Over" is called hot stuff by the visitors at Palm Beach. The book is by Mrs. Arthur Somers Roche, who has dramatized it. Edgar Selwyn is reported as the stage producer.

Ethel Pettit, whom the book labels as the writer, is the author's maiden name. It's a satirical novel caricaturing the lives of the ritzy winter-time Palmbeacher.

The Roches have been resident of the Florida resort for several seasons. They have mixed with the brighter lights down there, and the book in its dialog is claimed to disclose a reflection of that association.

Ambitious College Girl

Margot Matson, of Cleveland, attending the School of Journalism at Columbia University, New York, doubles evenings for the "Evening Graphic" as reporter and second string dramatic reviewer.

Miss Matson, said to be a beautiful young woman, studies journalism in the mornings.

Herbert Moulton, former drama writer on the Los Angeles "Times," has been working on the Paramount lot for the past four weeks, writing an article for Encyclopedia Britanica, to which Jesse Lasky's name will be attached. The producer was invited to do a history of the film industry for the literary work.

"Markel and Faun next with comedy acrobatic dancing, plenty of laughs and clean pantomimic humor."

Denver "News"

Dir. WM. MORRIS Office

Regards to HARRY LENETSKA

Master of Ceremonies
WALT
ROESNER
Capitol, New York

COSCIA
and
VERDI
IN
"MUSIC"
"Glorified—Classified—Mortified"

What the Tacoma (Wash.) papers said: "Go to the Broadway today and see 'VERDI,' the boy who has Tacoma 'goin'." Ask anybody for their VERDI-ct."

Headlining for Fanchon and Marco Week Feb. 5, Capitol, Salt Lake City

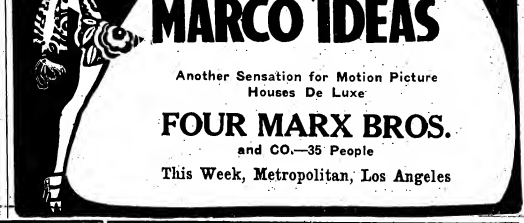
RUTH MILES
SCREENLAND'S DANCER
Featured by FANCHON & MARCO in
WEST COAST THEATRES

THE JESSE CRAWFORD ORGAN CONCERT

Week Beginning Saturday, Feb. 4, 1928:

"After My Laughter Came Tears"
"Just a Memory"
"Whisper Sweet and Whisper Low"

P. S.—Kindest regards to H. LEOPOLD SPITALNY.



FANCHON & MARCO IDEAS

Another Sensation for Motion Picture Houses De Luxe

FOUR MARX BROS.
and CO.—35 People

This Week, Metropolitan, Los Angeles

PAUL ASH SAYS: THERE IS ONLY ONE

GINGER ROGERS

AND SHE IS A SENSATION

ACTS' SALARIES SMALL, LITTLE WORK IN OR AROUND CHICAGO—CONDITION BAD

Performers Playing Nightly for from $2 to $10—"Staking" Seems Chief Industry in Loop—Agents Not in Much Better Shape—Bottom Drops Clean Out of Vaudfilm Local Situation

Chicago, Feb. 7.

Plodding along in an apparently insurmountable rut, hoping against hope, not within 10 years has Chicago vaudfilm theatrical business been in such pitiful condition as it is now.

Performers and agents are down, almost cut and not quite sure what it's all about. They're painfully aware that dollars have developed into elusive discs of suddenly portentious dimensions.

Outside of Publix and a few de luxe independents, there is hardly a local house in the vicinity which can, or will, pay an act full salary. This year there haven't been more than five vaudeville routes of 20 weeks issued from Chicago—and these had 15 cut-week houses on the contracts. Chicago, alone, previously supported from 12 to 15 weeks of vaudeville, booked direct from this city. Today there are three lonely weeks, all cuts.

Hotels and Bills

Theatrical hotels report they're "carrying" performers two to 12 weeks, and in most cases chances of collection are so dim as to be invisible. From morning to night the boys line up outside the Woods building 200, sometimes 300, strong; likewise they're in front of the State-Lake building and Loop End building. Now and then they make the rounds, exchanging greetings with the agents, hearing the inevitable mention of nothing doing, and then return to the eternal sidewalk vigil.

The smaller performers are panicky. But even the better known acts who indicate better times by stopping at the Morrison, Sherman and Eastgate, are up against it.

The W. V. M. A., K-A, Gus Sun-Billy Diamond office, C. L. Carrell office and Johnny Jones-Loew office are besieged day and night by more performers than ever were hitting the spots before. Standard small time acts are playing one night stands at $5, 7 and $10, and begging for more. Many haven't even carfare to blow the town.

Small time managers, usually booking five acts for $50, have been so affected by the horde of acts desperate for work that they've stuffed bills with extra acts and paid out a few more dollars, just to give performers a chance to exist. Their generous efforts to relieve the situation are tremendously appreciated, but things have reached a pass where it is impossible to combat tough times on so small a scale.

One small time actor came into an agent's office begging for work at any price. Told there were no open dates he said he had to have enough money for food but wouldn't stoop to panhandling, no matter what happened. He was placed on an already overfilled bill for one night at $2, and claimed it was the only break he'd had in months.

6 Agents "Breaking"

Out of the 16 agents doing business with the W. V. M. A.-K-A office, three are making a little money, three more are making living expenses and the rest are plugging along in the red.

Independent agents, having a broader field through being able to charge 10 per cent and booking picture houses besides vaude, are nevertheless in tough financial condition. Only four can be classed as profitable, the others strictly red ink entries.

Musicians, although the local union is one of the fastest and most efficiently conducted organizations in the country, outnumber the jobs available and it seems impossible to get employment back to normalcy.

Disastrous Condition

The disastrous condition of theatrical business in and around Chicago cannot be overemphasized. There are individual cases where outside aid was voluntarily given, though it could ill be afforded.

There is one ray of hope. Publix has started producing units in Chicago, with routes starting here. Using chorines and acts suited to presentations, this may bring relief to a certain extent. But for the straight, small time vaudevillians the future is just the future, and no one wants to peek around the corner. But it couldn't be much worse.

Home Screen Test

A former vaude actor now featured in a Broadway musical is taking his home movies very seriously. The lad was once on the Coast, taking a screen test.

Now he's got his own camera before which he tries out and then watches it run off on the parlor projector, picking his mistakes. The idea is that if he ever folds up as a stage comic he may be able to do something in the studios. Smart?

Walter Bradbury Says Stage Hands Beat Him

Chicago, Feb. 7.

Walter Bradbury, playing picture houses, has filed suit for $50,000 against Marks Bros. and three of their stage hands at the Marbro theatre, charging he was assaulted and considerably battered by the hands.

According to Bradbury, while playing the Granada theatre New Year's eve, he asked for one of about forty sandwiches that had been sent backstage. The stage hands, Bradbury alleges, informed him that such things weren't for actors, so he claims he said: "Very well, thank you," and let it go at that.

The following week while Marks Bros. unit was at the Marbro, Bradbury charges he was hauled into the alley behind the theatre for a beating and heeling by the same stage hands.

The men named in the suit are Harry Woods, Larry Giannescki and Jack Ginsburg.

FORMER COP NOW M. C.

St. Louis Singing Policeman Decides for Stage Only

St. Louis, Feb. 7.

With a farewell stage show built around him at the Missouri called "So Long, Arthur," the former singing policeman, Arthur Nealy, left that theatre to act as master of ceremonies at the Shenandoah, 2312 South Gr....d boulevard.

Nealy has been at the Missouri for 22-weeks' engagement and has featured numerous song hits as part of the stage shows. He has resigned from the police force.

Marion Harris Engaged To Kolk, Banker's Son

Marion Harris' vaude salary, opening at the Orpheum, St. Louis, is $1,750, $500 rise on her previous vaude salary. She went into production at $1,500, getting that much from Gene Buck when in "Yours Truly." She was since with the Shuberts in "A Night in Spain," being succeeded by Aileen Stanley in Chicago.

Miss Harris, who is under a five-year contract to Gene Buck, is paying the latter 10 percent on her earnings by arrangement. This phase of it may be legally adjusted.

Miss Harris is due for a Kit-Cat Club engagement in London in the summer, and may take her fiance, Walter Scott Kolk, from "Take the Air," with her. Kolk is the son of a banker, who was placed with Buck's "Air" show at Miss Harris' request.

BILLY AND ELSA
NEWELL

Comedy songs and dances by Bennett and Carlton.

"Billy and Elsa Newell put over some rare burlesque interrupted by show stopping songs and dances. The stuff was smooth, rough, broad, subtle, and registered in each key. The Newells are genuinely funny."—Richard Creedon, Los Angeles "Examiner."

Week February 12, Palace, Chicago.

JESSEL'S VALET LOSES

Dismissed for Reason, Decides Jury in $795 Wage Claim

A religious and racial issue was on trial in a $795 wage claim by David Hallar, negro valet to George Jessel, who complained he had that sum at the rate of $60 a week due him when discharged by Jessel in Montreal, while on tour with "The Jazz Singer."

The jury before Magistrate Lewis in Municipal Court found for Jessel, dismissing Hallar's complaint after Jessel testified that the reason for Hallar's dismissal was insubordination, coupled with some comment about Jessel's faith.

The valet, through Attorney Billups of the colored law firm of Billups & Johnson, refuted this, stating that his mother was Jewish and for this reason he could not be accused of any disrespect to the faith.

Commish Suit Against Girl in Jail Stopped

Jenie Jacobs, despite her allegation of a meritorious claim for $1,200 commissions against Dorothy Mackaye, has instructed her attorneys, Kendler & Goldstein, to formally discontinue the suit which was started a year and a half ago, some time prior to Miss Mackaye's misfortune with the authorities as the result of her husband's, Ray Raymon, death, for which Paul Kelly, also an actor, is serving a prison term in San Quentin, Cal. Miss Mackaye is also serving a one to three-year sentence in connection with it.

Miss Jacobs states she forgot about her suit, one of several against professionals for accrued commissions. The defense counsel's filing of a notice of trial was a matter of office detail, he not figuring that the agent might discontinue the suit altogether.

War Hero's Act With 4-Reels of "Chevrons"

Clayton K. Slack, world war hero and one of the 54 living holders of the Congressional Medal of Honor, has been booked by the Loew Circuit upon recommendation of Dave Loew. Slack will due a spiel in connection with four reels of war pictures.

The film is part of "Gold Chevrons," which showed at the Cameo last November. Slack made good on a tryout recently. He opens his Loew tour next week, splitting between the Melba and Willard.

Lambs' Gambol Skit in Vaude

"Guilty or Not Guilty?" recent Lambs' Gambol piece, is to become a vaude act, with John Connolly, Herbert Haywood and Jeanne De-Mar as the principals.

Keith-Albee-Orpheum Announce

Following is the announcement, verbatim, sent out on the Keith-Albee-Orpheum merger.

Lee Shubert becomes a director through holding a block of stock he secured some years ago, coming out of one of the late A. Paul Keith's bequests. At the time, Shubert made the purchase in order to obtain statements of the Keith's vaudeville theatres, preliminary at that period to the Shuberts starting their own, but flopping vaudeville circuit.

The C. L. Kohl named is Mrs. Charles E. (Caroline) Kohl, of Chicago. Herman Fehr is of Milwaukee, the Pabst attorney in that town, and always interested in the Orpheum Circuit. Joseph Finn is the former partner of Marcus Heiman, and became active in the Orpheum Circuit's management when Heiman assumed its presidency.

Walter P. Cooke, another of the directors, has been a Keith attorney and is of the K-A end, as is B. L. Heidingsfeld, of Cincinnati, of the K-A group in that city, with Frank Tate, of St. Louis, another now figured as K-A.

In division in the board of directors, the former Orpheum would be represented much in the minority.

The announcement:

Keith-Albee-Orpheum Officers Announced

The first meeting of the Board of Directors of the newly-formed Keith-Albee-Orpheum Corporation was held on Monday of this week, and the following officers and directors were elected:

Officers

President	E. F. Albee
Executive Vice-President	Marcus Heiman
Vice-Pres. and Gen. Mgr.	John J. Murdock
Vice-Pres.	C. L. Kohl
Vice-Pres. and Exec. Mgr.	E. G. Lauder, Jr.
Vice-Pres.	Reed A. Albee
Vice-Pres.	J. Henry Walters
Vice-Pres. and Gen. Counsel	Maurice Goodman
Secretary	B. B. Kahane
Treasurer	Myron Robinson
Ass. Sec. and Director of Publicity	Mark A. Luescher
Ass. Treasurer	William J. Kernan

In addition to the officers above mentioned, the following are members of the Board of Directors:

Walter P. Cooke	Joseph M. Finn
B. L. Heidingsfeld	Herman Fehr
Lee Shubert	C. L. Kohl
Frank R. Tate	

Edward V. Darling and Max Gordon, respectively, general managers of the Booking Department and the Production Department.

This consolidation of interests and the election of its officers completes the organization of one of the largest theatrical enterprises. E. F. Albee will be the president and Marcus Heiman the executive vice-president, and throughout the personnel it will be observed that the eastern circuit and its new western ally (Orpheum) are equally represented both on the roster of officers and on the directorate, forming a combination of executive efficiency and ability.

J. J. Murdock, associated with vaudeville for 35 years, is vice-president and executive manager.

Edward V. Darling is general manager of the booking department, and Max Gordon general manager of the production department, and this combination assures an entertainment bureau, which, with its various departments and lieutenants and with the branches in Boston, Chicago, St. Louis and Los Angeles, assures a series of programs that will set a new high standard.

The publicity will be centralized in a general bureau, under the direction of Mark A. Luescher, director of promotion and publicity.

The headquarters at the Palace Theatre Building will house the main administration bureaus, and work has already begun on the details of co-ordinating the various departments of these two great institutions into one organization which will function as a single unit from now on in the direction of the combined interests which control book and conduct, with its affiliations, one of the greatest chains of theatres in the United States and Canada.

Jeanne LaMar Knows How to Protect Herself

Los Angeles, Feb. 7.

Jeanne LaMar, claiming the title of champ woman boxer, found that used against her when Judge Bush in Municipal court refused to hold Thomas Falllace, her husband, on a charge of attacking her.

The court based its decision of not guilty on the ground that Miss LaMar is capable of handling herself.

Faillace, pro golfer, who uses the name of Tom Faye, was haled into court by his boxing wife after an argument in their home, during which Miss LaMar claimed she was knocked out. Faye said he was forced to put over a couple in self defense as she was angling for a K. O. herself. After the court trial Miss LaMar announced she had filed suit to have her marriage annuled.

Marjorie White Rushed To Hospital from Stage

Los Angeles, Feb. 7.

Marjorie White of White and Tierney, who opened Sunday at Hill street, was rushed to the California Lutheran Hospital immediately after her first show. She was operated on for acute appendicitis.

Ed Tierney, her partner and husband, appeared alone doing a monolog. Record and Caverly were brought in Monday to replace the turn for balance of the week.

Miss White's condition was reported late last night as favorable.

COMIC STAVED OFF PANIC

Amarillo, Tex., Feb. 7.

Rody Jordan, blackface comedian, told stories and played a saxaphone until smoke drove him from the stage in a fire at the Fair theatre here, preventing a panic.

The theatre was emptied in an orderly manner, but the house was considerably damaged.

Colored Team Suing Leslie for Breach

Rucker and Perrin, vaude team, have brought action against Lew Leslie to recover $3,100 claimed for alleged breach of contract on "Blackbirds," which Leslie produced in London.

The colored team claims Leslie signed them for a run of play contract for "Blackbirds," but left them stranded in London.

Louis Handin of 1501 Broadway is attorney for the plaintiffs.

SHAPIRO-O'MALLEY QUIT

Detroit, Feb. 7.

Abe Shapiro and Jack O'Malley, standard two-act for several years, have discontinued as performers and will enter the agency business in Chicago.

They played their final date in Detroit last week for Charlie Mack.

HARRY CRULL IN J. C.

Harry W. Crull, manager of the Branford, Newark, N. J., will assume charge of the new 4,500-seat Stanley, Jersey City, when that house opens next month.

Crull, now staging the shows at the Branford, will supervise production at both houses.

XXXX

William Morris

CALL BOARD

Weekly auditions now being held Monday evening at the Roseland Building, Room 711.

CHICAGO, 1111 BUTLER BUILDING

LOS ANGELES, LOEW'S STATE BLDG.

NEW YORK, 1560 BROADWAY

SCHIRESON, BEAUTY FIXER, GETS IN ANOTHER BAD JAM

Amputation of Both Legs of Elsie Holland, Non-Pro, Blamed Upon General Mender of Maps—Girl Wanted Bow Legs Straightened

Chicago, Feb. 7.

Dr. Henry J. Schireson, beauty specialist with fame mostly secure through treating show people with resultant publicity, is in another bad jam.

Elsie Holland, non-professional, has had both of her legs amputated, through gangrene having set in following an operation to take the bow out of them.

Schireson is blamed, but alleges he did not perform the leg operation. At a hearing it was claimed that Dr. Zaph, head surgeon of the Osteopathic hospital, performed the operation for the removal of the bow, while Schireson had previously removed a scar from the girl's shoulder.

Miss Holland called at Schireson's office to have the scar removed. She is said to have also consulted him about straightening her legs, without any report as to whether Schireson suggested the bow operation. Upon being taken to the Osteopathic hospital, the leg operation was performed.

Some days later the girl's family insisted that their family physician assume charge and removed Miss Holland to the Wesley Memorial Hospital. Following gangrene set in, obliging the amputations.

Another defense by Schireson at the hearing was that the removal of the girl was injurious to the patient and started the gangrene. It is also alleged by Schireson that the American Medical Association dislikes the publicity he has received and has repeatedly started a campaign to have his medical license in this state revoked. The Illinois state license inspector refused to revoke Schireson's license.

Schireson claims he will start damage and conspiracy suits against the association and some of the daily papers here that have given Schireson a bad rapping over the matter.

A. M. A. Prints Record

In the Journal of the American Medical Association of Feb. 4, an editorial headed, "Schireson—The Disgrace of Illinois," relates Schireson's career since 1911. It contains 23 counts against him and ends: "How much longer will Illinois tolerate Henry Junius Schireson?"

Dr. Schireson has made his headquarters in Chicago for the past few years. He is known as a "publicity hound" and has especially sought theatrical people as patients for the prospective press work, presumably profiting through lay people from it.

Schireson's biggest publicity patient of late was Fannie Brice.

Yes and No

Agents complain of a devil-and-sea situation with the vaude bookers. When they submit familiar vaude names the bookers squawk; when new names and acts are submitted they will have nothing to do with them. The reason is the acts are unknown, etc.

The agents burn up because the picture houses have been paying fancy salaries to these same unknown (to vaude) acts.

Vaude Acts on Coast Receive Vita Offers

Los Angeles, Feb. 7.

With over 300 Vitaphone units installed throughout the country and orders in for 50 more to be installed in theatres over the west coast, the Vitaphone studio in Hollywood is working to capacity.

Most every available vaude act with a big name visiting or playing Los Angeles is negotiated with for making Vita numbers.

It takes from one to five days to make a single 10-minute number with as many as five different changes in settings and costumes. This is an improvement accomplished recently, which makes the talking device as flexible as a motion picture.

Benny Rubin in Film For Fox; Also W.C.'s M.C

Los Angeles, Feb. 7.

Benny Rubin, functioning as m. c. for West Coast Theatres Circuit in Fanchon and Marco units, is doing a double job, also appearing in a comedy picture for Fox. He has been placed under a six months' Fox option as well as having signed a one-year contract as permanent m. c. in a Los Angeles house for West Coast.

Benny's mornings will be devoted to studio work and his afternoons and evenings to the theatre.

Howard Bros. and Penny Named for Film Houses

Willie and Eugene Howard will play picture houses between the closing of the present "Scandals" and the readying of the next edition for which they are slated.

It is also reported that Ann Pennington is another recruit for cinema spots. She may make a swing around West Coast Theatres for Fanchon and Marco.

Wilfred Clark for Loew

Wilfred Clark has been playing straight farces in vaudeville for years. Recently he commissioned Harry Clark and Percy Wenrich to fix up a musical version of his skit, "What'll Happen Next?" which Alf T. Wilton booked this week for a tour of the Loew Circuit, starting next week at the Premier, Brooklyn. Clark has been a fixture on K-A time.

Wilton also obtained Loew routes for Eddie Hodge's band and Jack Conway Co. Other bookings by Wilton included Olga Steck with the Stanley Co.; Al Tucker's orchestra, through Steve Forrest, and the Four Symphonists.

Genuine Male Soprano

What is touted as the only genuine male soprano the show business will be seen in America when Charles De Thome arrives shortly from Hungary.

Joe Fejer, Hungarian gypsy band leader, is importing De Thome. Edgar Allan Woolf is writing an act for four people, since De Thome is also a dramatic player and pianist. The sketch will introduce all his talents.

WILLIAMS SERIOUSLY ILL

Ernie Williams, Loew booker, is critically ill.

Recently Williams suffered a collapse, but persisted in reporting for work. His condition became such that he had to remain home for treatment, with no change noted in his illness within the past week.

CHAS. GILPIN IN SKETCH

Charles Gilpin, colored legit actor, will shortly make his vaude debut in "White Mule," a playlet of h[illegible]vn.

The Blanchards did it.

Butterfields Sailing

Detroit, Feb. 7.

Col. W. S. and Mrs. Butterfield will sail Feb. 11 from New York on a Mediterranian cruise. They will return in May.

PEGGY HOPE'S PARTNER

Los Angeles, Feb. 7.

Clarence Nordstrom, musical comedy juvenile, and Peggy Hope, soubret with local company of "Sunny," have teamed for vaudeville.

They open for Pantages here Feb. 27.

HAYAKAWA'S NEW ONE

Sessue Hayakawa, Jap film star, is shelving his current vaude playlet for a new sketch by Tom Barry.

AL JOLSON'S $10,000 GUARANTEE AND 50-50

Playing One Week at State, St. Louis—Then Back to Palm Beach

Palm Beach, Feb. 7.

Al Jolson will appear next week at Loew's State, St. Louis, under a guarantee of $10,000 up to $25,000 and 50-50 over that amount.

He left here Saturday (4th) for New York.

St. Louis, Feb. 7.

Al Jolson's engagement at the State next week will have to beat $45,000 house record, made by "The Big Parade." "The Student Prince" did $39,900 there a couple of weeks ago. Last week it did $24,000.

One way it is hoped to tilt the high gross is through Jolson making the request that all mats be paced at 50 cents, a slight increase of the current scale. The State's average is around $23,000 to $24,000.

Al Jolson reached New York Monday and will leave today (Wednesday). He is going through to St. Louis, for a day or so, in advance of his State's opening.

Following the St. Louis engagement, Al intends returning to Palm Beach for a benefit there Feb. 21.

No other theatre dates at present have been made by him. He has repeatedly declined to appear in the Broadway picture houses under any terms, while his Vitaphone picture of "The Jazz Singer" (Warner) is at the Warner's theatre at the $2 scale.

LOWRY'S 2D VACATION

M. C. and Columnist Got Chance With Mae Murray on Stage

St. Louis, Feb. 7.

Ed Lowry, record-holding master of ceremonies at the Ambassador (Skouras Brothers) theatre in downtown St. Louis, took another vacation last week while Mae Murray was starring at the Ambassador.

Ed, who has packed the Ambassador for six months, returned to his Ambassadorial duties this week after a trip to New York.

Being a columnist of no mean punning parts, Ed wired his humorous stuff every day to the St. Louis "Times," which has flooded the city with one-sheets, two-sheets and such announcing that Ed's column is a daily feature in that newspaper.

Orpheum's Coast Houses Trying M. C.s Themselves

Los Angeles, Feb. 7.

Orpheum houses on the coast, evidently feeling the stage band policy in the West Coast movie parlors, will try the master of ceremonies gag.

Charlie Irwin will play a run in each house opening Feb. 18 in Oakland and later going to the Orpheum, San Francisco for four weeks.

Eventually he will open at the local Orpheum for an indefinite engagement.

"DELIGHTFUL," SAYS BLOSSOM

Boston, Feb. 8.

"Our present associations are delightful," says Blossom Seeley and Bennie Fields, referring to their current engagement in the Shuberts' "G. V. F."

It also refers to a report in last week's Variety, suggesting dissatisfaction.

Alice Brady's Sketch Tour

Alice Brady has passed up the idea of being playlet star for the Greenwich Village Theatre and will enter vaudeville instead.

Miss Brady will open in a sketch at the Palace, Chicago, Feb. 20. Three in support.

Tommy Dugan, Film Actor

Tommy Dugan, formerly of Dugan and Raymond, who retired from vaude two seasons ago to become material writer, will shortly go to film acting having been signed for "Dressed to Kill," forthcoming Fox Film.

Billy Gould, another vaude actor, will be in the cast of the same film.

MARKUS AGAIN LEADS INDIE BOOKERS; 110 HOUSES ON BOOKS

Linder Second With 80—Same Relative Standing as Before—No Gain in Business With Some Indie Houses Hardly Breaking Even

SPOT LOOKED SOFT

A vaudevillian in Philadelphia, says John A. Murray of that city, heard there were nine acts in "The Strange Interlude," at the Golden theatre, New York.

Rushing to his agent, he said:

"That Golden in New York looks like a soft spot. Nine acts playing once a day. Set me in, can you?"

Sayag's All-American Show for Paris Cafe

The complete show Edmund Sayag has booked for the Ambassadeurs, Paris, cafe, through the William Morris Agency sails in two shifts to open May 10 for eight weeks, with an option of eight more. The 16 choristers sail April 11 and the principals April 25.

The latter include Buster West and John West, his father (Virginia, mother, of the 3-act is in retirement), Bud and Jack Pearson, Darlo and Irene, Mignon Laird, Katherine Ray, Myrio, Desha and Barte, and Waring's Pennsylvanians.

Bobby Connolly is staging instead of Sammy Lee. The latter called off his contract because of an impending family addition.

The show will cost Sayag around $8,500 weekly.

Johnson's Electrical Act Cancels, With Alibis

H. M. Giles, manager for Bernays Johnson, the electric chair defier, has issued a statement that the electrical novelty act has been forced to cancel 24 weeks of advance bookings by order of Dr. Harry Rich, Johnson's personal physician. Johnson is said to have suffered a severe shock affecting his left side and leaving it partially paralyzed.

Dr. Rich, attached to St. Vincent's hospital, Newark, is quoted as ascribing Johnson's disability to irregular hours and improper dieting.

Avalon and Vaude

Loew's Avalon, Brooklyn, N. Y., which opened several weeks ago with straight picture policy, may go vaudeville in a couple of weeks.

Avalon, 2,500-seater, is in the Kings Highway section of Brooklyn in an area much over-seated through the Schwartz Circuit having two large houses on Kingsway and Mayfair, as well as nine other independent theatres within a close radius.

It is figured the Loew house will add vaudeville, although nothing definite on this score has been set yet.

Dunedin Quits Agenting

Jimmy Dunedin, former vaudeville performer, but of late years an agent for Keith-Albee, has gone back to his act.

Dunedin broke in last week and is on his bicycle.

Little Gangsters' Turn

Johnnie Down, Mary Kornan and "Scooter" Lowry, of "Our Gang" comedies are in New York.

They are going on the Loew circuit as an act.

PEACHES FOR K-A IN N. Y.

Keith-Albee is following the Fox houses in New York in the playing of Peaches Browning as a headliner.

After bookings by K-A for the girl out of town, Peaches will appear in the K-A booked Moss houses of Greater New York.

Lillian Shaw with Pan

Los Angeles, Feb. 7.

Pantages has signed Lillian Shaw for ten weeks. She opens next week in San Francisco.

Little fluctuation in the mid-season standing of independent bookers. Few additions within the past month and with the previous ratings of independents before the new year practically the same.

Fally Markus maintains supremacy with 110 houses, including split weeks, last halves, one and two-day stands.

Jack Linder, through a tie-up with the Walters-Denish Agency, Boston, booking some 20 houses in New England territory, holds second place with 80 houses, also including splits, halves, one and two-day stands.

Arthur Fisher Agency and A. & B. Dow are practically tied with 20 houses, with Fisher having the edge on the money angle through having the greater number of split week stands. The Plimmer-Leon combine is next with 18 houses, while John Coutts holds 15.

Smaller independents holding five houses or less are not included.

Business conditions in most of the independent stands have shown but a slight gain, with the majority of houses just about breaking even, while others are in the red.

Latter is mostly due to spotting in over-seated towns and with the business seemingly impossible to get despite occasional plunging on shows.

Rogers Can Have Half The Gross in Pan's House

Los Angeles, Feb. 7.

Alexander Pantages will split the gross of any of his theatres Will Rogers cares to play.

William Rowland of Lyons & Lyons conceived the idea of Alex and Will getting together. It looks like a possibility although Rogers is holding the proposition in abeyance until he fills some concert engagements.

Doc Rockwell Shubert

Dr. ockwell will be lost to vaude for next three years. He has signed for that term with Jake and Lee.

"Doc" is featured in the current "Greenwich Village Follies," produced by the Shuberts with contract calling for his being starred in a musical at the expiration of the run of "Greenwich Village Follies."

LE MAIRE AND VAN-LOEW'S

Marvin Schenck, of the Loew booking office, has given LeMaire and Van, the blackface talking comedy team, a full route on the Loew vaudeville time. They open next week at the State, New York.

LeMaire and Van have established rather a good talking disc following, around which Schenck expects to take advantage in the exploitation of the turn.

ENGAGED BY COCHRAN

Cecil Lean and Cleo Mayfield will sail for London on the "Berengaria" Feb. 11, to appear in C. B. Cochran's new revue.

Castleton and Mack will sail Feb. 11 on the "Leviathan" for the same Cochran show.

EDNA HIBBARD IN PLAYLET

Edna Hibbard is withdrawing from "It Is to Laugh." She will return to vaude in "Five Minutes from the Station," under direction of Albert Lewis.

MARTIN BECKS SAIL

Martin Beck sailed for a trip to the coast cities of northern Africa Tuesday. He is accompanied by Mrs. Beck.

Olga Steck Goes P. H.

Olga Steck, prima, has gone picture house. She's at Loew's Aldine, Pittsburgh, this week.

Alf T. Wilton did it.

K-A AGENTS MUST SHOW UP—DARLING

Agency heads booking with K-A-O will hereafter have to make thrice weekly personal appearances on the booking floors, according to an edict handed down last week by Edward Darling, chief booker, or else.

Agents constantly represented upon the booking floor by younger assistants and seldom dropping in, even socially, may find themselves in a jam, according to the Darling edict.

The announcement had most of the boys on their toes. Many personal appearances happened late last week, with many making their first appearance on the floor in weeks.

The Comedy Sensation
SAM
DAYTON
and
OLIVE
RANCY
in
'KALAMBOOR'
By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

Loew's Taking Care Of Ass't Managers

Five more promotions of assistants to managerial posts in houses of the Loew Greater New York list.

Harry Brown, former assistant at the State, New York, as manager of Manor, Brooklyn; George Oshrin, assistant at Hillside, Jamaica, to manager of Brevoort, Brooklyn; Frank Stedman, former assistant at Sheridan, to State as assistant; A. L. Greene, from Manor to Avalon as manager, with John Hope, new with the organization, going to the Sheridan as assistant to fill Stedman's former assignment.

The Loew Circuit has been most prolific in promoting assistant managers who have shown managerial timber, this being the third group elevated within the past couple of months.

Pan's Special Weeks

Special weeks such as "anniversary week," "carnival week" and "international week" are now certain for presentment in the Pantages-booked houses in Brooklyn and Long Island during the remainder of the winter. In arranging the special weeks, the usual five-act bills will be increased to eight on each split.

All bills are being booked by Bob Burns in the N. Y. Pan office.

MORRISON'S L. A. OFFICE

Charlie Morrison, K-A agent, will inaugurate a Los Angeles office next month. Morrison may hop out there, either taking a representative with him or selecting one upon arrival.

He will be the first K-A agent to establish a talent-scout on the Coast.

He does not choose to drive it.

HELEN MURIEL
RUBIN and MALONE
in "WHAT DO MEN PREFER?"
Direction: ARTHUR SILBER and AARON KESSLER

Stage Bands Out In 2 Loew Houses

With the stage band-presentation unit policy practically flopping for Loew's Melba, Brooklyn, and Temple, Birmingham, Ala., it is probable that both houses will shortly revert to their former vaud-film policies.

The stage band-presentation units have worked successfully in other Loew stands but failed at the Brooklyn and Birmingham house after several weeks. J. H. Lubin, chief booker of the Loew vaudeville circuit, is convinced that these respective stands do not want the present policy.

Clash on "Nightstick"

Ben Boyar's decision to revive the vaude version of "Nightstick" was given a setback last week when Louis Werba, controller of the road rights to the piece, served notice on Boyar that he would institute legal proceedings to restrain the vaude producer.

Boyar is casting the vaude version and claims he will open it next week.

"Nightstick" is an elaboration of a vaude act which Boyar previously produced as "One of the Finest." Boyar claims to have secured the vaude rights from the author, John Wray, also stating he will project the sketch under the title of "Nightstick."

AILS' K-A DATES

After weeks of holding off, K-A resumed negotiations last week with Roscoe Ails and routed him solidly, starting Feb. 27 at Reading and Harrisburg, Pa. Ails has been playing independent dates in and around New York. He is booked by K-A until June.

Clint Lake, Foster's G. Mgr.

Clinton Lake, former manager of the Hippodrome, New York, has been appointed general business manager for Alan K. Foster.

He will have charge of placements of the various Foster Girls units.

Freaks Draw Big at Tilyou's on Repeat

What is regarded as a real freak booking is that of a freak act at the Tilyou theatre, Coney Island, where the freaks were originally stationed for many months. They draw business, too.

The Tilyou has played two freak acts, proving that Coney Island doesn't tire of seeing 'em, or doesn't bother to look in the summer.

Few Animal Acts

For some unexplained reason animal acts appear to be scarce, or at least not working around New York.

Tiber's Seals is the only animal act in the Loew houses of greater New York this week, and there are very few animal turns on that entire circuit at present.

No significance is attached to the circumstance except that it is a freak booking circumstance.

ONE WEEK VAUDE DROP

Vaude is out of Loew's State, Norfolk, Va., this week on account of the house playing the Marcus Show, 60-people tab troupe, standard in the south.

It is a solitary Loew date for the show as Marcus plays all other Loew southern stands in other theatres.

ST. L. ORPHEUM INTO 3-DAILY AT 65c TOP

St. Louis, Feb. 7.

Orpheum theatre, for 31 years St. Louis' downtown two-a-day vaudeville house, has given up the ghost. Starting Sunday the daily pair of shows were abandoned for a "continuous" policy. Top admission has been cut from $1.10 to 65 cents.

Under the new policy there will be three shows a day, the first starting at one p. m., and with no reserved seats. Night prices will range from 25 cents in the "upper circle," once the gallery, to 65 cents downstairs. Balcony privilege sells for 50 cents. Top for matinees, except Sundays, is 35 on the lower floor and 15 cents in that "upper circle."

Years ago the Orpheum replaced the old Columbia which, under the guidance of Frank Tate, was known as one of the biggest money makers in the field.

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
in the Heart of Theatre District
11-12 and H Sts.

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"
JACK WALDRON
After Nine Consecutive Months at Frolics Cafe, Chicago
NOW PLAYING ORPHEUM CIRCUIT THEATRES
Permanent Address: VARIETY, Chicago

IRENE FRANKLIN
AND
JERRY JARNAGIN
SAILING for a SEASON IN LONDON on S. S. BERENGARIA Feb. 10
OPENING (FEB. 20) ALHAMBRA, LONDON
ADDRESS
c/o EMPIRE TRUST CO.
Charles St., Haymarket
LONDON W. 1, ENGLAND
Direction WILLIAM MORRIS, 1560 Broadway, New York

K-A Loosening Up?

According to vaude agents doing business with Keith-Albee, the bookers have been tipped to be a little more generous in salaries. This is believed due to the recent Orph-K-A consolidation and the absence of big acts on the books.

Within the past few days a number of turns passed up on previous presentations have again been offered for bookings.

Pauline Resumes

Dr. J. Robert Pauline has returned to vaude with his hypnotic act, working the second half for Amalgamated in Hazelton, Pa. Pauline is using a street ballyhoo for the matinees.

Kingsley Handling Press Stuff for Moss Houses

A new press regime beame effective this week through the rearrangement of the Keith-Orpheum houses which includes the 15 houses taken over from B. S. Moss, all under the national directorship of Mark Leuscher.

Walter Kingsley has been assigned the Moss houses heretofore under Harry Mandell's publicity direction in the Moss offices. Kingsley will handle all the publicity for New York and Brooklyn. Mandell joins Kingsley's staff, with the readjusted K-A-Orpheum p. d. to occupy the present Edward Darling offices on the sixth floor of the Palace theatre building. The Darling staff is to be removed to more commodious quarters on another floor. Mandell has had his office in the Moss suite in the Bond building.

Floyd Scott, who will be the Chicago representative, came into New York this week.

MARRIAGES

Virginia Isabelle McCandles, screen actress, to J. Frank Glendon, stage and screen, Jan. 2, Los Angeles.

Jack Rose, with band, in vaude, to non-professional girl in New York, Feb. 2.

Lew Brice, appearing in the Chicago Publix houses, and Mae Clark of "Manhattan Mary" were to wed Monday in Chicago. The bride left the cast of the show Saturday.

Engagement announced of Yvonne Howell, daughter of Alice Howell, one of earliest screen comediennes, to Lex Neal, director in Hollywood.

Mrs. Athole Ward, sister of Norma Shearer, will become wife of Howard Hawks, scenario writer, both in Hollywood.

Johanna Mathieson, head designer at Universal City, Calif., to Elmer Woolf, head of the costume department for Western Costume Company, Los Angeles, Feb. 5, at Hollywood, by Rev. Neal Dodd.

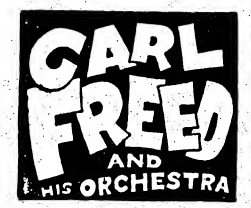
Mark Murphy and Loretta Kennedy Jan. 31 in New York. Bridegroom is a K-A booker and bride is non-professional.

BILLY CURTIS' RETURN

Billy Curtis, one of the old timers, is returning to activity as an agent after two years' retirement, due to illness.

He is opening an office with Harold Clement and Steve Carmine. They will handle independent stuff.

HARRY ROGERS Presents



Next Week, Portland, Ore.
A Sure-fire Headline Attraction

WHEN COIN WENT, SO DID AVONNE'S HUSBAND

3 Chicago Divorces — Chaz Chase Paying $20 Alimony— Helen Charlton Files Suit

Chicago, Feb. 7.

Avonne Taylor, former "Follies" girl, was granted a divorce in Superior Court from Louis Gress, musical director formerly with Flo Ziegfeld, on charges of desertion. She was represented by Ben Ehrlich.

When her bankroll flew so did her husband, Miss Taylor told the court. She related how she won $500,000 on the stock market after her marriage in 1925, and later lost it in an effort to make it into several millions. Immediately thereafter Gress disappeared, she stated.

Chaz Chase, who married Jennie Feldman, also secured a divorce through Atty. Ehrlich on charges of desertion. Chase claimed he was framed into the marriage, and that after he did the right thing his wife ignored her vows. Ehrlich recommended no alimony, but the court compromised on $20 weekly.

Helen Charlton, of vaudeville, has filed suit for divorce against Sidney Z. Charak, son of a New York furniture man, charging cruelty.

Mrs. Edwin Carewe will sue for divorce in Mexico, according to admissions made by the director in New York. Couple were married while they were on the wedding party of Bert Lytell and Claire Windsor in Juarez in 1925. Wife is known as Mary Aiken on the screen. There are two children.

PRINCE JOVEDDAH'S AD

Acquitted in Specials Sessions of Misrepresentation

Prince Joveddah, 42, of 245 West 51st street, claiming to be a native of Thibet, and who describes himself as a psychology teacher and lecturer, was acquitted in Special Sessions of a charge of inserting a misleading advertisement in the New York "Times." At the same time Mrs. Olive Fink, 42, of 57 West 75th street, white, the Prince's business manager, and Max Frankel, 19, of 328 West 59th street, secretary, were also freed.

They were arrested on the complaint of Mrs. Bertha Morelles, of 600 West 183d street in December after Mrs. Morelles had answered an advertisement inserted by the Prince's organization for men and women to sell courses in psychology.

Ad stated that salary and commission would be paid to those given the positions. Mrs. Morelles testified she was informed by Mrs. Fink that no salaries were to be paid, but representatives were privileged to have drawing accounts and would be compensated for each pupil brought in.

The Prince did not take the stand, but Mrs. Fink and Frankel, besides others, declared that the $12 paid weekly to representatives was in lieu of salary. The Justices after hearing both sides decided that the defendants did not violate the law knowingly and acquitted them.

Prince Joveddah recently traveled in vaudeville and recently has given talks over the air.

Ettleson Adds Dates

Emory Ettleson (Gus Sun-Billy Diamond) has taken over the Casino at Marshalltown, Ia., formerly booked by W. V. M. A. The house is now using two-day vaude. Other houses acquired by Ettleson for the Gus Sun-Billy Diamond circuit include Ft. Madison, Muscatine and Oelwein, all in Iowa and on a direct route and jumps.

Irene Bostwick Hurt; Dancers Can't Leave

Irene Bostwick, 20, 100 West 58th street (Dario and Irene), dancers, was seriously injured when run down by a taxicab at 58th street and 6th avenue. She was removed to Hunts Point Hospital.

Miss Bostwick, who was to have sailed next Saturday for the Riviera to fill a dancing engagement with her partner, Borzani Dario, 131 West 58th street, was crossing 6th avenue when the taxicab hit her. The dancer was thrown several feet and rendered unconscious.

The chauffeur, James Curran, 929 2d avenue, with Policeman Milligan, Traffic C, carried her into a store and summoned an ambulance from the City Hospital. When Dr. Cohen arrived he found she was suffering from contusions of the chest, but refused to go to the hospital and went home.

Later she felt pains in her head and called Dr. Charles Rogers, Grand Concourse. The medico believed she had suffered a concussion of the brain and directed that she be removed to the hospital for further examination.

Miss Bostwick had just finished an engagement at the Montmartre club, New York, and was preparing for the European trip.

No arrest was made as the police said the dancer was at fault.

ACT SETTLES WITH CONRAD

Dillon and Parker rehearsed with a Con Conrad vaude production which never opened and sued for $600 on a two weeks' notice. They were awarded $300, accepting $100 cash and a note for the balance due Feb. 20.

The team has a new act, "In Life's Shop Window," which Phil Offin of Max Hayes' office is handling. Ben David and Sam Ward wrote it.

MELSON, M. C., IN J. C.

Charles Melson will be m. c. for the new Stanley theatre, Jersey City, opening March 16.

Melson closes Saturday at the Branford, Newark, with Nat Nazarro succeeding him as m. of c.

HOUSE CLOSES

The Cumings theatre, one of the oldest moving picture houses in Fitchburg, Mass., closed its doors indefinitely. The theatre is one of the four in same city operated by the Gray syndicate.

KAHN'S REVIVING BAND

Roger Wolfe Kahn is reassembling his original orchestra for a tour of the metropolitan Fox houses. He opens at the Academy, 14th street, Feb. 9.

Markus' Booking Mgr.

Jack Allen is now booking manager for Fally Markus Agency, independent.

Allen has been with Markus for a year and a half.

Harry Lorraine and William Cloonan continue as bookers. All under the supervision of Fally Markus.

ELDRIDGE EXPANDING

Harold F. Eldridge has reorganized his presentation department, Billy Smith, producer; Sam Harris, vaudeville manager, and Sam Fliashnick, agent, are now associated. Two stage units are under production, with floor shows for the Moulin Rouge, Atlantic City, and the Red Lion Inn, Larchmont, N. Y., underway.

THIS IS
PAULINE SAXON'S

FUNNY ROUND PHIZ
Ask BILL JACOBS
Where the Rest of Her is
Direction BILL JACOBS

B B
WATCH THESE GROW

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CAN ALWAYS USE GOOD ACTS
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A route of 10 weeks within 90 miles of New York
Artists invited to book direct
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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
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PANTAGES BACK TO ACTS WITH FOX FILMS

Minneapolis, Feb. 7.

Having played the last of its United Artists' pictures last week, Pantages theatre here will return to a permanent policy of six acts and a feature film. It will continue to devote most of its newspaper and other advertising to exploitation of its picture attractions except when it has some outstanding vaudeville "name," according to Manager E. C. Bostick.

Pantages uses most of the Fox product. Its ads are given over almost entirely to the picture with none of the acts mentioned. One line in fairly large type states there are "six vaudeville acts."

In conjunction with "The Dove" (U. A.) last week, and the other United Artists' offering which preceded it, Pantages used only a 30-minute stage revue, produced in each instance by Mr. Bostick and employing some of the acts booked for the house that week.

Practically every one of the United Artists pictures jumped the Pantages average business 50 per cent. and more. Because of the stiff terms imposed by United Artists, it is doubted here if the house made a large profit. F. & R. now have the United Artists' pictures again.

? BEN BARTON ?

AND HIS

ORCHESTRA

PLAYING

Keith-Albee-Orpheum

Direction WILLIAM JACOBS

Musicians played the good old songs because the customers always enjoyed them. Comedians tell the good old jokes for the same identical reason.

WHO SAYS SO?

? BEN BARTON ?

ILL AND INJURED

Uda Waldrop, San Francisco organist and composer, went to Mary's Help Hospital to recover from slight injuries and shock sustained when an auto struck her and a fellow club member while crossing Bush street. His injuries are not serious. Waldrop is well known in San Francisco and coast musical circles.

Charles Modini Wood, pioneer opera impresario and singer on the Coast, is seriously ill of inflammatory rheumatism at his home in Los Angeles. He is 72.

Edna Archer Crawford (with San Antonio Siamese Twins) to St. Barnabas hospital, Newark, N. J., for appendicitis operation. Reported recovering.

Wells Hawks, now at 330 W. 88th street, slowly improving.

J. Maxwell Joice, in a hospital, New York, with a broken leg and internal injuries received in an auto accident, is now in the recuperating home for St. Luke's, Westchester Co., N. Y.

Robert F. Hunter (Hunter stock) is ill in St. Joseph's Infirmary, East Parkway, St. Louis.

Harry S. Alward, vet circus p. a., confined to the Pan-American Hospital, E. 90th street, New York.

Mrs. Richard Spier, wife of the manager, underwent an operation for appendicitis at St. Francis Hospital, San Francisco, Jan. 31. Recovery is expected.

Chris Pender, manager, Billy Arnold's Revue, recovering from injuries received when hit by a taxicab Jan. 24.

Wife of Joe Darcy is recovering from a severe illness.

George Johnson, executive of Mid-City Park, between Albany and Troy, recovering from a serious illness.

William Gaxton, in "Connecticut Yankee" at the Vanderbilt, underwent an operation on the throat Friday after the performance, and was able to play the Saturday matinee.

Ida Brown, badly injured in Chicago when a trolley and auto truck collided, is slowly recovering.

Leo Rosenblatt, son of the cantor and his business manager, entered the Mt. Morris hospital, New York, Feb. 6, to undergo an operation for appendicitis.

The wife of Edward Farrell, treasurer of Wallack's, was operated on for appendicitis at the Murray Hill sanitarium, New York, last week. Mrs. Farrell is employed in the Bascom ticket office in the hotel Commodore.

Marcia White, injured in a taxi accident in Harlem some months ago, has returned to New York from Chicago where she was under treatment by a plastic surgeon for facial injury incurred in the smash-up. She is hostess at Benny-Davis' 54th street club.

"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK

MITCHELL

and

JACK

DURANT

A Positive Hit with

"HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

Shoolman Deal Cold; Coterie Is Hopeless

Boston, Feb. 7.

Members of the Max Shoolman coterie, who subscribed to the deposit fund of $400,000 through which Shoolman obtained an option for the purchase of the Poli circuit for $22,500,000, admit the deal is cold.

The 12 subscribers apparently have accepted their losses, with another $40,000 to be added as brokerage fee, from accounts.

Some of those subscribing were business associates and others relatives of Shoolman.

Despite any willingness, it is claimed, of Poli granting another extension of the option, first expiring Jan. 3 and renewed until Feb. 1, the Shoolman crowd seems to have given up hope of putting through their speculative deal.

Hartford, Feb. 7.

There has been no break in the relations between the parties in the Poli-Shoolman deal and, despite the lapsed option which expired Feb. 1, the latter can buy the theatres, according to Charles M. Thayer, attorney representing S. Z. Poli interests in the transaction.

When asked what had prevented Mr. Shoolman from taking up his option Mr. Thayer said that he knew of no reason.

Lois M. Sagal, general manager of the Poli Circuit, in New Haven, repeated the information given by Mr. Thayer and added that Shoolman could still buy the circuit, saying: "All he has to do is pay over the money."

Nathan Nirestein, real estate dealer, of Springfield, the broker in the transaction, spent two days in Boston conferring with Shoolman. He announced later that negotiations were still under way, and it looked "as though the sale would not go through." He further added that "no one realized the tremendous amount of work necessitated by the massive sale." He gave as one of the excuses for the delay the "countless documents which must first be investigated and prepared."

No one would state whether or not Shoolman had forefeited his $400,000 deposit as an option on the deal.

That deposit was placed in escrow in a Boston bank, with the provision that Poli would have to furnish clear titles for all of his properties or there could be no default claimed nor the deposit forfeited. This raises a point, it is contended, since Shoolman did not make a formal tender of the remainder of the purchase price by the expiration date of either option.

Whether it will be followed by a legal action to secure the money by Poli or Shoolman is not reported, pending the possibility through Poli's willingness of Shoolman getting his buy through.

NEW ACTS

Bill McCarver and A. R. (Racehorse) Williams, 2-act.

Harry M. Perry and Jack King.

Haggerty and McManus, 2-act.

Cornish and Green, formerly Carter and Cornish.

Gene Tennyson and Co., returned from Europe.

Mannings and Walsh, formerly Manning and Hall.

Ota Gygi in act-production.

Herman Levine in "Tid Bits of 1928" with 12 people.

INCORPORATIONS

NEW YORK

Sanders-Weiss, Inc., New York, musical compositions, stationery, $10,000. George H. Sanders, Irving Weiss, Arthur H. Keller. Filed by Charles Rothenberg, 22 Court street, Brooklyn.

H. Z. G. Amusement Corporation, Brooklyn, motion pictures, $5,000. Kitty Tarack, Ruth R. Hotchkiss, Mollie Beck. Filed by Isadore P. Eisenberg, 27 Court street, Brooklyn.

Palace Theatrical Transfer Co., Inc., Manhattan, general trucking, $10,000. Philip St. Leon, Stella St. Leon, Tony Parker. Filed by Maurice W. Montheimer, 175 Fifth avenue, New York.

J. R. Realty Corporation, Utica, theatrical business, 500 shares—100 shares preferred, $100 par value, and 500 shares common stock, no par value. Edward M. Brown, Mary R. Jones, Hiram D. Morris. Filed by Edward M. Brown, National Bank Building, Utica.

Rohman, Cohen & Frazee, Inc., Manhattan, theatrical enterprises, 400 shares—200 shares preferred, $100 par value, and 200 shares common stock, no par value. Richard Rohman, Mary Frazee, Martha Frazee. Filed by Rohman, Cohen & Frazee, Room 1006, 1650 Broadway, New York.

Yunsky Productions, Inc., New York, theatrical enterprises, 550 shares, no par value. Henry Wong, Estelle Ismack, Morris Katz. Filed by Henry Wong, 150 Broadway, Manhattan.

Johnson & Lowenstein Theatrical Enterprises, Inc., New York, sell tickets, theatrical business, business of warehousemen, $10,000. Harry Sasks Hechheimer, J. Gibson Plumb, Phillip Jacobson. Filed by Harry Sasks Hechheimer, 1540 Broadway, New York.

Avalon Amusement Enterprise Corporation, New York, theatrical enterprises, moving pictures, $1,000. Sarah Lurchen, Joseph Nehrs, Joseph Schwartz. Filed by Irving H. Rubenbaum, 116 Nassau street, New York.

J. Henry Lee Corporation, New York, motion picture productions, $5,000. J. Henry Lee, Margaret Klein, J. Henry Jenkins. Filed by O'Grady & Moynahan, 261 Broadway, New York.

Beacon Attractions, Inc., New York, moving pictures, musical productions, $20,000. Jacob L. Rothstein, Isadore Unger, Charles L. Kahn. Filed by Charles L. Kahn, 67 West 44th street, New York.

"The Behavior of Mrs. Crane," Inc., New York, vaudeville acts, musical comedies, general theatrical, moving pictures, 500 shares—250 shares preferred, $100 par value, 250 shares common stock, no par value. Eugene W. Parsons, Walter O. Lindsey, Harry Segall. Filed by J. W. Fuller Thompson, 336 Madison avenue, Manhattan.

Adirondack Fair Association, Inc., town of St. Armond, Essex county, race track, $25,000. James La Tour, U. G. Cane, William H. Voshberg. Filed by Francis Barry Cantwell, Saranac Lake, New York.

SILBER'S PARK PLAZA

Chain Vaudeville Agency, subsidiary booking unit for Universal houses, has dropped bookings of the Park Plaza, Bronx, New York, with Arthur Silber, Pantages agent, taking it over.

Sam Greenberg is owner of the Park Plaza.

JOHNNY COLLINS' AGENCY

After several months association with the Alf T. Wilton agency, Johnny Collins has opened an independent agency of his own.

Collins plans to book with the Loew offices.

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NEW YORK

INDIE BOOKERS MAY NOW GET TOGETHER

Possibility of the organization of independent vaude bookers is in the air again. This latest attempt is seemingly more probable.

The latest move is prompted by the inability of most agents to collect commissions from houses on their books and with the idea at this time a reciprocal agreement among the better class of independents that one will not accept a "dumped off" house from another.

A meeting was called for the latter part of last week.

Remittances to bookers have been notoriously bad this season, they say, and with seeming slim chance of collecting the outstanding money's due.

Several previous attempts have been made to whip the independents in line for organization, but all flopped. Now that most are feeling it from a money angle the chance seems better.

Vivian Breaks Troth

Los Angeles, Feb. 7.

Vivian Duncan's engagement to Nils Asther, film actor, is off. Miss Duncan admits a parting of the ways, due to the pair having drifted away from each other.

They are still friends, however, says Miss Duncan, who with Rosetta is playing vaudeville out here at present.

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GUS KAHN'S AND WAL

What Are You Waiting For—"MARY"?

A Typical Walter Donaldson-Novelty Ballad!

Hot 'n Breezy!

"WHAT'LL YOU DO?"

by NED MILLER & CHESTER COHN

Another "Sam-The Old Accordion Man!

"CHANGES!"

by Walter Donaldson

"Better Than "When You Look In The Heart Of A Rose"!

"MY HEART IS IN THE ROSES"

by ALFRED BRYAN & FRED FISHER

"I FELL— The European Hit!

HEAD OVER HEELS

The American Hit! —IN LOVE

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A Glorious Fox Trot Song!

"The SUNRISE"

by LESTER SANTLY & CLIFF FRIEND

A Rag Ballad They're All Talking About—

"WHEN YOU'RE WITH SOMEBODY ELSE"

by RUTH ETTING, ABEL BAER & L. WOLFE GILBERT

Cute and Cunning!

"GO HOME and TELL YOUR MOTHER"

(THAT I LOVE YOU)

by ABEL BAER, BENEE RUSSELL & IRA SCHUSTER

An Oriental Fox Trot Song!

"SING ME A SONG OF ARABY"

by FRED FISHER

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A Charming Waltz Song!

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UNITED ARTISTS
(DETROIT)

Detroit, Feb. 5.

While important on the surface as a new and modern theatre, this latest link in the U. A. chain seems most notable as a medium for an attempt to sell straight pictures on a level with and against picture playing nearby with high-powered stage shows.

Nothing new to Detroit in straight pictures, of course, but straight pictures as presented in the class atmosphere of the United Artists and at an admission scale equaling those of attraction-playing theatres are new angles to this town, here for the first time with the U. A.'s advent this week.

With that in mind, clocking the progress of the new house should prove an interesting pastime to the film showmen of Detroit.

The U. A. theatre is on Bagley avenue and seats 2,000. An 18-story office building is in accompaniment.

The operators have a long term lease on the house proper, and no doubt are in close harmony with the Stormfeltz-Lovely Co., big-holders of most of the sod on Bagley. It is proudly related hereabouts how, two short years ago, Bagley was a broken-down side street—until Stormfeltz-Lovely, a heavy money combination, started to think and work. When speaking of developments on the avenue they now speak of units. The Michigan theatre and building is unit one, Detroit-Leland hotel, unit two; United Artists, unit three, etc.

Physically, the United Artists is beautiful. Its structural idea might be Persian, Grecian or Indian. Or it might be all combined, with several other international flavors added. There have been so many beautiful new theatres of late, and all so hauntingly similar in appearance.

The new house was opened colorfully by Dr. Hugo Riesenfeld. Lots of high hats, plenty of low gowns and the best in town. Strictly invitational and ultra-formal.

Exploitation of the opening preceded considerably immediately after the walk-out of Nellie Revell, p. a., but the lady space grabber's efforts resulted in enough to cover the following lack of publicity. This early campaigning and the glamor of the new house helped to stand 'em up throughout the opening day.

The initial program supporting and leading up to the feature, "Sadie Thompson" (U.A.), exhibited a shrewd sense of the selection of classy, subdued secondary entertainment, and clicked in the manner intended. Even if tough on those who had witnessed the Chicago, U. A., opening, which was exact in every detail.

"Overture Populaire," symphonic arrangement of a pop song, by the 20-piece pit orchestra, broke the ice. Dr. Riesenfeld conducted opening night. Fred Stahlberg will be the regular director. Besides conducting in his excellent style, the Doctor made a speech and called attention to a telegraph operator behind the foots, awaiting a signal from Hollywood, where Gloria Swanson would push a button to open the United Artists curtain, even if Gloria was then in Palm Beach. Whether Miss Swanson pushed or not, from either place, the curtain parted. Ditto in Chicago, only Norma Talmadge was then on the other end and in Hollywood.

Followed the first occupant of the United Artists screen, short film entitled "Bridges—The World Over," and including some comely shots of various types of spans. Windup with a title about no bridge like our own bridge after all, and a flash of Detroit's favorite. In Chicago they used the Michigan boulevard span. A nicely cut and photographed short, and perfect for civic priders, though out for bridgeless towns.

News reel anemic, with stale Pathe stuff forming the body. "The Maestro," Max Fleischer cartoon short, having a pup conduct the house orchestra, led right into the feature.

"Sadie" proved infinitely better here as an opener than "The Dove" did in Chi. Swanson picture looks good for two or three weeks, and if followed by pictures of equal value the house may pace its program changes on a three-week plan, if finding sufficient followers of straight films.

No mention of "Sadie's" source of adaptation from "Rain." That alone was creative of added interest. First day's audiences replete with women seeking hot stuff. Reaction to the picture as whole rather favorable, with a comeback in Detroit predicted for Gloria Swanson on the strength of it.

Charley Hammerslaugh, formerly with Orpheum and Publix, will manage the house.

PARAMOUNT
(NEW YORK)

New York, Feb. 6.

Colleen Moore and Sophie Tucker will have to fight it out for the complete capacity from 7:20 until the last show Monday evening at the Paramount. With the chances favoring the film girl, since she is known in the New York film palaces and Soph is not.

But Soph will be if she sticks around with some of the songs and some of the talk she is doing this week. Her bluest remark was, "If they can make better men, I'll make them," and again, to a man at a phone behind a screen, "You always want me for the worst," with some stuff added to make it worse.

But even if Soph didn't whamm them, she made both women and men laugh at the talk or lyrics, but mostly the women. A Spanish travesty to the "Marcheta" melody was too slow for its spot. Soph's finishing number when conducting the stage band and asking the audience to applaud if they want "us" to stick, as their applause decided, got right back to the Gus Sun time and that of over 10 years ago. It was a surprise from Soph! And the house didn't fall. So picture house audiences are too new in more than one thing. Her honors were "Salt of My Tears," "Bologna" and "Tall, Dark and Handsome." In the latter "hell" occurs in the final line. The begging-applause number is called "What Do You Say?"

Soph has something else, too, to think about for the picture houses. It's her son, Bert Tucker, who dances neatly and talks well enough to introduce his mother. But there's a doubt if an audience wants to know that Sophie Tucker has a grown-up son, and even if they don't care, the son should not be his mother's advance agent on the same stage; rather a surprise, following her. But that's up to Soph.

Mother and son did one number together, bringing out as the noticeable part that Bert is nearly as tall as Soph, with everyone around asking another, "How old is she?" Singers of hot stuff should look it and not be chilled by a grown-up child alongside.

The Tucker turn, staged by Jack Partington and with Lou Kosloff as m. c., but without interrupting, and also taking in the 6 English Tivoli Girls, ran 21 minutes.

The Tivoli girls got as much as anything on the bill, other than Miss Moore's picture, "Her Wild Oat," a crackerjack comedy film, full length. The six young women looked very good in their Ella Shields evening clothes (men's) and their Tiller steps, with an unusually pretty step exit movement.

Another stager, Paul Ascard, took care of the "production overture," that had two scenes to house orchestra's "Chopin Meledics." One was an operatic oval set effect, with Leonora Corl, soprano; Herman Saleski, violinist, and Carl Schuetze on the harp. It was touched off briefly and briskly by a mob posed effectively to the rear, made striking by the lighting and the flashing glance given of it.

Jesse Crawford was alone at the organ, with Mrs. Crawford absent. Mr. Crawford went through a light rep, using slides mostly, and concluding with a special lyric to music stuff—how glad he is to get back to Broadway. The Loop had better not hear that lyric, because it says Jesse claims Broadway is the best ever—that it made him and he is going to stick to it.

Paramount News held a Paramount view at either end, with M-G-M in between and but one outsider, Fox. Other than Fox, Paramount's reel was exactly the same in running and scenes, including any cuts, if made, that Loew's New York held last Saturday, two days before tonight (Monday). Merely indicative of the news reel running as to until another week is in. The Fall River fire was in both, also the "Saratoga" scenes.

A Pathe tinted water scenic, short, the same, minus the tint, but not nearly as good as "Have a Drink," another short that opened with "The Last Command" at the Rialto and may be still playing there on the run.

The Tucker interlude was labeled "Welcome, Sophie."

For real laughs, the Moore picture furnished everything.

A word for the Paramount—it grows more atmospheric in the warm way the longer it is running, and its staff has never lost a motion in gentility or attention.

METROPOLITAN
(BOSTON)

Boston, Feb. 3.

This Publix house has switched over to a policy of opening its weekly show on Fridays, change being due to the routing of hits which open in New Haven and then jump here for a Friday to Friday week.

First unit under the new plan was Jack Partington's "Steps and Steppers," a neat dancing outfit already in fair shape. Glenn and Jenkins are carrying the unit with their vaudeville routine, supported by a male dancer who does the syncopated shoe-shine bit in sure fire hand. The support comprises Ilomay Bailey, prima donna; Charles Huey with a whistling novelty that went over surprisingly well, and Mud and Buddie in a clean routine of straight hoofing. Six girls and six boys, all able to do stunt dancing, are featured, winding up with a well staged ensemble in which they dance up and down a flight of stairs. Staging and lighting hints of economy although a eye transformation is used and the staircase is a bit of flash construction behind scrim during a short blackout for a feature bit. Seems okay but lacks a punch.

Gene Rodemich, as m.c., was at his worst, even the femmes failing to flutter for him Friday night. The band worked well, being too engrossed with the new score to engage in their too-frequent asides and grins at some of the dapper little director's capers. Rodemich pranced around more than usual and in one bit worked without the spot. It may have been the light that failed and it may have been a compassionate operator. Rodemich worked up his old specialty of having the prima sing him into ecstatic goose-pimples and nervous frenzy but it did not register as Fahrenheit as hitherto, probably because of the aforesaid hitherto.

"The Last Command" (Par.) was the film and what a draw opening night. Both shows were turnaways. Balance of film fodder comprised a newsreel in which Paramount was given a hand for showing both airplane and close-up night shots of the fire in Fall River.

Arthur Martell at the organ used the comedy Ford song and once again proved that he can put over anything from a publisher's plug to a classic. Martell is unquestionably able to boast of the biggest organ following in New England. It is the combination of his broadcasts of real music, combined with popular music and his pit renditions of hoke and song plugs that have turned the trick.

Libbey.

LOEW'S MIDLAND
(KANSAS CITY)

Kansas City, Feb. 3.

From the overture, "1812," to the flash finish, mirth and color in abundance. "Gentlemen Prefer Blondes" (Par.) was the picture.

The Midlanders, under direction of Carbonara, have gone in for heavier music, and the overture was heavily applauded. A Short M-G news followed and then Art Hayes, at his organ, and "The One-Man Show," followed.

The opening by the stage band brought the Rockets on in long skirts and sailor hats of the early 90s. These were quickly shed for the abbreviated skirts of the modern dancing girl. A team of harmonica players were next, and got over a couple of pops in nice shape. Another dance ditty was the band's feature. One of the prettiest production numbers seen on a local picture house stage followed.

This was led by Jack Sidney, who offered a new bluebird number. Stage was draped in light blue, the singer under a blue spot. After the first chorus the back drapes parted, showing four huge bird cages with two Rocket girls in each. When the cages were lifted the girls gave a neat bit of toe dancing.

The Rooneys—Pat, Marion and young Pat—received a nice reception, and didn't disappoint. The Rockets were on for another dance, which brought the Rooneys out to assist in the finish.

This is the last of the home-made shows for the house. Loew-Publix units start Feb. 4, "Listening In" being the first.

Hughes.

STATE
(MINNEAPOLIS)

Minneapolis, Feb. 1.

State's first stage band presentation in a number of weeks, "Jazz Pirates," met with the same poor box office response as the succession of similar shows in November and December. It was quite elaborate and afforded a fair flash. It also provided a considerable amount of first-rate entertainment. But it lacked an outstanding personality in the master of ceremony role. This deficiency apparently proved its undoing as a patronage puller.

A pirate ship provided a good setting for the revue. Members of the pit orchestra, in pirate garb, occupied the customary center elevated platform, and Fred Heiseke, house orchestra conductor, stepped forth as m. c. Heiseke is a good conductor, but the m. c. thing is outside his line.

Nine bare-limbed girls, the young and pretty State ballet, in abbreviated male buccaneer regalia, were on first for a neat bit of stepping. Then John Williams, house ballet master, and Beulah Gleason, also a State ballet member, for one of those classical dance numbers. The flying leaps were well done. Fox and Mack followed with comedy songs and patter, and scored a fun hit, their songs, including a travesty on grand opera, being particularly good. After this the girls were again as pirate captives and did another corking dance with their ankles chained together. In their varied scarfs they presented a colorful appearance.

Stage band next had its inning, giving special arrangements with the pianist singing a chorus and a cornetist soloing. Effective. This preceded an old fiddlers' contest. Three of the vets, ranging in age from 70 to 78, came on and won considerable applause. Featured in the billing, the Wise Trio, novel eccentrics, went over big with their balancing, foot juggling, acrobatics and dancing. For one of their sensational stunts they had a member standing on his head on the top rung of a ladder balanced on the feet of another who was playing a violin. One of the trio showed fair comedic ability. Helen Snyder, house ballet girl, led the other girls through a Zulu song and dance number in which the scantiest of costumes and green wigs were worn. This paved the way for the finale.

Because of the stage show's length the balance of the program was somewhat curtailed. The feature, "Gay Defender" (Par.), did not land heavily. International News had some interesting shots. Then a pleasing organ novelty, "Auf Wiedersehn," by Eddie Dundstedter, with the words flashed on the screen and a personable young couple, local boy and girl, breaking in, doing the chorus with good voices. Vitaphone trailer for "The Jazz Singer," an underlined attraction, ran to considerable length, but proved interesting with views of film celebrities attending the New York premiere.

Corking show for 60 cents, but failed to attract in the face of stiff opposition.

UPTOWN
(TORONTO)

Toronto, Feb. 4.

One of the smartest bits of stage illusion ever attempted in any Canadian picture house is "Rain," to the credit of Jack Arthur, in conjunction with "Beau Sabreur." Opened to a full house that came to see the picture and went away to talk about the stage number.

A dozen Florence Rogge dancing girls get it under way in some snappy hoofing that is part highland fling and part military drill. Five minutes of action before screen folds to show a terrific rainstorm. Costumes for first abbreviated pale yellow with apple green trim and gold trailers.

During storm scene band gets in some effective work, while the girls coming back in vari-colored slickers and sou'westers and handing them a black bottom in the midst of the lightning flashes.

Charlie Auld, banjoist in the pit, gives a vocal refrain on "Rain" with orchestra accompaniment and curtain opens on a rustic farm scene, with Thelma Bateman and Richard Alexander on a rail fence. They do a duet on "April Showers" with immediate calls for an umbrella when real rain comes down and engulfs them. First time real water ever poured over a Toronto stage and it went over big. Special drains put in at some cost. On the second chorus the "rainbow soon coming" words have the dancing girls draped over the cut-out in rainbow shape and wearing costumes of all colors except black.

The amusement world has heard little of Thelma Bateman, but she is a "name" in these parts, due to frequent encouragement by Jack Arthur, both at this and other houses. A better than average soprano, the girl pays strict attention to direction.

Band made a hit with selections from "A Connecticut Yankee," with solo efforts taken on by some of the boys. This musical number has been looked on for months as the tid-bit of the evening, being overshadowed by the stage show on this occasion.

Ten minutes of Fox and Pathe news, both showing shots of the opening of Parliament at Ottawa and the visit of President Cosgrave of the Irish Free State. The M-G short "Dames Shall Never Meet" was also spotted. Opening biz excellent. Looks like good week.

Sinclair.

ROXY
(NEW YORK)

New York, Feb. 4.

Quiet show in the big house this week, with not much of a punch anywhere in the running. A plug for a new popular song had a little production around it and passed for what it was, a filler, while "Fantasy Viennese" was the main presentation item used as a prolog to "Love Me and the World Is Mine" (U). The outstanding current stage impression is the lighting.

Frederick Fradkin, violinist, was included in the prolog backed by a male quartet of fiddlers who did one number. Fradkin personally accompanied one dance by Gambrelli in "two" which took place behind a scrim with side spots picking out the danseuse in steel blue and violinist in red, the entire house being darkened.

Five violinists were also bathed in red from a single side.

Most of the 17-minute interlude took place in a completely darkened house, the opening allowing a soprano to turn loose an aria high up and mid-stage picked out by an overhead white spot. As the only light in the theatre, other than the exit and floor aisle glows, it had to get attention.

Finale flash was terrific stairways, also behind a scrim, which counted around 90 people on the stage at the conclusion and ended with the tenor singing the late Ernie Ball's famed song. Meanwhile, the scrim had gone up and then come down to catch the picture's title. No need for the scrim after the drapes parted to reveal the full stage set, the gauze making the haze too deep inasmuch as the scene was lighted in blue. Hard on the eyes and smothering values. Gamby and Daks teamed in this scene for a neat bit, it's one of Gamby's good weeks, and ballet and Roxyettes were sprinkled across the apron to effect.

"Southern Rhapsody" made a corking overture well rendered and got plenty following the crossed melodies of "Dixie" and "Swanee River" as a climax. This big orchestra, around 85 men in the pit for Saturday's 1:30 show, is constantly improving. Not so the Roxyettes, who were ragged in their routine for the five-minute pop tune plug. This was before black-bush with the 16 girls entirely lighted in white, heavy from the wings, for their short trunks and stockings of similar color plus gold fan-shaped headdresses representing the sun. Number was introduced by tenor and soprano placed in opposite side boxes unused for entrances.

Previous to this the Kentucky Jubilee Choir, holding over from the previous week, had a full stage night wharf setting, turning loose a spiritual and "Deep River." They also swelled the chorus for Lesslets on a popular air while the Trainor boys' fast hoofing topped up the applause. Scene was under blue floods, principals being picked out by not too brilliant white spots. Ran 10 minutes.

Three organists at the house, so whoever played the feature had nothing much more to do than stick to the theme song of the same name.

When the newsreel lets down here it's the tip-off that the camera boys haven't had much to shoot at. The 12-minute magazine showed the Fall River fire as the highlight and a couple of feature subjects filling for news. Movietone was thrice represented, the talking newsreel now using its own orchestral accompaniment while introducing each item, evidently to cover up the mechanical noises during the titles. An Afghan king's arrival in Paris, night airmail take-off and cops pistoling chalk sticks out of the hands and ears of some hardy soul filled the Movietone quota. The only regular services represented were Paramount (3), Kinograms and Pathe once.

No shorts in the de luxe show.

Sid.

NORSHORE
(CHICAGO)

Chicago, Jan. 30.

N. T. G. talking. Always talking.

We remember a couple of years ago we were helping Paul Ash start the Paul Ash policy. We predicted it would catch on in this column, but unfortunately it caught on the stage. So we sighted and opened another Loew theatre.

Anyway, while we watched the show at Marbro's we saw a little blond chap dejectedly tooting a saxophone. He was a likable little chap, sending his dough home to his mother and never mixing with the gay Wabash Ave. crowd. So after the show we spoke to him.

"We are N. T. G.," we predicted.

"We are "OKMNX," he replied, "and if B. B. B. were here we'd be a plate of alphabet soup."

Things have happened since then. Al Kvale, the little blond chap, remained in Paul Ash's orchestra when it moved to the Oriental. He got more and more solo spots, tooting his little saxophone to hails and cheers from the youngsters. When Paul was absent Al took over the directing and developed into something like a comedian. Then, a few months ago, Balaban & Katz gave him his own stage band and put him in the Norshore theatre.

We were right. Playing to more adult customers, Kvale developed a better sense of humor. He acquired a new following. He's okay.

When the velvets parted we saw 12 girls looking at a large billboard. Then Kvale comes down and sings a song telling about his earlier days at McVicker's and the Oriental. He can't sing so well, but neither can Beatrice Lillie. Incidentally, we remember when Beatrice Little was in the floor show at the Parody Club, dancing for $18 per week. She wasn't getting over because she had on too many clothes, so we told her she should get rid of some of them. Later she married a fellow named Peel. That's terrible.

George Riley smokes cigars and talks falsetto. His good showmanship squares it. He told a couple of gags we first printed in this column.

Guy Nell was done right by when she knocked off some taps in a hardly noticeable costume. Her stuff is modern and good for this type of show business. If Gay didn't spend her earlier days saying no to rich men and wearing cotton clothes we'll never mention her again.

Kvale demonstrated his comic ability in working a "now and then" number, the same one we used to open the Loew Circuit. He's pretty good, too. In a too-small hat and coat, Kvale went through an old-fashioned song and dance routine with six choruses in bustle skirts. Riley led six modern gals in shorts through a jazz routine for contrast. The idea was presented well and proved the best item in the program.

Zeck and Stewart, working the old Sweeney and Stewart act, make a good comedy turn for picture

houses. In loose clothes and wild make-up they clown through a singing and gagging routine with plenty of hits. Tommy Wonder, a kidlet we didn't discover, was a show-stopping specialty with a swift line of acrobatic dancing. For a snappy finish he comes on with a dummy gal strapped to him and works a comedy ballroom routine. We predict that this kid will catch on in this column, even if he's too young to be original.

Riley took a regular spot with some more of our gags, and then got serious for a song in natural voice. Usually he works with Helene Heller, who sings, but here he appeared as a single. Either way, the act is reliable feature stuff for picture houses. We remember when Riley was in the chorus at the Silver Slipper dancing for $10 a week. Or maybe that was Patricola or Soph. Whoever it was, we remember we predicted there would be a better day.

For a finale the Gould ballet danced an interpretation of "Rhapsodie in Blue," not an important bit as presented here but sufficiently strong to close the program. We did the same thing at the opening of Loew's Isis and killed 'em. We had to do it because they almost killed us.

Chauncey Haines, organist, used the "now and then" idea for his solo, first playing some old-time numbers with antique illustrated slides and using a funny-looking gent for discordant vocalizing. Then he went through a few modern pop numbers, asking the customers to sing and prove to themselves how much better present songs are. The solo was liked.

We remember when Haines was dancing in Roseland for $1.50 a week. One night he fell and broke his leg but we mended it with a cover charge, only to have him turn on us and start taking organ lessons. There should be a law.

"Spotlight" was the feature picture. Patronage good, especially considering the house adjoins the city limits.

We remember when the city limits were in the Palais D'Or, doing a sister act for $10 a week . . .

N. T. G. signing off. *Loop.*

FOX

(WASHINGTON, D. C.)

Washington, Feb. 3.

Jack Stebbins, doubling front and back as managing director and producer of the stage presentations respectively, is currently doing an opera vs. jazz idea and well. Too long, maybe, but, as the town is accustomed to much show for little money, fitting in with the general trend.

For the opera side Stebbins has a big symphony in the pit, a group of fairly good opera singers and a good ballet. For jazz: Wells and Brady, an imported trick drummer in the pit, a couple of girl steppers, three feminine harmonizers and again the big symphony.

All of which hinged around one rather youthful chap who was one minute in the classics and next in the jazzical material. That was Leon Brusiloff, director, who went in today as first conductor, succeeding Adolphe Kornspan. Brusiloff came to the Fox from the small and antiquated Columbia down the street, with 10 men constituting his orchestra. He handled the big assignment like the veteran in experience that he is and back of that was youth and the consequent flash.

If the show held nothing else, there was compensation there to cover the ante at the gate. But that wasn't all, for Wells and Brady got across, too, and how! Another highlight was young Manny King, a local boy soprano, riding up from the "depths" on top the organ, doing a ballad number accompanied by Alexander Taylor at the manual. This brought much applause.

The imported trick drummer, Jess Altmiller, went over big, while the returns to the harmony singing of the three Abbey girls was worth while. Plenty of others there also at various interludes.

Show also marked the introduction of an unseen master of ceremonies via loud speaker. Novelty and pleased.

All together the show was excellent in contrast to carry out the idea and though, as stated, too long, the running time can, and undoubtedly will, be curtailed to hit just the right happy medium.

Scenically perfect—lighting likewise. Movietone unusually interesting.

"Old San Francisco" (Fox) feature. *Meakin.*

WISCONSIN

(MILWAUKEE)

Milwaukee, Feb. 4.

Eddie Wesifeldt, guide of the Wisconsin stage shows, turned in another knockout with "Rhapsody in Blue." For a perfect hour's entertainment this stage presentation is unsurpassed. Combined with "The Noose" (F.N.) rounded out a banner program.

Opening with a newsreel, the show gradually speeds up to a motion picture introduction of the stage show. Pictures show Dave Schooler, m. of c. who has been on a two weeks' vacation in New York, climbing into a plane at Curtiss field. Air shots of Broadway and a raee with a train "Milwaukee bound" furnish the highlights of the reel until the punch, when it shows the alleged Schooler climb from the cockpit and drop into the air, his parachute fully opened. Sercen draws away showing the Eight Abbott dancers and band on stage looking toward the fly gallery. Schooler, small parachute in hand, drops down from the flies and the fun starts.

Against a stage set in deep blue, huge bunches of grapes against a lighter blue background, Schooler introduces the Loomis Twins. These kids sing a couple of numbers and give way to the orchestra. Buddy Doyle, blackface comedian, kids a bit and sings the new Ford song. Fair reception, but not too hot.

Clever staging shows itself in a silhouette number. Back screen pulls away to a serim in light blue lights and the Abbot dancers do a toe dance minuet. Band gets a good play in this number, with Billy Meyers again stepping in for a chorus. LaMarr Brothers, burlesque Apache dance, with a wrestling travesty and strong arm stuff also thrown in, get plenty of laughs.

Boyd Center is the show stopper. This lad plays a mean sax and knows how to sell his stuff.

Schooler, himself, rings down the curtain by playing "Rhapsody in Blue" on the concert grand with the aid of the orchestra, directed by Glenn Welty, music arranger for the theatre. Billy Meyers slips in a chorus and Schooler's ivory tickling gets a tremendous reception as the screen drops into place for the Barthelmess picture. A two-hour show with no padding. *Israel.*

RIVOLI

(BALTIMORE)

Baltimore, Feb. 3.

Frank Price, manager, conceived the idea of presenting a Victor Herbert birthday memorial program. Orchestra was augmented to 35 pieces, under direction of Felice Iula, with Raymond Rouleau, concert master.

Program opened with "March of the Toys," from "Babes in Toyland," with scrim curtain dropped in one. Following this Rouleau played "My Dream Girl" as a violin solo from the pit. Act proper started with a Herbert medley played by orchestra and sung by vocalists behind scrim. A second scrim, painted with rose effect, served as a back drop. Lights dim on back scrim, up on front. Iula then rendered "Absinthe Frappe," from "Nowdland," stage dark, a white spot in flies picked out the artist.

Next number sung by mixed team working before a screen under the same light effect, duo being in spot. They sang "Because You're You," from "Red Mill." Soprano, in baby spot, then rendered "When You're Away," from "Only Girl," also working in front of screen, this one on opposite side of stage. Orchestra did "I Can't Do This Sum" ("Toyland") and no voices for this one. Next a tenor solo in spot before screen, "Falling in Love With Someone" ("Naughty Marietta"). A baritone, also before a screen, offered "Gypsy Love Song" in a red spot. "Kiss Me Again," by soprano, in same manner. Act closed with entire ensemble in full light on full stage rendering "Italian Street Song." Characters in costume.

Iula worked under baton when the late composer filled several engagements as guest conductor in this theatre. Iula rearranged all numbers used in tempo employed by Herbert. Act scored at every performance, stopping the show repeatedly.

One of the outstanding musical features ever staged in a local picture house.

MELBA

(DALLAS)

Dallas, Tex., Feb. 3.

Continuing its special film policy, Publix's recently reopened Melba has Chaplin's "Circus," making the second leading attraction on Elm street with the heaviest gross.

J. O. Cherry has held it over for three days with a capacity house for each performance of the four-a-day.

Overture program, although atmospheric in intentions, misses its mark considerable. Director Kleinert conducted his orchestra through a series of excerpts from operas and entitled it "Memories of the Metropolitan." It made only deeper in contrast the comedy film, a Technicolor short, "The Lady of Victories."

Judith Dawn, at the organ, did "Souvenirs," ending in song accompanied by the full orchestra. Although not so bad as a songbird, she did not leave much impression at the manuals. Thus far Miss Dawn has failed to excite the town, although she was brought here from the Kirby in Houston as a drawing card.

No overture for the picture, although it is the policy of the house to employ overtures for all pictures, using local talent. Kleinert is steadily increasing his popularity, sticking to straight classical and operatic music. However, the pictures still remain as the Melba's sole drawing card. *Donat.*

VAUDEVILLE REVIEWS

LOEW'S

(Yonkers)

Yonkers, N. Y., Feb. 2.

Smart showmanship invaded Yonkers last (Thursday) night with the opening of the new Loew house here. A 3,000 seater of the modern type, built in the best residential section of the town with its plek of Paramount, Metro-Goldwyn-Mayer, United Artists and First National pictures and Loew's vaudeville, it spells heartaches, and bank-aches for the Proctor house in the older part of Yonkers. It operates at a 50c. top in comparison to 75c. at Proctor's.

N. T. G., (Nils T. Granlund), radio announcer for Station WHN, topped all the stars for laughs as master of ceremonies. N. T. G. handled this opening all by himself and he made fun. It's a habit with him as the official Loew operator.

The celebs, real and would-be, threw a slight damper over the proceedings toward the end of the evening. Most of them flopped. The little girls from the night clubs, unknown to picture house N. T. G. handled this opening all by himself and he made fun. It's a habit with him as the official Loew operator.

The celebs, real and would-be, threw a slight damper over the proceedings toward the end of the evening. Most of them flopped. The little girls from the night clubs, unknown to picture house and vaude audiences, delivered in fine style.

Among those announced was Priscilla Dean, who bashfully wended her way to the stage from a seat in the first row in a fur wrap of glaring white. "In person for the first time in the east," announced N. T. G., while Miss Dean gracefully bowed in response to the plaudits of the admiring multitude.

Another was "a man who has brought laughter and happiness into every corner of the earth via the screen," according to Granlund, turned out to be Roscoe (Fatty) Arbuckle. Roscoe got a big welcome.

Clara Kimball Young, another luminary who followed later, implied that the audience was a great, big, dear, good-hearted congregation for giving Roscoe the glad hand on his return to the stage. And she hoped that they would give her a similar welcome when she came around to this Loew stand with her playlet.

Credit Granlund with the applause following the introduction of Dagmar Godowsky. No one seemed to know what it was all about, but after Granlund's description they would have gone wild over anything.

The m. of c. put another one over with Frances White. He said if the customers were insistent she might be persuaded to deliver a song. Miss White got on the stage and put on her whole act. She had an accompanist and an eccentric hoofer. For a time it seemed as if she had settled down for the night.

Elinor Glyn put in a plug for all her old novels, talking from the floor of the house. She mentioned, incidentally, that she was writing a special story, entitled "The Tigress," for Greta Garbo, and that Greta was simply too divine for words because she had "It."

Gwen Mill was the first of Granlund's chorines to be introduced. Gwen does toe hoofing at Tex Guinan's. The same routine here, backed by the Frivolity Club orchestra, was pleasing. But another girl from Guinan's, Dorothy Jackson, showed strongest for returns with a buck number.

Following Harriet Burnett, of the Frivolity, N. T. G. announced a Rumanian girl to do a Russian dance, accompanied by a Polish orchestra, introduced by a Swedish announcer for an American audience in Yonkers.

Keller Sisters and Lynch, one of the impromptu offerings, scored. Harry Fox was another volunteer.

Opening the regular program were the Five Maxellos, probably the smartest risley team in vaudeville. Gagged tumbling was a sensation to the Yonkerites. Followed by a songstress who slowed the tempo somewhat.

O'Donnell and Blair, in their best prattfallian manner, registered for six minutes of continuous laughter with knockabout slapstick comedy, revolving round a collapsible building.

Buck and Bubbles in next to closing. Buck almost failed to convince in the hoofing department on account of scarcity of material. Some of the comedy in this act does not get over well enough for the spotting, and unless Buck does a little more leg work the standing of the act is bound to suffer.

Natacha Nattova, in a flash dancing number, closed. Difficult spectacular feats got over for full value, but routining is slow.

Adolph Goebel, featured organist, demonstrated ability to juggle the keyboard in good style. Use of slides with pop numbers would help make the organ recital a popular feature instead of merely musical entertainment.

"West Point" (M-G-M), was the feature screen attraction. *Mori.*

PALACE

(St. Vaude)

Whether it was Waring's Pennsylvanians at $2.20 after playing for a run across the street at the Mark Strand at 75 cents, or the misguided hold-over of Moss and Fontana for a second week—although impressing better on the repeat than originally—the gross was badly off both shows Monday. Not even the song pluggers' turn-out in tribute to Waring at the mat helped at the first performance and it was little better the second. House dressing couldn't camouflage the gaping holes of empties on every side.

Waring's Pennsylvanians are the topliners, the dance team splitting the honors a financial distinction as well—and Edith Meiser (New Acts) from productions, sub-feature.

The band act was a Palace revelation. Collegiate jazzists did it minutes and had to bow out. Waring's showmanship reasserted itself in the excellent manner of his presentation, building up from a quiet start to a wow finish. The illumination effects in "Dancing Tambourine" and "Positively-Absolutely" got 'em housingly. Thingsticks-lighted tambos manipulated through the air on the pitch dark stage, arranged in symmetrical formations, finally spreading out in a huge "W" across the rostrum, was as canny as it was an eye-fetching sight.

The band act prompted a rearrangement of the entire show for the evening. Because of Waring's anti-climax curtain, they started walking out at the mat, with the Pennsylvanians spotted closing the show, and then remained standing up in the aisles. The band turn now reopens intermission.

Because of the switch, the deuce turn, Ed Levan and Joe Dori, (nee Davis), opened. Levan is the nimble hoofer of the twain. They present their dance-and-uke stuff a la Clayton and Edwards of years ago, with the hot "breaks," but do not prolong the motif. Their turn is primed for speed and they click pretty in a zippy eight minutes. A pantomimic effect for the closer is an original creation, carrying them off big.

Max Gruber had an animal act, baby elephant and recalcitrant zebra. Gruber's spiel that this is the first and only performing zebra in the show business, owing to the unruly nature of the breed, is sufficient explanation for the animal's misbehavior. It's ornamental anyway, and the "bull" is a snappy worker, so it balances matters. Originally spotted for the trey, but playing No. 2, the act does not rate beyond the opening hole on first-grade bills.

Tex McLeod, brought down from first after the siesta, was a bright interlude. Marjorie Turner filling in for the feminine atmosphere. McLeod does his Rogerisms in a dress suit, a novelty anyway. He ad libbed twice that they got his gags here like they do in England, which could have been omitted, although good-naturedly received. It was in McLeod's act that the battle of the stage acts versus Benny Roberts' trench jazzists started. Benny won out; he finished first and had to start all over again to keep pace with McLeod. Maybe after the Warings do their marathon for a month it might have a better effect on the morale.

Medley and Dupree, in their regular spot, murdered 'em with hoke. This team was American Roof-ing it a couple or three weeks ago, and has been one of Loew's high turns. At two bucks they went even better than at two bits. The man is a product of real knock-'em-down, knock-'em-out, make-'em-laugh vaudeville. No rhyme or reason to but for results—oh, baby! He even dragged that Joe Miller of Tin Pan Alley of serenading his girl "without a shirt," etc., as obliggato to a ballad.

Moss and Fontana occupied 12 minutes for their dance drama, "El Tango Tragico," and, strangely enough, for all the length of this productioned tango, it was an histrionic as well as terpsichorean success. No question but that these two are dance artists, but, like so many of their distinguished contemporaries, they completely overlook the limitations of stage presentation as compared to the intimacy of a cafe floor. There, their foot work is the paramount feature, but it doesn't mean a dirty word on a rostrum in a large auditorium. Ernie Holst and his Club Mirador Orchestra, accompanied well and to good purpose but without opportunity for distinction.

Reopening were the Warings. Edith Meiser was a class, if slow, contribution, occupying 18 minutes.

Mlle. Rhea and Santoro, with Marion Barclay, Arthur Clazin and Joe Witt, were not wasted in the closing, holding them surprisingly well. Regardless, they merit better than open or shut, being programed for the starter, until the show shift. Their variety divertissement is okay for anybody's theatre, picture or vaude, with the former sure to prove a welcome outlet. *Abel.*

RIVERSIDE

(St. Vaude)

An exceptionally strong and clever line-up with only the act closing the first half, "The Wedding Gown" (New Acts), not rating in this category.

Hal Neiman, tramp monologist, billed second in the last half, registered strongest for laughs and applause. Delivering comedy by linked popular lyrics Neiman kept the crowd happy without pausing for breath for eight solid minutes. Lyrics are clever, but Neiman's salesmanship accounts for the success of the act. His make-up in dilapidated evening clothes, with only a brim of a high hat as a cover for a sandy crop of wig hair, scores with the audience immediately.

Neiman has risen to a new high level since his first appearance in this act. With better lines to replace some of his material he is a natural for next to closing. Obliged to shut off the applause with a curtain speech after trying to duck twice.

In next to closing Solly Ward and Co. (New Acts), in a comedy skit entitled "Off to Maine," created a record for the maximum number of giggles possible during the length of his stay. Few 25-minute skits get the response awarded this, following the drop of the curtain.

Clark and Bergman, opening the second half, were given a cold acquaintances by small groups in the audience. Act has been polished since at the Palace at the beginning of the season, and a couple of lines added that help. They seemed to like the last number best in this house. This is where Bergman delivers about the small-timer who has fallen from stardom after splitting with the girl partner who had made the act. There is a touch of reality about the scene that puts it across in big style. It is a smart and sure-fire clincher.

In third Margaret Severn did specialty hoofing. With the exception of the pantomime number woven round the simp country maid and the big town lover, which is okay for laughs, the other routines do not please except as regulars. More pop material like the pantomime coupled with Miss Severn's natural ability would tend to create a stronger return than with which the act was awarded at its close.

Hurst and Vogt, with 14 minutes of comedy, pleased as usual. They doubled into the next act, "The Wedding Gown," the two acts being booked together to make this possible.

Frakson, imported illusionist, two-spotted with far greater results than the average act in that position. Frakson's cigaret trick is a winner.

Four Girton Girls, acrobats, opened. In closing Inez and De Wyn, with art bending that borders on contortionist work and an adagio, filled nicely. *Mori.*

STATE

(Vaude-Pcts)

Greta on the marquee "and all the boys were there" on the seats. It must have been due to M-G-M's vamp, for there isn't a name in the vaude lineup to draw. That, or the State has reached that stage where they troupe in from habit. Not capacity but next door to it downstairs and three-quarters on the big shelf. The Garbo girl was present in "The Divine Woman," the same picture which just completed two weeks at the Capitol.

Vaudeville, too, most of it supplied by Hall and Dexter, who split their time between two acts, rang up 41 minutes of effort and a sweet applause salute. Next to closing and closing were the spots, the nine-piece band in "two" plus the two principals and a Russian dancing imp supplying the multicap. They liked little "Red" Dexter, who had to strain to make herself heard in the big house. One of those nights when she could do no wrong after the first five minutes. Hall also felled the comedienne ably, so it was satisfactory on both sides of the foots. Miss Dexter tripped off by a black bottom step to tune of that name and for which the band could stand a new orchestration. As currently played it sounds as if every instrument were carrying the melody. No background or undertone to the number.

Rose Kress Trio, on rollers, opened with Earl and Bell second. The two boys had the house electrician dizzy at the dimmers, taking the lights up and down at the end of each song. Team should look into it, for they'd do just as well on a fully lighted stage. Four songs for the boys and off to fair applause.

Franklyn D'Amore Co., third, starting out as a two-man comedy team, thence a burlesque adagio which tips them off as acrobats. They were through the act proper in 10 minutes, but a couple of encores, whence the disguise is dropped and full acrobatics hold sway, tacked on the long count of 300 seconds. An unbilled woman pianist plays while the act is in "two." A lift from over the back of a chair swelled the turn's final count.

Margie Coate rambled along on the strength of four songs but didn't

threaten an upheaval. Miss Coate's present handicap seems to be in the tempo of her opening songs, both slow.

The Hall and Dexter turns, followed by Greta on reels.

House is billing the time of the feature's last showing outside. *Sid.*

ACADEMY OF MUSIC

(Vaude—Pcts)

An off week for draw names down here, but not so with business Monday night. House jammed as usual and a good show. Eight acts, Movietone and "The College Widow" (W. B.) for 50 cents.

Six Daunton Shaws, opening, provided lively fancy and trick cycling, the two men handling the difficult stuff with the girly foursome dressing and topmounting the balancing stunts. Fast and a good opener or closer for any of them.

Howard and Brown, mixed colored team, followed with songs, chatter and dancing, the latter the mainstay. Howard's acrobatic eccentric stuff won plenty. James C. Morton Co. livened things with Morton's broad clowning hitting the mark for yells. His dancing an asset also, as were the song and dances by the mixed younger couple of the act. Jockey Tony Francesco and Thoroughbreds, latter a band combination, followed on and also did well (New Acts).

Marion Sunshine, assisted by Bob Leroy and male pianist, offered some nifty capers and a few songs, which planted her solidly. Miss Sunshine retains the piquant delivery that set her in musical comedy and has good support in the elongated Leroy. "Moods," colorful dancing flash enlisting nine, also scored. The featured dance team were superb in opening ballet divertissement and follow-up adagio. Six dancing girls went over neatly in their precision ensembles with a tenor rounding out the cast.

Tom Smith, nut comic, had somewhat of a struggle in getting to them with his brand of nonsense, but finally did, although never wowing them. Crandell's Riding School, combination of equestrian feats by man and woman, contrasted later with plants learning to ride with aid of hoisting apparatus, closed. *Edba.*

AUDUBON

(Vaude-Pct)

Apparently the class of bills hitting the Audubon, Fox's at 168th street and Broadway, is turning the house attendance trick. Biz there took on an upward trend on the first half, which has the Fox Movietone to help it out, but the last halves have been something else again.

At the Audubon the last half had several "names" that were worthy of individual ballyhoo.

The show included Roscoe (Fatty) Arbuckle, Roscoe Ails and Katie Pullman and band, and George Le Maire and Rex Van. This triple array insured business. With picture, "Gateway of the Moon" (Fox).

Show was started by Betts and Partner. The woman does the understanding and displays prodigious strength without apparent physical strain. The man is no featherweight which makes the woman's lifts by hand over her head seem all the more difficult.

Libby Dancers may be shy on the vocal thing but the style of numbers as presented for dancing department sold the act nicely. A bit of comedy byplay by one of the girls travestying a ballet dance got a lot of laughs.

The Libby act closed to big applause returns, the football number proving quite a novelty.

Roscoe Arbuckle, ably aided by Franklin Batie, drew perhaps the biggest ovation tendered him since his eastern vaude debut. Applause was so long and spontaneous all Fatty could do was just to stand there and feel good over it. His act started off a comedy inning that was not finished until the Ails act had bowed off some minutes later.

The new blackfaced combo of Le Maire and Van is working smoothly now; the gags build right along to steady laughter all the way. Van makes a perfect comedy foil for the straight slams of LeMaire and as framed is an 18-karat comedy sure fire.

Roscoe Ails, with Katie Pullman, Joe Rose, Dorothy Ellsworth, Ralph Fenton and the five-piece band, has a little show of his own that carries everything imaginable in the way of music, gags, dancing and revue "bits."

Roscoe, despite an injury to his left hand, painfully injured last week by a blank cartridge from one of the prop guns used in the finale, worked hard and accomplished a lot with his funplay and dancing.

In addition to the raft of stuff that Roscoe has in his new act he inserted another "bit" for which he receives credit as having created. This "bit" is a choice travesty or burlesque on the Siamese twins with the eccentric hoofing comic acting as one of the "twins." This "bit," decidedly funny, will develop into a valuable piece of stage property.

This "twins bit" would be funny had neither the Hilton Sisters or the Gibb Twins appeared in vaudeville. The "bit" has great latitude. With Fatty Arbuckle on the same bill and arreeable, he was inducted into the turn as master of ceremonics. Incidentally Arbuckle not only proved an important part and parcel of the "twins bit" but he appeared in another of the Alls "blackouts," namely "One Word," where Fatty created a roar when he appeared from behind a screen in his BVD's and shouted for his pants.

Fatty as a m. of c. fitted in like a glove insofar as working up to Alls as one-half of the "twins." Arbuckle first appears, making the announcement that during the balance of the week there would be surprises and celebs presented each night as an additional feature. He introduces the famous Hilton Twins and on walks Alls and a colored boy, in scanty feminine habillment, a torso laff from the start.

Then came an exchange of questions between Fatty and Roscoe, the gagging being along the lines that Roscoe, being white, was born in the daytime; Alls chants a song, with Arbuckle then working up to a comedy point on the query as to just how they were joined together. *Mark.*

5TH AVE.

(Vaude-Pcts.)

A mishap in the opening act when the duo of dancers in the Geraldine Imperio (New Acts) turn fell off an improvised stand on which they were doing a routine, and the break in the top tenor of the Cliff and Radcliff turn were two things which marred the show at the 5th Avenue Monday night. When the man and woman toppled to the floor it looked for a moment as though one or both had been hurt, but each resumed.

And that singing in the two voices by one of the colored members of the Cliff and Radcliff combo was too great strain perhaps, but anyway the old pipes slipped and the vocalist had to grin sheepishly. When they hit into hoofing they got away and the audience forgot the rest.

Comedy satisfaction in two of the turns, "The Fakir" and Sully and Thomas. Joseph E. Howard with his Chink plant managed to interpolate a few laffs with their exchange of Oriental chatter.

After the show started with the Geraldine Imperio trio, and Cliff and Radcliff appeared in the deuce spot.

Eva Clark, with Dan Casler and band doing a new turn (New Acts). Miss Clark not overdoing and the returns very much in her favor. The Casler band is to all appearances a modest outfit that knows its music.

On the screen, "A Texas Steer" (F. N.). *Mark.*

AMERICAN

(Vaude-Pcts)

Nifty vaude first half, banged across without a fliv. Way the talent punctured the bulls eye it looked like decorations for all hands. Percentage on an eight-act bill, 1000.

Rathburn Trio, featuring Vernon, lad with a pompadour and saxophone, opened. This turn (New Acts) has been dressed up, presented neatly, and makes a nice opener.

Carney and Pierce (New Acts) are pop songsters with zeal and vigor aplenty. Songs just so-so, but their personality and delivery suffice to get them on the solvent side.

A guy without his pants and with kilts over a padded stomach could'nt flop at the American. Jack Conway accordingly was aces with the cheer squad. He would have been a hit without showing his B. V. D.'s. With the plaid lingerie he brings out the shrieks.

Jumping from one extreme to another to still another, Conway's custard pie stuff was followed by the Royal Pekin Troupe, in turn followed by Lucille Benstead (New Acts), high range and class soprano. Structurally it was an extremely well blended and varied bill.

Chinese commanded salvos of applause with their gasp-creating, awe-winning feats of sensational dexterity. This turn, seemingly minus some of its original membership, now consists of six performers. Dressed and mounted lavishly the act moves at a gallop, building always, lagging never. Some laughs and a lot of showmanship is involved. They can play the world and repeat indefinitely.

Beeman and Grace are funny—in two directions. Their gags are pretty funny and the sudden switching from "one" and kibbitzing to "full" and roller skates. It is safe to assume the ball bearings come as a complete surprise to those seeing the turn for the first time. In retrospect their delivery seems like a modification and development of the out-of-breath dialog common to dumb acts when incorporating talk, but Beeman and Grace have developed beyond roller skates. While the last few minutes are okay there seems no need for the sudden change in the style of the act up to then.

The girl is an unusual—brunet-type and the man has a nice personality. Their ideas are probably a little chaotic at present but that skating mat must mean excess baggage.

Hawthorne and Cooke, indefatigable nut comics, with a trunk full of foolishment, held the major comedy assignment. Evelyn Phillips and two clever lads closed with a pleasing dance turn.

"In the Air" (Par) on the screen. *Land.*

EDITH MEISER (1)
Character Songs
18 Mins.; Three
Palace (St. V)

Edith Meiser, out of productions, is out of her element for vaude although it's no limitation with the proper material. What Miss Meiser is doing is giving 'em production lyrics at pop prices, a not too great contrast for the main but markedly so in the type of stuff she retails.

Her songs, more in the nature of rhymed monologs, are Rodgers and Hartlan in their character and may have been authored by the same team responsible for "Gaieties" and "Peggy Ann" in which shows Miss Meiser appeared. The nature of the entertainment, with strict attention required to 18 minutes of more or less familiar observation, but distinctively done in lyric form, does not make for good vaudeville.

Her "Misfits" opener should be dispensed with for speed purposes. Her three songs dwell on certain feminine types, one on Queen Elizabeth, "the Virgin Queen," being tartly racy.

In total, while she was well received, Miss Meiser will find herself too limited. With straight vaude as it is, it behooves the comedienne to widen her scope for wider appeal. *Abel.*

"THE WEDDING GOWN" (8)
Songs, Comedy and Dancing
29 Mins.; Three (Special)
Riverside (St. V)

Despite the presence of Frank Hurst and Eddie Vogt, funsters, the revue does a nosedive through lack of material and lustreless dance routines.

Mildred Keats is only fair vocally but impossible as a hoofer and not strong on appearance.

This is an attempt at a tabloid musical comedy, produced by George Choos. Words are by Darl McBoyle and music by Paul Yartin.

Hurst and Vogt double into this from their own act which precedes one turn ahead on the program. Both have booked jointly.

Action is in a ladies' wear store, the opening scene bringing on the owner of the store, Palmer Young, and the four assistants, Ada Marcus, Audrey Butler, Norma Butler and Lillian Martin. The girls are later used in a miniature fashion revue but the clothes are not flashy enough to create the proper impression.

Story centers round a girl who enters the store to return a wedding gown. Her boy friend had disapproved of the length. They quarreled and it was all over.

The boy friend, Hurst, stumbles into the store and accepts temporary employment as a clerk for a gag. The girl, finding him there, plays hard-to-get and accepts the advances of an unknown gent who had been forcing his attentions on her.

Between songs the boy and girl make up. Danny Dare also featured in program billing. *Mort.*

BEN BARTON and Orchestra (13)
Music and Dancing
18 Mins.; Full Stage
Tower, Chicago (V-P)

This orchestra, reorganized, is as good an attraction for picture houses as it is for vaudeville. There are 11 men, including Barton, with two girls, one fiddling and the other dancing, completing the company.

The numbers are up to date and played well. Barton's announcing is handled with an eye for mild comedy and gets over. He is an accomplished dramatic song-talker, working the most effective spot in his act with a strong ballad arrangement.

The girl fiddler is used in a comedy number wherein she and Barton converse with their instruments, and later plays in a string quartet. Dancing by the other girl is a fair eccentric routine done in male clothes.

Barton is an efficient m. c. and dominates his act. *Loop.*

4 KARREYS
Contortion
13 Mins.; Three
State (V-P)

Contortion act that tops anything seen before. Three men and a woman open very Saraha in Oriental trappings. Men strip to ornate but working abbreviated costumes, the woman assisting in full attire of veil, harem pantaloons, etc.

Two of the male trio do bend stuff that leaves the auditor somewhat in a cold sweat. Their twists and knots are indescribable. Formations in pyramids are unique in addition.

It rates as the last gasp in acts of this type, done with such precision and artistry it does not offend in the slightest. *Abel.*

EVA CLARK and CASLER BAND
Songs and Dances
24 Mins.; Full (Special)
5th Ave (V-P)

When last reviewed as a new act, Miss Clark was assisted by Dan Casler at the piano. This time Miss Clark heads a turn that has Casler still rendering musical accompaniment but doing it upon a more elaborate scale, a band of 12 pieces. And in addition to that background there are two youthful hoofers, Fillman brothers, who work hard, fast and skillfully.

By way of adding a little more variety to the act Casler permitted Johnny Sully and Muriel Thomas, who preceded on the bill, to come on for a dancing bit that cleaned up.

Act opened with young Sully introducing Casler. A topical number set them off nicely followed by Miss Clark, who sang a pop number to advantage. Then the stepping brothers, who showed ability that can be bettered as they grow older. Casler then used his one-handed playing of a piano to a mild reception. After the Sully-Thomas insertion and the band did another number, Miss Clark went into a ballad and followed with another. She is an attractive looking woman, has lots of personality plus ability to wear clothes. Her second outfit is a pip. And she's there on voice too.

A novelty dance, the brothers affecting a monkey style, was capitally done. A brassy, crashy number for the finish resulted in an encore.

Any time vaude gets tired of Miss Clark, and that doesn't seem possible, she and the Casler orchestral layout can step into the picture houses. It's that kind of a turn. *Mark.*

HENRI A. KEATES
Solo Organist
Oriental, Chicago

Circumstances surrounding Keates' sudden departure from the Oriental eight weeks ago were not explained. After four weeks of idleness he resumed with Balaban & Katz, rotating as solo organist between the Uptown and Tivoli theatres. Milton Charles, a devotee of straight o an playing, was brought into the Oriental from the Chicago and had some success as a novelty man. Now, Keates is back where he belongs.

As far as the younger generation is concerned, Keates is the originator and only thoroughly efficient exponent of community singing extant. When his song slides are flashed on the screen, words pour from juvenile throats in overwhelming enthusiasm. So assured is Keates of his response, he ceases playing accompaniment for long intervals and grins at the customers while they shout at him.

Keates' present solo is titled "No Wonder I'm Happy." Rhymed slides tell the customers he's tickled to be back at his old stamping grounds, and it's up to them to show him they're glad to have him. He goes through a pop number to test them out, with slightly weak returns. Then he works a burlesqued song, having the girls plead for gifts from the boys, and the young gents shouting hearty denials. There's more interest now, a.. Keates hits off another pop number to good response. From this point on it's a mixture of comic slides and the pop stuff, the community singing getting continually louder. In closing, as the organ descends and the slides are used up, Keates always plays an particularly popular song, having the singers rely on memory for words.

Keates has something possessed by no other picture house solo organist. Patronage at the Oriental, with Paul Ash on the stage, is young in the majority. Having a mob of kids to work on, Keates originally imbued in them the urge to sing as soon as he started playing. When voices scattered all over the house start warbling the moment he bats off a note, it's not a tough task getting additional devotees to take up the operatics. None of that uphill sledding met with in a house full of diffident and conservative customers and none to start things moving.

And that's where he has it over em all. *Loop.*

Through a sudden switch in bookings, with no change in billing on the part of the theatre, Variety's reviewer gave the Piccadilly Quartet credit for taking honors of the Fox (pcts), Washington, presentation bill when it should have been the Masters Quartet.

JOCKEY FRANCESCO and Band
Dancing and Instrumentation
18 Mins.; One and Full (Special)
Academy of Music (V-P)

Francesco is a genuine jockey whose penchant for hoofing for the edification of the stable boys and jocks at Belmont Park sent him into the cabarets as a novelty attraction. This is his first stab at vaudeville. He is a diminutive youth of much personality and natural ability as a hoofer.

Flanked by a seven-piece orchestra and girl dancer, the former jock has an act that hits on merit and novelty. Francesco features a couple of hot acrobatics and then wields the baton for the band, the latter a pleasing combination. The girl dancer spaces Francesco's contributions and a tap is her outstander.

A screen trailer showing Francesco in action at the track prefaces the offering, the act going to a paddock setting for the music and dancing. Fast, entertaining and should get over. Big here. *Edba.*

GERALDINE IMPERIO CO. (2)
Dances and Music
15 Mins.; Full (Special)
5th Ave. (V-P)

Atmospherically and as to routines, music and clothes, this act is decidedly and unquestionably Spanish. What may have been expected to have been a standout was a dance atop of a table, or pedestal, which, used by the man and woman, cramped them to such an extent they both tumbled to the stage. The accident marred the turn and put the dancers at a big disadvantage. For a moment it was feared the woman was painfully injured, but she came back and worked through.

Spice and flavor throughout was perhaps the most effective, a novel bit being the tambo number done by the three. Lady Geraldine is assisted by two men throughout, the men taking care of the musical numbers interpolated individually, one with the mandolin and the other at the piano, the latter also taking part in the dance routines with the woman.

Act seemed to please 'em here. *Mark.*

BOBBIE ROWLAND (2)
Songs
15 Mins.; One
Riverside (St. V)

Bobbie Rowland is a female impersonator doing the average song routine with male accompanist. Billing and handling fool the mob pretty well until he goes into a "blues," in raspy masculine voice prior to the unwigging Monday night.

Were not vaude seemingly overrun with fem impersonation acts this season, Rowland would have better chances to capitalize this angle. As is, he gets over and did in deuce Monday night. *Edba.*

BROWN-DEMONT REVUE (5)
Songs and Dances
14 Mins.; Full Stage
5th Ave. (V-P)

An all colored singing and dancing troupe with novelty supplied by one of the women disguised during the early section as a boy. The act has considerable pep, the other two women filling in for some of the approved hotsy totsy stepping.

About the biggest asset is a boy who is an exceptionally clever tap dancer. His time and tapping are fast and perfect. Act stands up well in comparison to other outfits of the kind. *Mark.*

HOUSES OPENING

The Dyckman, 207th street, New York, which for sometime has been playing straight pictures, expects to play five acts on a split week basis.

Fulton, Mo., college town, has a Dubinsky Brothers (Kansas City) theatre. Vaudfilm policy. Theatre cost $60,000.

Walker, 1,400 seats, catering to colored audiences in Indianapolis. Reginald Duvalle, musical director.

Albert J. MacKennan and Donald F. MacClellan, of Poughkeepsie, N. Y., have added the Lyceum theatre, Pawling, N. Y., to their circuit.

The new Regal, Chicago, opened Feb. 4 with Dave Peyton as musical director; Fess Williams and orchestra on stage and The Right Quintet.

A. H. Schwartz theatre, under construction in Sheepshead Bay, Long Island, opening next fall. Combination policy planned.

New house in Lyndhurst, N. J., opened Feb. 4.

Palace, Lorain, O., 2,500, opens March 15 with vaude. Built by Variety Amusement Co., Cleveland.

COMPROMISE KILLS OFF IRON-CLAMAGE WHEEL

Firm Gets United Show Franchise and House in Wheel to Quit Opposition

The proposed new burlesque circuit, sponsored by Warren B. Irons of Chicago (Irons & Clamage) enterprises, has been eliminated by the acceptance of a new show on the Mutual circuit and the adding of the I. & C. house, Haymarket, to the combined Mutual-Columbia wheel.

The Haymarket, Chicago, starts its new Mutual policy week of Feb. 19, with the attraction, "Sugar Babies" as the opener. The new Irons & Clamage show, "Puss Puss," opens the same week at the Empress, Chicago.

Under the new arrangement the Mutual shows playing the Haymarket will remain in Chicago, but move several miles south to the Empress.

Definite steps had been taken by Irons to launch a new circuit and had even gone as far as to issue ads for burlesque performers as well as houses for a 40-house circuit.

I. H. Herk's deal on the Haymarket affiliation and a show franchise to Irons & Clamage changed the situation.

Warren Irons formerly had a show on the Columbia. He and Clamage have at different times operated burlesque stocks, having one in the Avenue, Detroit, which they operate on lease, as well as the one now running at the Haymarket, Chicago.

MUTUAL AS TITLE FOR BOTH WHEELS

The merged Columbia-Mutual interests will operate as the Mutual Circuit for the remainder of the season, without adoption of the United Burlesque Circuit title until next season, if at all.

Conditions of the merged circuit are gradually working out to satisfaction, with I. H. Herk in full charge and keeping check upon both shows and houses.

Business has improved generally in both Mutual and Columbia wheel houses since the guarantee arrangement on shows went in, with producers equally satisfied.

BIRTHS

Daughter to Mrs. Mary Dunston, formerly Mary Downes of "No Foolin'," at the Shore Road Hospital, Brooklyn.

Son to Mr. and Mrs. Edwin R. Berger in New York. Mother was formerly Charlotte Davis of "The Chiffon Girl" and "The Vagabond King."

Mr. and Mrs. Reginald Whalen, in New York, Jan. 31, daughter. The mother is a daughter of Tom Kirby of the Pat Casey office.

Mr. and Mrs. Leon Leventhal, in New York, Feb. 5, son. Mother is the daughter of Joe Leblang and the father the general manager of the Equity ticket agency.

JUDGMENTS

Grencourt Hotel, Inc.; Burns Bros., $1,359.

Clarence W. Morganstern; M. Slade, et al.; $527.

Anton F. Scibilia, et al.; M. Lefkowitz; $1,201.

Edward Margolies and Ed Margolies & Co., Inc.; John Connolly & Co.; $810.

Macy-Masius, Inc.; Polygraphic Co. of Am., Inc., $3,278.

CANTON ON WHEEL

Lyceum, Canton, Ohio, will play United Burlesque wheel shows, beginning next week, with "Bare Facts" the first show.

LID LIFTERS

Comedian	Al Hillier
Second Comedian	Eddie Lloyd
Straight	Joe Forte
Utility	Don Gauthier
Prima Donna	Pearl Smith
Soubret	Gladys Smith
Soubret	Aline Rogers
Ingenue	Judy Butler

High average burlesque troupe, made up by organization of consistently good personnel. Hillier builds the comedy, the Smith Sisters take care of the sex appeal, and Joe Forte gives the whole affair a tone and background with some of the best straight playing seen in a Wheel show for many a month.

Not the least of the "Lid Lifters'" assets is a brisk chorus. Lewis Talbot, who owns the unit, would confer a favor upon the circuit by revealing how he gets these 16 girls to go through a performance as though they liked it.

In a general way these details indicate the sum of the show's effect. But a number of small details help greatly to put it over. A capable cast gives a fine example of team work. And the result is a fast performance, helped by the active cooperation of the chorus.

Hillier is a genuine comedian, doing "Dutch" with a particularly complicated dialect that sharpens his gags. He works along moderately quiet lines in business, but some of his stuff is pretty broad in double meaning. However, it has the saving grace of spontaneous fun, and that alibi doesn't go for most of the modern comics. Eddie Lloyd doesn't get much chance in the bits, working as eccentric without dialect, but his inning comes in his specialty dancing and in a couple of blackouts. Gauthier is a juvenile of almost revue class in appearance, a nice dancer and agreeable singer.

Forte is a real asset to a burlesque show. A suave feeder and a capable worker on his own. He had one of those song numbers worked up into a dramatic episode, and for once he made it stand out. Most of these things are crude, but this one is so well handled it gets over splendidly. Forte starts a sentimental song in "one" and carries it into a special full stage set of a cabaret, where the song lyrics tell a story of a sweetie double crossing a good fellow. The idea is really a lyric sketch, interesting and well done.

Another elaborate bit out of the ordinary is the auto sales room number. Comedian is supposed to be auto salesmen, showing the various models to customers, the cars being the girls in union suits. Dialog gives opportunity for some pretty blue lines, but brings individual girls to front like pickout number, always a popular bit with the mob.

Most of the body weaving and shape revealing is done by Gladys Smith, and remarkably well managed, considering this soubret is of the petite and boyish form model, whereas the gang likes 'em plump. The girl gets over the handicap by playing "teaser" bits across the board, always being a little short of frank revelation, but threatening to go the limit. Once she did her hip waving behind a wrapping of newspaper and several times under shelter of a Spanish shawl. If she'd come into the open with her 100 pounds of girlish figure she'd have been blah, but coquetting this way she was a wow.

The other sister, Pearl, has the curves, but doesn't use 'em except in discreet stepping, leaving the way open for the other girl to deliver.

Aline Rogers is another girl of opulent shape who doesn't go very far in sex exploitation, but leads several numbers agreeably wearing trunks and waist, which is considered all muffled up in burlesque. Judy Butler does the gracefully polite throughout, her department being the vocal one. She has a first-rate soprano for this grade of show, with a good clear high note. Besides she does a violin solo by way of specialty.

Most of the people have specialty of some sort and all dance well, the girls as well as the men. *Rush.*

H. CLAY MINER TRAVELING

A trip south to be followed by a visit to Alexandria, Egypt, to see his son, was started this week by H. Clay Miner.

The southern trip takes in Havana and Florida.

At Alexandria the younger Miner is in charge of an advertising campaign for General Motors, taking in several foreign countries.

CHI "SHAMBLES" BIG; N. Y. SHOW HALTED

"Midnight Shambles," the show Fred Clark and Sidney Anschell contemplated for midnight performances at the Columbia, New York, has been scrapped after two weeks of rehearsals.

Anschell, Chicago concessionaire, financing, is claimed to have soured on the idea and called things off, paying the company, including James Barton, contracted as an added attraction, two weeks' salary.

Chicago, Feb. 7.

The Star and Garter theatre, one time Columbia stand and now operated by Sidney Anschell as a stock burlesque house, has inaugurated a special Saturday night business getter with an augmented company that takes in the Rialto theatre stock.

Through the dailies and one sheet stands the theatre is exploiting the name "Midnight Shambles" starting at 11:30 Saturday night and winding up at 3 in the morning. The combined companies include 64 chorus girls and 20 principals. The seating capacity of the house is 2,-200. The admission prices are $1.65 main floor, $2.20 boxes and $1.10 balcony. The house has been doing near capacity business on each midnight performance. The people in the cast all getting extra money for the extra show. The show is run on revue policy with Leo Stevens producing.

Albany Off Wheel

Albany, N. Y., Feb. 7.

Burlesque has passed into local oblivion with the announcement the Capitol will play only legitimate attractions. "Frivolities of 1928," booked for the last half of the week, will be the last United wheel show to appear in Albany.

Oscar Perrin, manager of the Capitol, where burlesque shows have been staged the last half of the week for the last three seasons, has been urging the new policy for his house for some time.

Wrestling in Ill.

Chicago, Feb. 7.

Through the efforts of Joe Coffey, local sports promoter, the Illinois Boxing Commission has finally sanctioned wrestling in theatres.

Some time ago wrestling matches were staged in the Haymarket and Star and Garter burlesque houses as added attractions, with the affairs considered so "preconceived" they were ultimately prohibited.

It is probable an attempt will be made shortly to install matches in eastern burlesque houses.

Burlesque Changes

Donnelly and Lee have left "The Merry Whirl," to return to vaude.

Vinnie Phillips has replaced Marion O'Neill in "Kandy Kids."

Morris Wainstock leaves next Saturday to join the "Hello Jake" (Mutual) as company manager.

Joe Edmonson, long attached to the New York Columbia Circuit quarters, in the auditor's department, has become company manager of the Lena Daley show (Mutual).

STOCK AGAIN AT MYRTLE

Stock burlesque has again supplanted the tab policy at the Myrtle, Brooklyn, N. Y., the new policy going in this week.

Company includes Billy Dollman, A. Green, Betty Harrington, Marie Boots, Jules St. Clair, Phoebe Dunham, S. Callen, Anna Barber, Pearl Orall, Helen Hewill, Gracia Palmer and Dody Dawn.

DODY STAGING RUNWAY

Fred Clark has succeeded Dan Dody as stager of the runway numbers for Isabel Van and girls at the Columbia, New York.

Dody is on tour installing similar runway ensembles in other wheel houses, most of which will eventually adopt the feature.

Midway Hip for Vaudfilm

Chicago, Feb. 7.

Midway Hippodrome, 63rd and Cottage Grove, will discontinue burlesque March 1 and install vaudfilm or straight pictures. At that time its contract with the Musicians' Union expires and it can cut down the seven piece orchestra required for burlesque.

BURLESQUE ROUTES will be found on page 62 in this issue.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Vilma Banky is an example of a personage who has attained a position where publicity is almost automatic. The other day she appeared at the Barge Office to buy a return permit, and most of the tabloids blew the story up to carry a cut. Here's where old publicity counts. Pretty much all the newspapers in the country have stock cuts of Vilma in their morgues, a big item in publicity. Frequently city editors have a stack of items in front of them, to be used or rejected according to whether there is a stock cut available. If there is a cut available the story runs. If not it goes on the floor. That's where good distribution of photos counts in month by month free lineage.

Wild animal zoo attacks are always news. The story of Al G. Barnes being hurt by a frightened Zebra in his Los Angeles winter quarters was carried by A. P. from coast to coast. Barnes was reported in the hospital with bites and bruises.

Helen Wainwright, Holland, swimming champ, won an annulment of her wild marriage to a Dallas organist. One of those "dare" things.

Federal Judge Knox reserved decision in the plagiarism suit of Clara Lipman Mann against Edgar Selwyn and Edmund Goulding. She charges "Dancing Mothers" is a copy of her play, "Ladies of Westchester." Court said he would read both MMS.

Guy C. Harrington, of the Lambs, applied for letters of administration on his dead wife's estate, but her relatives opposed, asking that an interlocutory decree of divorce obtained by the wife be made final. The court in Binghamton, N. Y., refused to make the writ final. The wife, Emma Olga Harrington, was killed in her New York apartment in December, apparently beaten to death. She was an actress.

An example of good publicity method occurs in the story of Mrs. Margaret Mann's elevation to a featured role in Fox's "Grandma Bernle Learns Her Letters," climax of a long career as an extra. Instead of being broadcast as a routine publicity item, it somehow got to the New York "Evening Post" as an exclusive feature and went for a column of space. From here it was picked up in all manner of exchanges. Personal newspaper contact frequently opens the way for an exclusive of this kind, and there is no better way of breaking a human interest story than to get it a single spread somewhere.

High Hat club, 150 West 56th street, and Spirit of Paris, 63 West 48th street, went the way of night clubs. Federal raids.

Cops and dry agents said they paid $30 for a quart in the Oxford club, 72 West 51st street, which they later raided.

Martin Dwyer sues Thea Rasch, German aviatrix, for $100,000, alleging he arranged flying stunts for her in America, got her movie contracts and prepared to get her theatrical engagements. Girl had sailed before filing of suit.

Roger Kahn's new Bellanca aeroplane, just delivered, has been getting more newspaper attention than the new Holland tunnel. A couple of the Wilmington du Ponts took a ride in it last week.

LOS ANGELES

J. E. Koll, mule trainer with a circus, was granted a divorce from his wife, Grace Koll, by Superior Court Judge Bowron. Koll claimed thathis wife called him a mule skinner. It made him very angry, as he is a mule trainer and there is a big distinction between the two, he says.

Mrs. Hope Phillips, San Francisco actress, was convicted of manslaughter in superior court for driving a car that killed a woman. She is facing a sentence of one to 10 years in San Quentin penitentiary.

Prince David M'dlvani, husband of Mae Murray, was pinched for speeding in Santa Monica. The prince, who is a brother of Serge M'dlvani, Pola Negri's husband, was going 35 on a main street.

Colleen Moore made good her promise to Dr. D. W. Duane, once wealthy scientist and writer, who died penniless in the General hospital after a lingering illness. Miss Moore offered to aid him upon learning of his condition prior to his death. After he had passed away she took upon herself the arrangements of his funeral and paid for all the expense. Duane at one time made a preparation of a certain kind of perfume which he dedicated to Miss Moore. It still carries her label.

Traffic violations against a number of the picture colony came up in municipal court in one day. In Judge Valentine's court, Marshall Neilan, director, was ordered to come in on a bench warrant when he failed to appear to answer to a tag. Charles Rogers, screen leading man, also failed to show, but was given another day, as it was his first offense. June Collyer, Wampas baby star of this year, didn't get off so easy. Judge Valentine fined her $10 on a plea of guilty. Wallace Beery and Joseph Schildkraut both received slips to appear while Ruth Chatterton was also notified to answer. Three others presented with tags for violations were Rowland V. Lee, director, Milton Sills and Pauline Garon.

Marie Dodds, picture actress, who does not want alimony from her husband, was given a divorce from Edward Dodds, Universal employee, on ground of non-support. Actress agreed to accept $15 weekly, however, for the support of their child, whose custody she was granted.

Charles Craver, musician, was freed of charges of failing to provide for his child by an all-woman jury. His attorney brought in testimony indicating the past life of the mother was doubtful.

Harold F. McCormick, Chicago millionaire, denied impending rumors that he will divorce Ganna Walska, opera singer. Press dispatch carried this from Santa Barbara, where McCormick is visiting.

Appeal is on file in Superior Court of Tom V. Dalton and Robert Whalen who received a jail sentence and fine in connection with the "Hot Mama" show case. A hearing was set for Feb. 17 before Judge Hardy. Pair got 150 days and $500 fine after conviction in Municipal Court.

Two separate suits were filed in Municipal Court against Lionel Barrymore and Jack Pickford. Broadway Florist shop is suing Barrymore for $54.80 bill, while Brandstatter's Aiglon cafe claims Pickford owes $207.25 for food.

Mrs. Helen Cooke Wilson was given an interlocutory decree of divorce from Harry Leon Wilson, novelist, at Salinas, Cal. Grounds were desertion. Superior Judge Treat had the case under advisement for several months.

Mrs. Wilson received a property settlement of $86,000, approximately half of Wilson's fortune.

Albert Hay Malotte, former picture house organist now conducting a school, was sentenced to jail for three days. He was held in contempt for failing to make alimony payments to Mary Jane Malotte, cabaret and vaudeville actress. She was granted $150 a month by the court.

Boris Sapiro, 18, Lithuanian actor, was detained by immigration authorities at Los Angeles harbor to determine whether he was a minor alien without visible means of support. Sapiro told the federal officers he was a friend of Emil Jannings and asked to get in touch with the German picture star. The boy arrived here from South America on the "Mongolia." He has no relatives in this country. Unless he can get someone here to vouch for him Sapiro will be deported.

Edward Faust and Charles B. Dreyer, owners of "Peter the Great," film dog, recently awarded $125,000 from Fred Cyriacks for the death of the dog, must go through another trial before collecting. Judge Marsh, of superior court, thought the sum was too excessive and set aside the verdict, ordering the new trial. The dog was killed three years ago during an alleged argument between the owners and Cyriacks.

Sonograph Corporation, exploiting a new sound device to be synchronized with pictures, were given a permit by the state corporation department to issue $1,000,000 worth of authorized capital. The company is a California corporation with capitalization of 50,000 shares at par value of $20 each. The product is the invention of E. H. Foley. Officers of the company are A. B. Slaton, president; J. A. Blackledge, secretary; P. H. Harwood, vice-president; J. H. Kreider, treasurer; Charles W. Hutchinson, director.

Jack Dempsey will talk on the [illegible] Examiner.

(Continued on page 62)

THE TIME—SUNDAY NITE, FEB. 12
The PLACE PALM GARDEN 52D ST. AT 8TH AVE.
The GIRLS FROM ALL THE THEATRES WILL BE THERE
BURLESQUE CLUB
BALL and ENTERTAINMENT
"DON'T BE SILLY"—BE THERE

PRESENTATIONS—BILLS

THIS WEEK (February 6)
NEXT WEEK (February 13)

Shows carrying numerals such as (5) or (6) indicate opening this week on Sunday or Monday, as date may be. For next week (12) or (13) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of February

BERLIN
Scala
MacTurc
Beate Bradna
Karinska & Rilber
Reinhardt & Sohn
Thea Alba
3 Andreus
Sprung & Tauc
Winston's Girls
Charlie Revil 3
Rasch Girls
Luvaun
Kurien Tr

PARIS

Week of February 6

Apollo
Jane Arzens
Princes Tr
Casthor
Norma & Shanley
Simone Azibert
Plattier Bros
Blanco Bachica
Mlle Asprella
Pettorrossi
Artola-Cohan
Ferrazano
Riefiler
Andre Romain
Stuart & Cameron

Casino de Paris
Maurice Chevalier
Jack Forester
Florence
Therese Dorny
Bach
Danielo Bregis
Pasquali
Diana
Pierre Moyer
Germaine Franvils
Rocky 2
Tiller Girls
Endja Mogoel
Helle Nice
Charlotte Martens
Haram & Myrtil
Andreas-Meret
Wood Sis
Welly Sis
Derchamps-Rogel
Paul Gason Bd

Moulin Rouge
Jane Aubert
Dollie & Billie
Marthe Berthy
Rasch Girls
Jackson Girls
Harry Pilcer
Johnny Hudgins
Mauricet
Dandy
Sancie Duncan
Irace-Charlves
Sparks
Fred Mele Bd

Olympia
Yvonne George
Berval
Max Roge
Dullac
Matina
Maria Boldivara
Stoywoff-Platonoff
Carmita Garcia
Redorsch 3
Dony & Joe Rose
Talamas
Powels 4
Joe Blendy
4 Makers
Elletts

Picture Theatres

NEW YORK CITY
Capitol (4)
Walt Roesner
The Capitolians
John Maxwell
Lloyd & Brice
Billy Taylor
Fain & Dunn
"Student Prince"
(11)
Walt Roesner
Capitolians
Foster Girls
"The Crowd"

Paramount (4)
6 English Girls
Lou Kosloff
Bert Tucker
Sophie Tucker
"Her Wild Oat"
(11)
Manhattan Steppers
Ilomay Baily
Charles Huey
Glenn & Jenkins
Lou Kosloff Bd
"Sporting Goods"

Rialto (4)
Miriam Fox
Paul Renfeld
Alice Booth
"Last Command"

Rivoli (4)
Renee Wilde
Olive Hutchinson
Edward Molltore
"Sadie Thompson"

Roxy (4)
Lees Reis
J & G Trainor
Joey Ray
Eleanor Blake
Billie Adams
Evelyn Hoffman
Gould Dancers
"Love Mart"

Marbro (13)
Benny Meroff Bd
Ross & Edwards
Repino & Carthe'
Tommy Harris
(Two to fill)

Norshore (6)
Al Kvale Bd
Leap Year Fancies
"Lovelorn"

Oriental (6)
Paul Ash Bd
Ship Ahoy
"Wife Savers"

Rialto (13)
Mabel Fonda 3
T & D Lane

Senate (6)
Al Belasco Bd
George Riley
Mirth Mack
Buddy Doyle
Zeck & Stewart
Gay Nell
Gould Dancers

Sheridan (13)
Verne Buck Bd
Libby & Sparrow
Sunny & Eddy
(Two to fill)

Stratford
2d half (15-18)
Knell Sis
Jerry Gould
Tripoli 3

JUST ROUTED
Geo. Yeoman and Lizzie
Opening Atlanta Feb. 20
Loew Circuit
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Maria Gambarelli
Frederick Fradkin
Beatrice Belkin
"Love Me & World"

CHICAGO, ILL.
Avalon (13)
Roy Detrich Bd
Swartz & Clifford
M & J Jennings
McCutcheon Sis

Capitol (13)
Al Short Bd
DeWinters & Henry
Welford & Newton

Chicago (6)
H L Spitalny Bd
Jules Buffano
Mae Murray
"Love & Learn"

Granada (13)
Chas Kaley Bd
Rath Bros
Sans & Clair
Smith & Ullman
(Two to fill)

Harding (6)
Mark Fisher Bd
Prosper & Maret
Johns & Mabley

Tivoli (6)
Frank Masters Bd
Rudy Wiedoeft
Marchin Ou
"Love"

Uptown (6)
Bennie Krueger Bd
Rainbows
"London Midnight"

ATLANTA, GA.
Howard (11)
Publix Unit
Flyin' High
Jerry
Bernard & Henry
Ernie Fisher
Foster Girls

BALTIMORE, MD.
Century (6)
Willie Solar
3 Meyakos
Helen Kim
Nado Kondo
Pearl Loy
Hanoo Koo
Aida Kawakami
Geo Hirose
Rose Low
Dolorese Lee
Hatsu Kuma

"Beau Sabreur"
(13)
Jazz a la Carte
"Secret Hour"

Garden (6)
G & H Miller
Ken Murray
Vera Marsh Co
Calif Collegians
Ann Greenway
Harry Carroll Co
'Chi After Midnite'

Hippodrome (6)
Jules Howard Co
Jerry Corwey
Hunter & Percival
Kirk & Lawrence
Page & Cortez
"That's My Daddy"

New (4)
Milton DeLong Rev
"Grandma's Boy"

Rivoli (4)
Criterion Male 4
"Smile Bro Smile"

Stanley (4)
Leon Navar
Billie Tichenor
Don Miller
"Gents Prefer Bl's"

Capitol (11)
Walter Bastian Bd
Stanley Perry
Fenton & Fields
Mills & Shea
Meehan & Newman
Tommy Wonder

Grand Riviera (12)
Monk Watson Bd
Cogart & Motto
Bernie Green
Madelyn Killeen

Michigan (4)
Murray Anderson
'Latest from Paris'
(11)
Del Delbridge Bd
Publix Unit
Havana

EVANSV'LE, IND.
Victory
2d half (16-18)
Kruzos
Harry Gilbert
Bernie Mignon Rev
Mack & Aubrey
Mons Andrea Co

ARCHIE MORRIS
(Husband of the famous LILY MORRIS) says: "Wilton, you haven't any idea how well known you are in London."
CHARLES E. BRAY
(Many years with the Orpheum Circuit) says: "The Wilton name is as well known in Berlin, Germany, as in New York."
Which only goes to prove—
Years of satisfaction bring international results.
Attractions Placed Anywhere and Everywhere There is Show Business
ALF T. WILTON
INC.
1560 Broadway Bryant 2027-8

Johnson & Hewitt
Theo Albin
10 Serova Girls
"Wife Savers"

BOSTON, MASS.
Metropolitan (3)
Ilomay Bailey
Charles Huey
Glenn & Jenkins
"Last Command"

State (5)
Natcha Natova
"West Point"
(13)
Pagan's Bd
"Gaucho"

BUFFALO, N. Y.
Buffalo (4)
Havana
"Sporting Goods"

Great Lakes (4)
L'Art Naveau
Folsom & Fleesom
Manny King Co
Wilkens & Riley
Pinchini Tr
"The Jazz Singer"

Lafayette (5)
Gilda Gray Co
Pepper & McCann
Kardelli Bros
Phil Spitalny Orch
"The Devil Dancer"

CLEVELAND, O.
Allen (4)
V & E Stanton
Mary Fabian
Charles Bennington
Carlos & Norma
Cecilia Sorel Girls
"Beau Sabreur"
(11)
Blue Plate
"Divine Woman"

Park (4)
Ted Stanley
Otie Collins
Whirl of Mirth
Tony & Tony
Bebe Barri's Girls
"The Silver Slave"

DALLAS, TEX.
Palace (11)
Publix Unit
Moonlit Waters
Fauntleroy & Van
Mario & Lazaro
Dean Bros
Janton Sis
Rose Marino

DENVER, COL.
Denver (11)
Publix Unit
Dancing Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English

DES MOINES, IA.
Capitol (11)
Publix Unit
Publix Follies
Runaway 4
Lime 3
3 Kemmeys
Roy Cropper

DETROIT, MICH.
Capitol (4)
Lewis & Dody
Milton Watson
Pauline Gaskins
Grace Doro
Al & Gussie

FT. WORTH, TEX.
Worth (11)
Publix Unit
Florida
Billy Gerber
Chester Frederick

HOUSTON, TEX.
Metropolitan (11)
Publix Unit
Dixieland
Joe Penner
Edith Griffith
Luella Lee
Morris & Rapp

KANSAS CITY MO.
Midland (11)
Publix Unit
Stoppin' High
Kikutow Japs
A & L Carr
Lew Fink
Ross & Gilbert
John LaValle
Hines & Leonard
Jack Sidney
"Beau Sabreur"

MILWAUKEE
Miller (13)
Myron Pearl Co
Vera Walton
Bill Utah
Kirby & Walter

NEWARK, N. J.
Branford (4)
Charlie Melson
Jr Nazarro
Burns & Kissen
3 Pepper Boys
8 Branford Rockets
Madeline White
Les Stevens
"Spotlight"

Mosque (4)
Don Lee
Mlle Louise
"Gents Prefer Bl's"

NEW ORLEANS
Saenger (11)
Publix Unit
Dance Caprice

Peters & LeBuff
"Shanghaied"

Fox's (5)
Allan Rogers
"The Jazz Singer"

Stanley (5)
Donald Brian
"London Midnight"

PITTSBURGH, PA.
Grand (5)
4 Americans
'Pat't Leather Kid'

Penn (4)
Jack Powell
Lang & Voelk
Holly Hall

Granada (4)
Owen Sweeten Bd
Kolb & Dill Co
"Open Range"

St. Francis (1)
M Brambilla Bd
"The Gaucho"

Warfield (4)
Rubo Wolf Bd
Aramada Chirot
Jose Mareada
Harry Vernon
"Rose Marie"

WASH'GTON, D. C.
Earle (4)
On the Farm Rev
Ed Hyman Pres

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
MRS. LEE, JANE and KATHERINE

Dave Harmon Bd
Mooney & Ch'rchill
Hilda Ramon
"The Dove"
(13)
Tokio Blues
'M'n Wom'n & Sin'

PROVID'NCE, R. I.
Fay's (6)
Robt Pauline
Orpheum 4
Marie Harcourt
3 Worcesters
Libby Rev
"Pioneer Scout"

ST. LOUIS, MO.
Ambassador (5)
Ed Lowry Co
Douglas Burley
Barton & Young
Clifton & DeRey
16 Foster Girls
"Ladies Night"

State (11)
Al Jolson
"Baby Mine"

SAN ANTONIO
Texas (11)
Publix Unit
Dancing Brides
J & J Walton
D & E Barsto
Dancing Parson

SAN FRANCISCO
California (3)
Gino Severi Bd
"Last Command"

W Kaufman Orch
Gus Mulcahy
Bob Stickney
Pauline Miller
Geersh & Rathov
La Scala
Serova D'c'g' Girls
Dan Breeskin Sym
"Love Mart"

Fox (4)
Jack Stebbins Pres
Meyer Davis Sym
Leon Brusiloff
Oumansky Ballet
Opera vs Jazz Rev
Brady & Wells
Abbey Sis
Zamou & Dellmare
Clay Inman
Movietone
'Old San Francisco'

Palace (4)
Publix Pres
Milady's Fan Rev
Rae E Ball & Bro
Dorothy Neville
Harry Burns Co
Ojeda Imbert
Ada Kaufman Girls
Bernice & Emily
Wesley Eddy
'2 Flaming Youths'
(11)
Joy Bells
"The Dove"

Rialto (4)
"Mary" Rev
Rox Rommell Pres
"The Spotlight"

Loew

NEW YORK CITY
American
1st half (13-15)
Alvin & Kenny
Garner Co
Darrell & Robinson
Paul Specht Orch
Howard & Brown
Hal & H Langdon
Scotts & Vernon
(One to fill)
2d half (16-19)
Alexander & Forest
Donnelly & Clark
Frank Melino Co
Marion Wilkens Co
Louise Wright
Dan Coleman Co
Buck & Bubbles
Carl Rosini Co

Boulevard
1st half (13-15)
Oxford 3
Edith Bohlman
Wilfred Clark Co
Lander Bros & L
Braille & Pollo Or
2d half (16-19)
Lucas & Lillian
Carney & Pierce
Baldwin Blair Co
Jean Granese Co
Morton Stanley & F

Commodore
1st half (13-15)
Evans & Barrie 2
Mimi Rollins
Webb & Hall
Rah Rah Tommy
Wilson & Addie
Tieber's Seals
2d half (16-19)
Ed Gear
Jameson Sisters
Connell Leona & Z
Chas & Collins
Burke & Burke
4 Bakers

Delancey St.
1st half (13-15)
Summers 2
Murphy Bros
McCall & Keller
Bert Gordon Co
Louise Wright
Doran-Rives Co
Frank Melino Co
Jacks & Queens
2d half (16-19)
Summers 2
Howard & Brown
Raymond Wilbert
McCall & Keller
Walton & Brandt
Slaves of Melody

Lincoln Sq.
1st half (13-15)
W E Ritchie Co
Radiology
Barr Mayo & Renn
Storie & Lee
Slaves of Melody
2d half (16-19)
Andressens
Beth Challis Co
Beeman & Grace
Lew Kelly Co
Jacks & Queens

National
1st half (13-15)
LaFleur & Portia
Byron Sis Co
Poor Old Jim
Walton & Brandt
Perry Mansfield Co
2d half (16-19)
Jordan & Grace
Monoff & Gifford
Harry L Cooper Co
Ryan & Lee
Longtin & K Rev

Orpheum
1st half (13-15)
Jordan & Grace
Carney & Pierce
G Yoeman & Lizzie
Stuart & Lash
Cavaliers
(One to fill)
2d half (16-19)
Cahill & Mabell
Mardo & Wynn
Jas C Morton Co
Margie Coates
Paul Specht Orch

State (13)
3 Golfers
Peronne & Oliver

Dare & Yates
Masters & Grace Co
Drake & Adams
(One to fill)

Gates Ave.
1st half (13-15)
Al Libby Co
Mardo & Wynn
Harry Kolor Co
Van & Schenck
Griffin 2
2d half (16-19)
Gaynor & Bryon
F D'Amore Co
Gordon & Pierce
Helen Johns Co
(One to fill)

Melba
1st half (13-15)
Herbert Clifton
(Others to fill)
2d half (16-19)
Ted & Al Waldman
(Others to fill)

Metropolitan (13)
Broslus & Barton
Foster & Peggy
Fleesom & Folsom
Bert Walton Co
Flo Hedges Co

Oriental
1st half (13-15)
Gaynor & Byron
Dale Sis
Buck & Bubbles
Edith Clasper Co
(One to fill)
2d half (16-19)
LaFleur & Portia
Lydia Harris
Cook & Oatman
Darrell & Robinson
Shaw Carroll Rev

Palace
1st half (13-15)
Paul & Louise Etz
Connell Leona & Z
Chase & Collins
Clayton & Lennie
Grant & Rosalie Or
2d half (16-19)
Oxford 3

LYONS & LYONS
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Auditions
Fullest opportunity for nascent talent is afforded by our audition system. Phone Mr. Burt Cortelyou, our general manager, for an appointment.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Fay & Millikin
Rah Rah Tommy
Simpson & Dean
Bill Carlin Orch

Premier
McDonald 3
Lorraine & Neal
Cardiff & Wales
Jean Granese Co
Grace Edler Co
2d half (16-19)
Claude DeCar Co
Murphy Bros
Wilfred Clark Co
Storey & Lee
P Mansfield Rev

ATLANTA, GA.
Grand (13)
Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
(One to fill)

BAY RIDGE
Loew
1st half (13-15)
Cahill & Mabell
Cynthia & Claire
Frank Taylor Co
Zelaya
P Brachard Tr
2d half (16-19)
3 Webers
Dale Sis
Cardiff & Wales
Herbert Clifton
LaV & Fayles Rev

BIRM'GH'M, ALA.
Temple (13)
VanCello & Mary
Stanley & Ginger
Edgar Bergen Co
Will J Kennedy Co
Lieut Gitz Rice Co

BOSTON, MASS.
Orpheum (13)
France & LaPell
Francis Ross & DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co

BUFFALO, N. Y.
State (13)
4 Hartinis

COLUMBUS, O.
Broad (13)
Paul Nolan Co
Chas & L Gerard
Barbier Simms Co
Rodero & Maley
Rooney Bent &R3d

CORONA, L. I.
Plaza
1st half (13-15)
Bob Anderson Co
Beth Challis Co
Meehan & Shannon
Gordon & Pierce
Lester Lane Co
2d half (16-19)
All Girl Show
(Others to fill)

DETROIT, MICH.
State (13)
Gautier's Co
Irving Edwards
Ruth Elder
Bob Nelson
Rosita

EVANSV'LE, IND.
Tivoli
1st half (13-15)
Page & Class
Smith & Strong
Tin Types
Royal Gascoignes
Bronson & ReneeRv
2d half (16-19)
Kruzos
Harry Gilbert
Bernie Mignon Rev
Mack & Aubrey
Mons Andrea Co

HOBOKEN, N. J.
Lyric
1st half (13-15)
Russell & Holt
Wheeler & Potter
(Three to fill)
2d half (16-19)
Kosher Kitty Kelly
(Others to fill)

HOUSTON, TEX.
State (13)
3 Harpers
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch

JAMAICA, L. I.
Hillside
1st half (13-15)
4 Karreys
Kramer & Fields
O'D'nell & Blair Co
Morris & Shaw
Longtin & K Rev
2d half (16-19)
Lou Rella Co
Radiology
Frank Taylor Co
Lydia Barry
Freeborn's Rev

MAMARON'K, N.Y.
Playhouse (13)
Ford & Price
James Reynolds
Kerr & Ensign
(Two to fill)

MEMPHIS, TENN.
State (13)
Evans & Perez
Ferris & Ellis
Cartmell & Harris
Demarest & Deland
Nite at Coney Isl'd

MONTREAL, CAN.
Loew's (13)
Elly Co
Tyler & St Clair
Little Liar
Emil Boreo
Guiran Marg'rIteCo

NEWARK, N. J.
State (13)
Rose Kress 3
Raymond Eisman
Andy & L Barlowe
Mary Haynes Co
B Brandies Orch

NEW ORLEANS
State (13)
Violet Ray & N
Kono San
G S Fredericks Co
Corbett & Barry
Elsie & Paulsen Rv

PITTSBURGH
Aldine (13)
Merry Go RoundRv
(Others to fill)

PROVID'NCE, R. I.
Carlton (13)
Dixon Riggs 3
Primrose 4
Meredith & Sn'zer
Faber & McIntyre
Chas Ahearn Co

TORONTO, CAN.
Loew's (13)
Margie Clifton&Ptr
V O'Donnell Co
Odiva & Seals
Jack McKey
Senorita Alcaniz Co

WHITE PLAINS
State
1st half (13-15)
Ford & Price
Tom & Jerry
Kerr & Ensign
Melody Mansion
(One to fill)
2d half (16-19)
DaPeron 3
Kramer & Fields
Clayton & Lennie
Hatcouets
(One to fill)

WOODHAVEN, L.I.
Willard
1st half (13-15)
Kitaro Japs
Fay & Millikin
Jas C Morton Co
Lew Kelly Co
May Joyce Co
2d half (16-19)
4 Karreys
Barr Mayo & Renn
Zolaya
Private Slack
(One to fill)

YONKERS, N. Y.
Loew's
1st half (13-15)
Santiago 3
Lydia Harris
Baldwin Blair Co
Marion & Martin
Freeborn's Rev
2d half (16-19)
McDonald 3
Skatelles
Coogan & Casey
Van & Schenck
Griffin 2

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR 908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Cy Landry
Flora Hoffman
Rasch Girls
Crandall & Morley

OMAHA, NEB.
Riviera (11)
Publix Unit
Listen In
Jerome Mann
Herman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Girl's

OSHKOSH, WIS.
Oshkosh
(11-12)
Vera Walton
Bill Utah
Art Linick

PHILADELPHIA
Fay's (4)
Round De Lay Rv
Ward & Raymond
Hinkle & Mae

Vera Kingston
Carl Rosini Co
2d half (16-19)
Alvin & Kenny
Evelyn Cunn'gham
Scotts & Vernon
Glenn & Richards
Morris & Shaw
May Joyce Co

Grand
1st half (13-15)
Lucas & Lillian
T & A Waldman
Raymond Wilbert
Lillian Shaw
Casino DeParis
2d half (16-19)
Kitaro Japs
Mimi Rollins
Bert Gordon Co
Vera Kingston
Seabury Swor Orch

Greeley Sq.
1st half (13-15)
Andressens
Bernard Weber Co
N & W St Clair
LeMaire & Van
N Nattova Co

Victoria
1st half (13-15)
Betancourt Co
Evelyn Cunn'gham
Beeman & Grace
Bobby Henshaw Rv
Seabury Swor Orch
2d half (16-19)
Bob Anderson Co
Garner Co
Poor Old Jim
Lander Bros & L
Melody Mansion

BROOKLYN
Bedford
1st half (13-15)
Lou Rella Co
Skatelles
H L Cooper Co
Margie Coates
LaV & Faylis Rev
2d half (16-19)
W E Ritchie Co
Packard & Dodge
Red Carnation
Herb Williams Co
Nellie Arnaut Bros

CANTON, O.
Loew's
1st half (13-15)
Howard Co
DuFor Bros
Wally Sharples Co
Lew & M Wilson
Lew Wilson Gang
2d half (16-19)
Amaron Sisters Co
Allan Reno
50 Miles from B'y
Newhoff & Phelps
Joyce Lando Co

CLEVELAND, O.
State (13)
Robbins 3
Bernard & Kranz
Golden Bird
Harry Breen
(One to fill)

Pantages

NEWARK, N. J.
Newark (13)
Cardinals
Fred & J Rinehart
Tulefario
Winchester & Ross
DeSylvia's Rev

NIAGARA FALLS
Strand (13)
Irving & Chaney
Leon & Dawn
Lord & Wills
(Two to fill)

TORONTO
Pantages (13)
Gloria DeVaughn
Duncan & Held
Lorraine & Minto
Edge & Meda
Memphis Collegians

HAMILTON, CAN.
Pantages (13)
Kafka Stanley & M
Lum & White
Rubini Sis
Mayo & Bobby
Dewey & Gold Rev

DETROIT, MICH.
Pantages (13)
Jutta Valey
Carlena Diamond
McDevitt Kelly & Q
Kerr & Weston
Verdi & Pennell
London Palace Co

TOLEDO, O.
Rivoli (13)
Herbert Bolt 3
Ray Fern & Maree
Bowers Pres
(Three to fill)

INDIANAPOLIS
Lyric (13)
Will Morris
Noodles Fagen
Lovers' Lane
Christie & Nelson
McIntyre & Heath
Leach LaQuinlan

MINNEAPOLIS
Pantages (13)
Cosmopolitan 3
Edwards & Morris
Hall Erminie & B
Eddie Foyer
4 Flashes

BUTTE, MONT.
Temple (13)
Aeroplane Co
Carol & James
Crisp Sis
Bobby Van Horn
5 Lalands

SPOKANE, WASH.
Pantages (13)
Floretty 3
Dotson
Rev Unique
Rogers & Donnell
(One to fill)

SEATTLE, WASH.
Pantages (13)
Peroz & Marguerite
Moran Kelo & R
Stepping Along
Stanley & Birnes
Agee's Co

VANCOUV'R, B. C.
Pantages (13)
Three Blanks
Siems
Atkins'n & Lucinda

TACOMA, WASH.
Pantages (13)
Petit Leana Co
Bobrin Berta
Marion & Dade
Huston Ray
Sully & Mack
Billie Goldie Rev

PORTLAND, ORE.
Pantages (13)
Sandy Shaw
Spencer & Williams
Dwight Johnson
(Two to fill)

SAN FRANCISCO
Pantages (13)
Sandy Lang
Jack Hughes 2
Francis X B'shm'n
Marcelle
Caranas Barker

LOS ANGELES
Pantages (13)
Flores Co
Bison City 4
Billy Beard
Joe Freed
Gilbert Avery Rev

SAN DIEGO, CAL.
Pantages (13)
Amazon & Nile
Shriner & Gregory
Revelations
Lubin, Larry & A
Olympia & Jules

L'G BEACH, CAL.
Pantages (13)
Rubin & Malone
Paul Kirkland
Ray Huling Co
Ruth Elder
Larry's Ent

SALT LAKE CITY
Pantages (13)
Boyd & Wallin
Winnifred & Mills
Whiteway Rev
(Two to fill)

OGDEN, UTAH
Capitol (13)
Russell & Hays
Jolly & Wild
Elsie Clark
Marget Morel
Romaino & Castle
Spirit of Winter

OMAHA, NEB.
World (13)
Worths
Kajiyama
Wilmont Sis
Gautschi Phelps
(One to fill)

KANSAS CITY
Pantages (13)
Hale Bros
Crouch & Moore
Jack Marcus Co
Russell & Armst'ng
Bert Collins Co

MEMPHIS, TENN.
Pantages (13)
Thalero's Cir
Marcel & LaSource
Astill & Fontaine
Volunteers
Hungarian Tr

BIRM'GH'M, ALA.
Pantages (13)
Aussie & Czech
Lera & Spencer
Hickman Bros
O'Hanlon & Zam
(One to fill)

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Association

CHICAGO, ILL.
American
2d half (9-12)
Dancing Demons
Hill & Margie
Billy Maine Co
Lord & Taylor
(One to fill)

Belmont
2d half (9-12)
Ward & Watts
Making Movies
Franklin Tr
Jack George
(One to fill)

Englewood
2d half (9-12)
Art Alexander Co
Melody Pirates
Maxwell & Lee
McGrath & Travers
(One to fill)

Majestic (6)
Tiny Town Rev
Knox 4
Britt Wood
Archer & Belford
(Two to fill)

Riviera
2d half (9-12)
Chaney & Fox
B & J Creighton
Kuma
Foy Family
(One to fill)

DAVENPORT, IA.
Capitol
2d half (9-12)
Ben Barton Rev
Smith & Cantor
R & D Dean
(Two to fill)

DES MOINES, IA.
Capitol
2d half (9-12)
Frank Dobson Co
Hussey & Case
A Bacon Co
Brown & Whitaker
(One to fill)

EVANSV'LE, IND.
Grand
2d half (9-12)
Keane & Whitney
Hooper & Gatchett
Harry Rappl
(Two to fill)

KANSAS CITY
Main St. (6)
Parish & Peru
Louisville Loons
Stepping Feet
Chas Chase
Cahill & Wells
(One to fill)

MADISON, WIS.
Orpheum
2d half (9-12)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley

MILWAUKEE
Majestic (6)
Bobby Randall
3 Knights
Sub Deb Rev
Radinna
(Two to fill)

MINNEAPOLIS
7th St. (6)
Agee & White
Violet Joy Co
Marie & Pale
(Three to fill)

ROCKFORD, ILL.
Palace
2d half (9-12)
Toto
Sparling & Rose
2 Browns
(Two to fill)

ST. LOUIS, MO.
Grand (6)
Fast Steppers
Stanley House Co
(Three to fill)

ST. PAUL, MINN.
Palace
2d half (9-12)
Clifford & Marion
Brown & Lavelle
Geo Schreck
(Two to fill)

SIOUX CITY, IA.
Orpheum
2d half (9-12)
Rob Reilly Co
Senna & Dean
Sydell & Spottie
Countess Sonia Co
(One to fill)

SO. BEND, IND.
2d half (9-12)
West & McGinty
Juo Fong
(Three to fill)

SPR'GFIELD, IND.
Orpheum
2d half (9-12)
Manley & Baldwin
Barry & Whitledge
Spotlite Rev
Chilton & Thomas
(One to fill)

THIS WEEK
NORTON and BROWER
State, New Orleans
JONES and HULL
Melba, Brooklyn
GRANT and ROSALIE REVUE
Crotona and National
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Interstate

AMARILLO, TEX.
Fair
1st half (13-15)
(Same bill plays Wichita Falls 2d half)
Lee Morse
Oliver & Crangle
Am Nite in London
Ed & M Beck
Minor & Root Rev

ATLANTA, GA.
Ritz (13)
Guilly & Jenny
Phileon & Duncan
Dailey Paekman Co
Primrose Semon
(One to fill)

AUSTIN, TEX.
Hancock O. H.
1st half (13-15)
(Same bill plays Galveston, 2d half)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Three to fill)

BATON ROUGE
Columbia (13)
(Same bill plays Alexandria, 14; Monroe, 15; Pine Bluff, 16; Shreveport, 17; Texarkana, 18)
Jack Hanley
Maddock's Co
Rice & Newton
Petleys
(One to fill)

BIRM'GH'M, ALA.
Majestic (13)
Brencks & Bella D
Sargent & Lewis
Kelso & Demonde
4 Cameroons
Woodland Rev

DALLAS, TEX.
Majestic (13)
Marshall & LaRue
H'ynes L'hm'n & K
Weston & Lyons
Harry Kahne

HOUSTON, TEX.
Mertini (13)
Riblo LaCotina Co
Ann Clifton
Janet of France
Rody Jordan
Jack Kneeland Co
(One to fill)

L'TLE R'K, ARK.
Majestic
1st half (13-15)
Nugold Rev
Everett Sanderson
Cantor & Duval
Mandel Bros
(One to fill)
2d half (16-19)
Derickson & Brown
Want Ads
(Three to fill)

NEW ORLEANS
Orpheum (13)
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter

OKLAHOMA CITY
Orpheum (13)
Torellis' Co
Hap Hazard
Marie Vero
A & M Havel
Gibbs 2

S'N ANT'NIO, TEX.
Majestic
1st half (13-15)
(Same bill plays Waco 2d half)
Alice De Garmo
Blue Grass 4
Bert Lytell Co
Kelly & Forsythe
Left & D'm'rest Sis

TULSA, OKLA.
Orpheum (13)
Carlton Emmy's Co

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Wayburn's Buds
May Usher
Walzer & Dyer

FT. SMITH, ARK.
Jole (13)
Nugold Rev
Everett Sanderson
Cantor & Duval
Mandel Bros
(One to fill)

FT. WORTH, TEX.
Majestic (13)
Groh Co
Bartrum & Saxton
Musical Conserv
Ray & Harrison
Johnny Hyman
Brendel & Burt
Petite Rev

WICHITA, KANS.
Majestic
1st half (13-15)
Nolly Tato
G & E Parks
Mayo & Lynn
Goin' North
N & G Selby Orch
2d half (16-19)
McCreas
Aldrich Hawaiians
(Three to fill)

Orpheum

CHICAGO, ILL.
Palace (13)
Hermanos Williams
Boyde & Della
Lovenberg Sis & N
Dave Appolon Co
La Belle Pola
Eugene O'Brien Co
B & E Newell
(One to fill)
State-Lake (13)
Alma Neilson Co
Olive Olsen
Patricola
Marrone & LaC Rv
Paggunna
Toto
Geo Dormonde Co
(Two to fill)
Tower
1st half (13-15)
Fortunello & C
Billy House Co
Violet Joy Bd
Wallace & May
(One to fill)
2d half (16-19)
9th Hole
Skelly & Hiet Rev
Jean Fuller Rev
R & D Dean
Bee Hee & Ruby'te

DENVER, COL.
Orpheum (13)
Shadowgraph
Chevalier Bros
Hyde & Burrell
Morris & Campbel
Ballot Caprice
Brooks & Rose

KANSAS CITY
Orpheum (13)
Venita Gould
Eddie Foy Co
Chamelon Caprice
Pasquali Bros
(Two to fill)

LOS ANGELES
Hillstreet (13)
Mongadors
Sarah Padden Co
Leo Carrillo
Harry Holmes
Billy Farrell Co
4 Readings
Orpheum (13)
Willie Mauss
Eddie Leonard
Crawford & Brod'k
B & J Brown
Bowers & LaMotte
Keo Taki & Yoki
Wayburn's Rev
M De Ja Matte
(One to fill)

MILWAUKEE
Palace (13)
Claude & Marion
Fulton & Mack
Larry Rich Co
Nite at the Club
Rich & Cherie
(One to fill)
Minneapolis (13)
Harry Walman
Murray & Oakland
Olsen & Johnson
Mijares
Peter Higgins
(One to fill)

OAKLAND, CAL.
Orpheum (13)
Poggy MacKenzie
John Steele
Collcano
Waner Bros
Alexander & Peggy
(One to fill)

OMAHA, NEB.
Orpheum (13)
Ryan Sis
Michon Bros
Harry Carey Co
Brown & Whittaker
Senna & Dean

PORTLAND, ORE.
Orpheum (13)
Coward & Bradd'ck
Toney & Norman
LaSalle & Mack
Carl Freed Orch
Lew Hearn Co
Ida May Chadwick

ST. LOUIS, MO.
Orpheum (13)
Blue Slickers
Doc Baker
Chilton & Thomas
Joe Browning
Zelda Stanley
(One to fill)
St. Louis (13)
Barry & Whitledge
Torino
Nitza Vernille
Gene Austin
(Two to fill)

SAN FRANCISCO
Golden Gate (13)
Gaston Palmer
Jerome & Grey
Crystal 3
Brennan & Rogers
1 Arabian Nite
Peg Wynne
Orpheum (13)
Galenos
Reed & Duthers
Ruffin Co
Ch'lotte Greenwood
Art Henry
John Burke

SEATTLE, WASH.
Orpheum (13)
Barto & Mann
M Montgomery
Chas Ruggles
Walter McNally
Stan Kavanaugh
Deno & Rochelle

VANCOUVER, B.C.
Orpheum (13)
Tom Davis 3
Jack Benny
Sunshine Sammy
Bestor's Orch
Cardini
Beverley Bayne

WINNIPEG, CAN.
Orpheum (13)
Anderson Bros
Frankie Heath
3 Melvin Bros
Tiny Town Rev
Will Halligan
Countess Sonia Co

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (13-15)
Manning & Claee
Van De Velde Tr
Johnny Barry Co
Carlton & Bellew
Geo McCleenon
2d half (16-19)
Lonee Bros
Zelda Bros
Romas Tr
Under the Palms
(One to fill)

DETROIT, MICH.
Grand Riveria (13)
Bernio Green
Cogert & Motto
(Three to fill)

FT. WAYNE, IND.
Palace
1st half (13-15)
Bobby Randall
West & McGinty
(Three to fill)
2d half (16-19)
Jimmy Barry
London Paris &N.Y.
Pat Henning Co
(Two to fill)

GREEN BAY, WIS.
Palace
2d half (16-19)
Barber & Jackson
Warner & Cole
Henry Catalano Co
(Two to fill)

HAMMOND, IND.
Parthenon
2d half (16-19)
Hudson Rev
(Others to fill)

LEXINGTON, KY.
Ben Ali
1st half (13-15)
Toby Wilson Co
Country Club Co
(Three to fill)
2d half (16-19)
Edna W Hooper
(Others to fill)

MUNCIE, IND.
Wysor Grand
1st half (13-15)
Robinson & Pierce
Edna W Hopper
Louie & Cherie
(Two to fill)
2d half (16-19)
Schichtl's Co
Le Bart Evans
(Three to fill)

RICHMOND, VA.
Murray
2d half (16-19)
Veronica & Falls
Robinson & Pierce
(Three to fill)

SANDUSKY, O.
Schade
2d half (16-19)
Morin & Gale
Loos Bros
(Three to fill)

SPRINGFIELD, O.
State
1st half (13-16)
Chris Richard's
(Others to fill)
2d half (16-19)
Colby & Murphy
Gibson & Scott
(Three to fill)

TERRE HAUTE
Indiana
1st half (13-15)
Hooper & Gatchett
(Others to fill)
2d half (16-19)
Ernest Hiatt
Louis & Cherie
Chita Co
Big Rosie
(One to fill)

WINDSOR, ONT.
Capitol
1st half (13-15)
Worden Bros
Arthur & BrownRv
Barber & Jackson
Roger Williams
Hayes & Cody
2d half (16-19)
Carlton & Bellew
Sid Morehouse
Visser 3
Foster & Semon
Les Gellis

Keith-Albee

NEW YORK CITY
Broadway (6)
Roger Imhoff
Billy Ha.. n
Corelli Sis
Loma Worth
Fred Allen
Shirley Dahl
Large & Morgner
Chester
2d half (9-12)
Jean LaCrosse
Vox & Walters
B & L Gillette
Valerie Bergere
(One to fill)
Coliseum
2d half (9-12)
4 Serlaneys
Greenlee & Drayt'n
Sessue Hayakawa
Bob Albright
Ledova
81st St.
2d half (9-12)
Cecil Alexander
Ella Shields
Harrington & Gr'n
Modena's Rev
Tom & Jerry
86th St.
2d half (9-12)
The Show-off
Milker & Corbett
(Three to fill)
5th Ave.
2d half (9-12)
Healy & Cross
Talent & Merit
Lady Alice's Pets
(Two to fill)
58th St.
2d half (9-12)
Usher
B'rnardine D'Grave
Montana
Wardell & Lacosta
Otto & Oretto
Revel Bros & Red
Fordham
2d half (9-12)
Pi..fords
Mary Marlowe
Nazimova
Marty Joyce
(One to fill)
Franklin
2d half (9-12)
Turner Bros
Frisco & Bd
Eddie Conrad
(Two to fill)
Hamilton
2d half (9-12)
Frank Farron
Golden Violin
A & F Steadman
(Two to fill)
Hippodrome (6)
5 DeCardos
Mills & Goodwin
Chain & Archer
Catalini
Sylvia Clark
Ruiz & Bonita
Alexandria & Olsen
(13)
Howard's Ponies
Du Fonts
Wright Rev
Bob Albright Co
(Three to fill)
Jefferson
2d half (9-12)
Louis & Winthrop
Miss Juliet
Jim McWilliams
Vera Sabini Co
(One to fill)
125th St.
2d half (9-12)
Sheldon Heft & L
Joyner & Hopkins
Hayden Manny
Coram
Anna May
LaGraciosa
Palace (6)
Rhea & Santora
Medley & Duprey
Levan & Doris
Gruber's Anim
Moss & Fontana
Tex McLeod
Edith Meiser
Waring's Penns
(One to fill)
(13)
Carini
Scrianey Tr
Marg Swern
Pathonchiti's Midg
Waring's Penns
(Others to fill)
Regent
2d half (9-12)
Dales
Joe Young Co
Bedini & Arthur
(Two to fill)
Riverside (6)
4 Girtone
Frakson
Mary Severn Co
Huret & Voy
Wedding Gown
2 of Us
(One to fill)
Madison
2d half (9-12)
A & J Creil
Wellman & Russell
Conlin & Glass
Briants
Joe Young Co
Happiness Co
Orpheum
2d half (9-12)
Dell Sis & Tompkin
Frees & Wilson
Wilson & Dobson
Sunkist E Nelson
Tarzan
Prospect
2d half (9-12)
Howell's Co
Furman & Evans
Kelly & Jackson
Clarion Co
Browning & Br'ken

AKRON, O.
Palace
2d half (9-12)
L'ym'n McGinty Co
Sid Morehouse
Felovis
Seed & Austin
Rich & Cherie
Larry Rich Co
1st half (13-15)
Val Harris
Lubin Sis
Corinne Tilton
Corinne Lilton
Manny King Co
(Two to fill)
2d half (16-19)
Rogers & Wynn
Rose & Thorne
Chas Withers
Joe Roberts
Frank Svero Co
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (9-12)
Homer Lind
John Marvin
Fred & Daley Rial
Carl & Inez
Boyd & King

ALLENTOWN, PA.
Colonial
2d half (9-12)
Loyal's Co
Fields & Fink
Ed Dale
Mildred Feeley
Just Suppose

ALTOONA, PA.
Mischler
2d half (9-12)
Record Co
Cecil & Van
(Three to fill)

AMSTERD'M, N.Y.
Rialto
2d half (9-12)

FAY'S PHIL.
(FULL WEEK)
Booked by
FRANK WOLF, JR.
Colonial Trust Bldg.
PHILADELPHIA, PA.

Clark & Bergman
Hal Neiman
Sully Ward Co
Inez & DeWynn
(13)
Lily Morris
Catalini
Maude Earle
Eddie Lambert
Coram
Gautier's Dogs
Mosconi Bros
Summers & Hunt
(One to fill)
Royal
2d half (9-12)
Apollo 3
Auger & Fair
Jce D'Arcy
(Two to fill)

CONEY ISLAND
Tilyou
2d half (9-12)
Briante
Marty Marlow
Conlin & Glass
Gamby-Hale Co
Wayburn's Ritzy R

FAR ROCKAWAY
Strand
2d half (9-12)
Frank Sinclair
Nan Halperin
Frankel & Dunlevy
Snow Colum & J
(One to fill)

BROOKLYN
Albee (6)
Cortini
Joyner & Foster
Teck Murdock
Dooley & Sales
Fanny Ward Co
Sido Kicks
(13)
Ingenues
As We Were
Dayre & Sayre
Serge Flash
Jim McWilliams
(One to fill)
Bushwick
2d half (9-12)
Jack & Jill
Ergotti & Herman
Dignall
Racine & Ray
Lewis & Wyman
Flatbush
2d half (9-12)
Fred Hughes
Bradford & Hamil
(Three to fill)
Greenpoint
2d half (9-12)
Clair Vincent
Davis & McCoy
Moran & Wiser
Richard Keane
Banjoland
Dale & Fuller
Dalmage & Kity
(One to fill)

ASHTABULA, O.
Palace
2d half (9-12)
Seebacks
Kemper Bay'rd & J
(Three to fill)

ATLANTA, GA.
2d half (9-12)
Gibson & Price
Adele Verne
Tad Tieman's Bd
Al K Hall
On the Air

ATLANTIC CITY
Earle
2d half (9-12)
Caberet Dogs
League of V'mpires
Lane & Harper
(Two to fill)

AUBURN, N. Y.
Jefferson
2d half (9-12)
Forbes Prout
Bohn & Bohn
Ann Gold
Ray & Stone
(One to fill)

BALTIMORE, MD.
New Garden (16)
Hunter & Percival
Battery to Bronx
Ferry Corwey
Page & Cortez
Kirk & Lawrence
(13)
Frakson
Will Fyffe
Payne & Hillard
Davis & Darnell
Peaches Browning

BAYONNE, N. J.
Keith's
2d half (9-12)
Strains & Strings
Ferrie & Rome
(Three to fill)

B'V'R FALLS, PA.
Regent
2d half (9-12)
Walter Brower
Tock & Toy
Marie Mang
(Two to fill)

BIRM'GH'M, ALA.
Lyric (6)
Parkman's Rev
Gully & Jeanny
Primrose Seaman
Phileon-Duncon
(One to fill)

BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (6)
Mason & Dixon
Tabor & Green
Michel
Mystic Mirror
Al Emma & Margie
J C Mack
Chas Hill
Gordon's Olympia
(Wash. St.) (6)
5 Jansleys
Kaye & Sayre
Marie & Ann Clark
Martinet & Crow
Leslie & V'nd'rgrift
Arthur Jarrett
Laughlin & West
Keith's (6)
Chapelle & Carlet'n
Gilbert & French
As We Were
Butler & Parker
Piller & Douglas
Vivian Hart
Henry Regal Co
Side Show
(13)
Sully & Haughton
Geo Beatty
McL'ghlin & Evans
Elsie Janis
Vivian Walters
Revel Bros
Ashley & Sarge
(One to fill)
New Boston (6)
Krugel & Robles
Howard's Ponies
Tanner & Palmer
Mosconi Bros
Ruddle Beryl
Elroy Sis

BRADFORD, PA.
Bradford
2d half (9-12)
Bob Hall
Billy Champ
Bailey & Phill
(Two to fill)

BRIDGEPORT, CT.
Palace
2d half (9-12)
Bevan & Flint
Lane & Lea
Reed Hooper
Jos B Stanley
Charlotte Worth
B & O Nelson
Poli's
2d half (9-12)
Gaston & Andre
Wilson Bros
Yvonne & Victor
4 Pepper Shakers
(Two to fill)

BUFFALO, N. Y.
Hippodrome (6)
Harry Wolf Co
Besecr & Balfour
Elsa Ersi & Ayres
Ibach's Ent
Thos J Ryan
Schuberte

CAMDEN, N. J.
Tower's
2d half (9-12)
Castle of Dreams
Joy Bros & Gloom
Olyn Landick
Mathews & Dyer
Ted Shaw

CANTON, O.
Palace
2d half (9-12)
Rubio Sis
Sidney Marion
Granados Holbrook
Jim Barry
Sunny Jarmann

C'RL'ST'N, W. VA.
Kearse
2d half (9-12)
Al Weber
Bud Carlell
Yachting Party
Will & L Kaufman
(One to fill)

CINCINNATI, O.
Albee (6)
Land of Clowns
Gerald Griffen
Joe Roberts
Ross Wyse Co
(One to fill)
Palace (6)
Gordon's Dogs
Jack Lee
Barr & LaMarr
Guy Voyer Co
Quixy 4
Going North
3 Swifts
(13)
Herbert Faye Co
Yesterthoughts
Parisienne Art
Weir's Elephants
Berrins & Fye
Covington & Kentt
Fisher & Gilmore

CL'KSB'RG, W.VA.
Robinson Grand
2d half (9-12)
C & L Fondau
Llaseed Tr
Tramp Tramp
Gladiators
Ryker & Mack
Fred & J Reinhart
Shuffle Along 4

CLEVELAND, O.
105th St. (6)
Leo Society Singers
Kraft & Lamont
Calif Nite Hawks
Rose & Thorne
Van Deveide Co
(13)
Wilton & Weber
Whirls of Splendor
Wm Kennedy
Cosmopolitan 4
(One to fill)
Palace (6)
Brown & La Hart
Murdock & Mayo
Chas Withers
Nick Lucas
Ina Alcova
Glifoyle & Lang
(13)
4 of Us
Ann Codee's Co
Rosita & Ramon
(Others to fill)

COLUMBUS, O.
Keith's
2d half (9-12)
Vaughn Comfort
Paris Fashions
Val Harris
Jan Hoven
Vanessi
(One to fill)

DAYTON, O.
Keith's
2d half (9-12)
On Tour
Harry Jolson
Chamberlin & Earl
Wm A Kennedy
Herbert Faye Co
Weir's Elephants
1st half (13-15)
Allen Cornfield
Jerome & Ryan
Jack Russell Co
Inglis & Davis
Paris Fashions
(One to fill)
2d half (16-19)
2 Daveys
Harrington Sis
Carmen's Co
Florrie La Vere
St Claire Sis & O'D
(One to fill)

DETROIT, MICH.
Temple (30)
Allecn & Marjorie
Whitey & Ed Ford
Jed Dooley
Weaver Bros
Marcus Sis Co
(13)
Nick Lucas
Brown & Lalfart
(Others to fill)
Uptown
2d half (9-12)
Hickey Maesart Rv
Keleo Bros Rev
(Three to fill)

DUNKIRK, N. Y.
Capitol
2d half (9-12)
Will J Ward
(Others to fill)

EASTON, PA.
Keith's
2d half (9-12)
Sol Gould
Jack & Ruth Hays
Bennett Bros
Ralstons
(One to fill)

ELIZABETH, N. J.
City
2d half (9-12)
Kitty Doner
Summere & Hunt
Colleanos
Haworth
(One to fill)

ELMIRA, N. Y.
Majestic
2d half (9-12)
Cuckoo
Aerial Bailey
(Three to fill)

ERIE, PA.
Erie (6)
Hurst Bros
Dalton & Craig
Ruby Norton
Lovenberg Sis & M
(One to fill)
(13)
Cooper & Clifton
Brown Derby Orch
Vaughn Comfort Co
(Two to fill)

FAIRM'NT, W. VA.
Fairmont
2d half (9-12)
Red Marshall
Homer Romaine
Geo Wong
May & Kilduff
Al H Wilson

GLENS F'LS, N.Y.
Rialto
2d half (9-12)
Gilbert & May
Lane & Haley
Cheim St Orr
Jack Dancle
(One to fill)

GL'V'RSV'LE, N.Y.
Glove
2d half (9-12)
All Girl Show
(Others to fill)

G'D R'P'DS, MICH.
Ramona Park
2d half (9-12)
Stubblefield
Nancy Decker
La Belle Pola
Galla-Rini
Caites Bros
Scrambled Legs
1st half (13-15)
Kelso Bros
Oxford 4
Ruby Norton Co
(Three to fill)
2d half (16-19)
Guy Voyer Co
Sid Moorehouse
Quiov 4
Mme Herman
(Two to fill)

GR'ENFIELD, PA.
Victoria
2d half (9-12)
Casey & Warren
Lehr & Bell
Kleo Lambert
Red Capes
(One to fill)

GREENSB'RG, PA.
Strand
2d half (9-12)
Wilton & Weber
Ruth Sis & Moore
Watkin's Circus
Leroys
Grindell & Esther

HARRISB'RG, PA.
Majestic
2d half (9-12)
Roscoe Arbuckle
Burns & Kane
Cort Beddle
Tyler & St Clair
Keller Mack

HARTFORD, CT.
Capitol
2d half (9-12)
Gossips of 1927
(Others to fill)
Palace
2d half (9-12)
Lew Welch
Ada Brown
Pelot & Scofield
O'Rourke & Krebs
Orange Grove Ent

HUNT'GTON, W.V.
Orpheum
2d half (9-12)
Heller & Lorraine
Minstrel Memories
St Clares & O'Day
Hall & Symonds
(One to fill)

INDIANAPOLIS
Keith (6)
Beegee & Qupee
Emmett O'Mara
Fisher & Gilmore
Corrine Tilton
Brown Derby Orch
(13)
3 Swifts
Jack Lee
Shean & Cantor
Jed Dooley Co
Cansino & Juanita

ITHACA, N. Y.
Strand
2d half (9-12)
Al's Here
2d half (16-19)
Midget Follies
R & K Morris
Karle & Raven
Tom Lane
Mack & Stanton
Dion Sis

MANCH'ST'R, N.H.
Palace
2d half (9-12)
Arthur Ashley
Kenny Karvet
Morton & Sally
Wally & Zel a
(One to fill)

MANSFIELD, O.
Madison
2d half (9-12)
Rosalind Ruby
Sheck & D'Arville
(Three to fill)

M'KEESPORT, PA.
Hippodrome
2d half (9-12)
Raymond Pike
Colonial 6
Kramer & Pauline
Nixon & Sans
(One to fill)

MONTREAL, CAN.
Princess (6)
Midget Follies
Carr Bros & Betty
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Tom Lane

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Cosmopolitan 4
Carlton & Bellew
Jae Coughlin
Enos Frazere

JERSEY CITY
State
2d half (9-12)
Joe E Howard
Scotty Holmes
(Three to fill)

JOHNSTOWN, N.Y.
Majestic
2d half (9-12)
John Murphy
Wilton Sis
Shelvey & Adams
Martine & Co
M & B Harvey

LANCASTER, PA.
Colonial (6)
Marcus Review
(Others to fill)

LAWR'NCE, MASS.
Empire
2d half (9-12)
Jack Ryan
Honey Boys
(Three to fill)

LIMA, O.
Keith's
2d half (9-12)
Shean & Cantor
Berrins & Fin
(Three to fill)

LOCKPORT, N. Y.
Palace
2d half (9-12)
Sandy & Douglas
Broken Toys
Artie Mehlinger
(Two to fill)

L'G BRANCH, N.J.
National
2d half (9-12)
Bicknell

MT. VERNON, N.Y.
Prospect
2d half (9-12)
Rome & Gaut
Burne & Allen
(Three to fill)

NASHV'LE, TENN.
Princess (6)
Agemos
Chas Timblin
Florrie LaVere
Mayo & Lynn
Cadet 6

NEWARK, N. J.
Proctor's
2d half (9-12)
Gus Edwards Rev
(Others to fill)

NEWBURGH, N. Y.
Proctor's
2d half (9-12)
Sunkist Rev
4 O'Connors
Griffith & Young
Sylvester & Vance
Billy Randall

NEW HAVEN, CT.
Palace
2d half (9-12)
E Sheriff
Block & Sully
Bury's Stars
Friv Parisiennes
Neil McKinley

NEW ROCHELLE
Proctor's
2d half (9-12)
Norworth & Ade
Senator Murphy
(Three to fill)

NIAGARA FALLS
Belleview
2d half (9-12)
Viola May
Art Stanley
(Three to fill)

N. ADAMS, MASS.
Empire
2d half (9-12)
Prince Ali
Fantinos
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Goode & Leighton
Tobby Wilson
Alex Carr
Alex Mirano
1st half (13-15)
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Harrington Sis
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Keith's
2d half (9-12)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Kippen
Bond & Wright
Briscoe & Raun
1st half (13-15)
Dorothy Lind Co
Carr Bros & Betty
Gevan & Hunt
McCool & Doon
Corrine Arbuckle
Riddle & Cooper
Barto & Clark
(One to fill)

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Keith's
2d half (9-12)
Juan & H Reyes
Ed & Leo Travor
Marlon Gibney
Lydell & Gibson
Danny Dugan

PASSAIC, N. J.
New Montauk
2d half (9-12)
Elliott & Latour
Dave Harris
Shannon & Cole Rv
Golda Co
Grace & M Eline

PATERSON, N. J.
Majestic
2d half (9-12)
Davis & Darnell
Freeman & Seym'r
J & K Lee
Fred Lindsay
(One to fill)

PHILADELPHIA
Broadway
2d half (9-12)
Rhyme & Reason
Bentell & Gould
Emma E Harvey
Foley & Latour
Elsie & Herman
Cross Keys
2d half (9-12)
Anthony & Rogers

(Continued on page 63)

TELLING 'EM OFF

Etiquette in high circles was revealed to the mob at the "society premiere" of "Sadie Thompson." A Junior League candy-butcher in an ermine wrap ran up and down the aisles all during the picture poking gumdrops under the noses of the aisle-seat holders.

As Lon Chaney Might

A young German lad presented himself for a Vitaphone test recently, announcing in good faith that he wanted to be a Vitaphone Lon Chaney.

Upon being asked why he thought he could do it, he said, "Lookit!" And threw one hip and shoulder out of joint with a resounding crack.

Chorus Boys' Hideaway

The biggest under-cover frolic the chorus boys have pulled was staged recently with the Fifth Avenue Childs midnight gross falling off 80 percent. The laddies rented an impoverished school for backward children near Inspiration Point. The blackboards which lined the rooms were used for original Mother Goose murals. Kiddies were assessed $20 per. Promoters were left holding the bag for about 4 c's. They hadn't figured on food for the following day and cars to get the boys back downtown for the next night performance.

Posing for Penny Pictures

Some of the prizes among the Times Square chorines are secretly picking up $10 daily posing for the flickers in the penny arcade machines. They say the work is as dignified as any they've struck, as the pictures are rigidly censored.

Undress stunts aren't required, although the penny machines display provocative billings. The penny operas are being shot in one of the shut-down motion picture studios.

Making-Up Policewomen

A pair of dignified matrons called on one of the Times Square make-up experts last week and asked to be made-up so they could pass for professional gals. The artist obliged, but felt plenty of curiosity. It developed the skittish babies were representatives of "the law," and they wanted to pass as belongers, having been assigned to a raid.

"Love Me" on Ice

The girls are getting around a bit. There doesn't seem to be a hot spot for a picture heroine who faints four times in as many reels. The girls like to imagine themselves in the heroine's place.

And how can they do it, when the maiden is so unreal as Mary Philbin is required to be in "Love Me and the World is Mine." Mary is so pure and gentle she can't understand why all the men are so good to her. And E. A. Dupont, who gave spine to all the characters in "Variety," is responsible for this one. Mary isn't only goofy, she's sappy, letting a playmate joy-girl bulldoze her into breaking with the sweetie.

One thing about the American girl fans should be explained to E. A. Dupont of Germany. They like their Cinderella legends in a form which fits their own lives. They like Cinderella to get the Prince aggressively, not leaning on mere chance. "Love Me" might be hot for the provinces still devoted to wide eyes and smelling salts.

A Cry Picture

"Sadie Thompson" will hand the girls a wallop. It's a cry matinee film. And what broad-minded femme won't like to see a wrong-girl get a marine sergeant with a license over the mantel?

Sadie's a great show for the women, aside from the sympathy it gives the kicked-around. Great drama, great comedy (some not too refined) and oorking performances by the whole troupe.

Soph's Promise

Who but Madame Soph Tucker could go fly on a picture house stage? At the Paramount Sophie gives them two sizzlers. And they like it.

Sophie says, "When better men are made, I'll make 'em." And the ladies yell. There's been so much scarf dancing and sofa-cushions coming to life on the stages of the picture theatres, it looks as though the Madame finally will help the girls let down their back hair.

Colleen Moore's Nice Fit

"Her Wild Oat" has Colleen Moore doing a female Harry Langdon, and the gag comedy yarn is more suited to Colleen than anything she has done in a long time.

It's all very Cinderella, to be sure, and the poor girl who invades a sassiety resort in pursuit of her man is a story with whiskers.

But Miss Moore is very clever as the fake duchess named after a soup. And the story doesn't matter for the gags are good. The girl fans will eat "Her Wild Oat."

Three writers share credit for the title: "This is an aviation season. Let the hips fly where they may."

Bright—and From Sweden

"Discord" looks as though the Swedes may have gotten the idea. It's a bright comedy in any language. And one particularly appealing to the ladies, setting forth the unique theory that a wife may kiss a gorgeous man and not mean any harm, even though she happens to be in the nude at the moment.

"Discord" is more in the spirit and technique of the American market than any one which has come out of Sweden. The makeups, the girls' legs, the cutting of closeups into long shots are all Hollywood.

Story is a very light comedy of adjustment in a marriage between a country man and a city belle. Acting is good. And the final scene is charming and sophisticated. And there's a bet for film men in a very young girl who has a minor role.

D. W.'s Error

When "Drums of Love" opened at the Liberty, D. W. Griffith offered an apology for not having made a "box office picture." If it isn't the girls aren't going to the movies. "Drums" is a girls' picture. Girls eat love tragedy. There isn't one who secretly wouldn't like to die for love. And if they won't pay $2 at the Liberty, they will flock into the regular picture houses to see "Drums."

And that is what Mary Philbin does, in beautiful photography. Also, she cheats. Another trick in which women have not lost interest. Francesca di Rimini has been the flick's romance for generations. It's hardly possible they'll pass it up when it is done in the popular form of motion pictures.

Marjorie Spahn's In

The chorines who subsist entirely on thyroid capsules have been thrown into a panic by a 135-pounder who is the ensemble outstander in "Take the Air." This girl is overweight and looks it, but she gets a hand at every performance. She is plenty cute. Her name is Marjorie Spahn. She's 19 and from the Jersey Oranges.

Every morning before running for her train Marjorie fortifies herself with six eggs. And a number of the chorines who've been eating pineapples to keep their jobs are secretly passing their plates for mashed potatoes.

Couple of Peeks, Too

"The Web of Fate," with Lillian Rich doubling for vice and virtue, both as a blond, got so entangled finally it repeated a shot of the villanous lady peeking through the curtains though she had changed her dress for the second peek. But this is what they call a quickie so they move and work fast.

Her velvet brocade negligee was rather unusual with the material coming from the waist in front to fall over the shoulders into a narrow train. The bill called for an ermine coat, but it didn't photograph like that.

Miss Rich rode in white linen, posed in the moonlight in beaded georgette and said "yes" in a long white frock that was the essence of innocence. She did very well with her dual character.

Bessie Mack's Double

Bessie Mack, generally believed to be the p. a. of the Capitol, New York, is now the accredited publicist, succeeding C. A. Leonard, who came from Howard Deitz's staff in the M-G-M home office to take charge when Martha Wilchinski went Roxy.

Miss Mack's former title was actually that of secretary to Major E. J. Bowes. She is now doing both.

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GRAY MATTER

By MOLLIE GRAY

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At the Palace

Palace program says that in the Mid-Season Bill next week, "the high standard of the winter will be maintained." Any fur dealer will tell the world that as a winter this one has been a failure.

Waring's Pennsylvanians are making overtures out of popular songs and making new friends in their new territory this week.

Edith Meiser, delighting everyone with songs of the past and present, had a gown that was just as accommodating. Of a beautiful shade of blue taffeta, it was first a robe de style with a large bow of yellow at the right hip, and its short tight sleeves were slit. Then Queen Elizabeth made big puffed sleeves necessary as well as the stiff lace collar, flaring, and cap to match. When the upper skirt was removed and the lower one dropped and an enormous feathered hat and boa added Miss Meiser became the Gibson Girl. A disappointed audience got no encore.

Tex McLeod shouldn't tell trade secrets. He said he laughed when he saw the audience coming in. Marjorie Tiller, with Ted, was attractive in a soft white crepe frock with a red rose perched on her shoulder. Slipper bows of the same color would be a big improvement on the pink ones now used.

Medley and Dupree, who have no first names according to the program, were entitled to the laughs they got. The girl is very pretty, more so in the green lace frock with tiny roses showing through it than the one of black velvet, whose rhinestone trimming across the bodice ended in a hip ornament and strings of the stones from it.

Marion Barclay's fine voice seemed in the wrong spot in an opening act, Rhea and Santoro, whose many curtain bows must have satisfied any act. A white lace costume of Mlle. Rhea's was lovely and the black satin white feathered hat a good way of bringing out that fact.

Shin Kicking Out Here

"Dimpled Darlings"—and did they have room for dimples!—will go into burlesque history for two reasons. There was no policeman in it and it had the most girls, judged by the scales. They were all pretty and quite lively, proving the Columbia stage is well built.

Nora Ford left nobody in doubt that she has a pretty figure. She and Dolly Beranger made Isabelle Van's girls appear very modest in spite of the new colored lights that have been added to the edge of the runway.

Isabelle was a vision in a cap of stiff een tulle and silver spangles and long green and silver skirt with not much between. Her left arm was much bracelotted.

Her girls appeared once in white taffeta and again in two colors of the same material, both costumes having real skirts. They had to do something to distinguish themselves from the chorus so they dressed.

The Columbia has only one thing to recommend it as an assignment, it's the only theatre where a woman doesn't have to profit by the old proverb, "A knick in the shins is worth two gentle hints." Regardless of how obvious the reason the fact is rare enough to entitle the theatre to a bronze tablet.

Three times in two hours the "shin kick" made the goal—an empty seat—at another theatre on Broadway.

As to "Cradle Song"

As famous as Eva Le Gallienne has become it was probably natural that the crowded lobby failed to recognize her in a sealskin coat, her hair all on end from the wind and trailed by a shaggy pup. She carries her honors quietly. The usual full house saw "The Cradle Song," for which a handkerchief is as necessary as a ticket at the old 14th Street theatre. The simple charm of the story and the delightful playing of Miss Le Gallienne and Josephine Hutchinson have made people go often enough to learn the lines.

Strange, too, when there are no sensational disclosures of any kind, no slapstick or lipstick or even liquor, just a little gem in a most dilapidated setting.

At the Paramount

Sophie Tucker must create her picture public so her next appearance there should receive a warmer welcome. Her gorgeous ermine and sable coat Monday covered a green crepe gown, the color of which matched the lining of the coat. The uneven hemline of the gown was achieved by a fullness at the right side hanging longer. A single loose panel hung from back of the left shoulder and diamond earrings and several bracelets completed her costume.

Six English Tiller girls wore men's formal dress clothes with top hats and canes, and appeared in the finale in fantastic black and gold costumes and high feathered hats. Scarlet velvet curtained the stage, once with silver strands and again plain.

"Buck Privates'" Help

Joseph Cherniavski and the Colonians—why didn't they call them Colonists?—are doing a lot to bring 53d street to the picture public in spite of the heavy billing outside, which usually makes people skeptical.

The Colony assumed a martial appearance with ticket takers in khaki, bugler mingling with the auto horns outside and aviatrix ushers in silver and satin inside.

All for "Buck Privates," and it needed the help. Everything is blamed on the war, so making Lya de Putti an ingenue will have to be, too. Maybe she likes curls and girlish dresses and a chance to wear a uniform—more a Boy Scout's than an overseas veteran's. But she had her beautiful white satin wedding gown, pearled on bodice and edge of long train, ready on a moment's notice, giving a lesson in preparedness.

A Lindy A-Horse

Sombreros will surely go out of style now with Tom Mix making our Westerns so high hat. "The Arizona Wildcat" is actually interesting and though even Tom couldn't make East and West meet he did bring the wild and woolcy to the slick and silk of California.

This let Kathleen Key unlock another wardrobe, this time for Dorothy Sebastian. Her white taffeta frock had lace sleeves open the whole length, caught at the wrist in a narrow band, and the skirt half covered with the same lace. The short cape that matched a darker silk frock was tied at the neck in a big bow and had a deep hem of heavy lace.

Cissy Fitzgerald would be exiled from California for wearing a mink coat in the daytime, a direct reflection on their sunshine, but since it was only Arizona she needed it. Her black satin coat was lavishly trimmed with black and white monkey fur.

Would such a wealthy lady pay cash for stock, but of course there would be no sense in fighting for a check and Tom Mix sure took those flatrs on High. He's the nearest one to Lindy on a Horse.

AUSTRALIA

(Continued from page 2)

in only one production for Empire Theatres. Both performers did well here, but, owing to nothing else in sight, they will be released when contract expires, in two weeks.

Leon Gordon will open here this year in "The Trial of Mary Dugan" for W-T. Gordon was a hit here last season in "White Cargo."

Williamson-Tait making big preparations for grand opera season in Melbourne in March with Toti dal Monte.

William Anderson is playing "Annie 100 Per Cent," with Nellie Bramley, at Royal, Adelaide.

"The Ghost Train" in Perth next week with Betty Ross Clarke. Miss Clarke has taken the show over from the Carrolls and will play it under her own management.

Fuller people are getting ready for "Rio Rita," which they claim will be the biggest musical attraction yet offered in Sydney. Gladys Moncrieff will be featured.

Some of the big shows that made much coin here last season were "Rose Marie," "The Ringer," "The Terror," "Cradle Snatchers," "Madame Pompadour," "The Ghost Train," "Not Tonight, Dearie," "Meet the Wife," "The Best People," "The Gorilla," "Lady, Be Good," "No, No, Nanette," "Archie," "Sunny." Bad flops included "The Road to Rome," "Ruddigore," "Green Hat," "Rain" and "Oh, Richard."

Louis Bennison is claiming $5,000 from Williamson-Tait for alleged breach of contract. Case will come up for hearing early this year in the Supreme Court of New South Wales. Bennison appeared here with Margaret Lawrence in "The Road to Rome," "Rain" and "Our Wife."

Picture News

"What Price Glory" looks like a long run at the Prince Edward, Sydney. Extra session each day this week to cope with holiday rush. Next will be "Scarlet Letter," probably followed by "King of Kings."

"Uncle Tom's Cabin" will go into a main city house for run.

Two British pictures will be screened here shortly, issued through Paramount under titles of "Huntingtower" and "The Flight Commander."

"Camille" now offered on general release in neighborhood houses after doing great business in main city theatre.

"Sunrise" here as "special" by Fox. Other attractions released by this exchange include "Mother Machree," "What Price Glory" "7th Heaven," "Cradle Snatchers" and "Womanwise."

E. Silver has arrived to interest Australian capital for building a local studio for the manufacture of colored scenics showing the various beauty spots of Australia.

Another Australian picture will be "shot" at an early date under title of "Odds On," with Phyllis Gibbs, who recently returned from Hollywood after winning a beauty price in this city.

Eva Novak is making personal appearances with the Australian made picture, "Romance of Runnimede," in which she plays the lead.

Byron Bidwell will stage the prolog for the new Regent, Sydney, which opens this year under the direction of Hoyt's Theatres, Ltd.

Royal Commission dealing with the film industry in this country has finished its job and is preparing its report, with the layman left wondering what it has all been about and at a cost of $250,000. The whole thing arose over a statement of a Senator that America had a stranglehold on the picture business of this country. Hundreds of witnesses proved to the Commission's entire satisfaction that the statement was in error.

LOOP'S NO PARKING

(Continued from page 1)

with officials to remove the parking ban.

Loop merchants already had a touch enough break through the opening of Sears-Roebuck community stores in neighborhoods.

Actually at present there is little incentive for persons not in business downtown to visit the Loop. Neighborhoods have everything, including deluxe picture houses on a par with the city's best, and have far surpassed the downtown section in number of amusement places.

Where the Loop has seven deluxe picture houses, the neighborhoods have 25. There are three Loop cafes and 18 in the neighborhoods. It is probable there are nearly 100 dine and dance places in the outlying districts. The dailies carry regular advertising on 80 picture houses outside the Loop, which means these houses are big enough to warrant the regular advertising expenditure.

Legit, the only straight Loon amusement, long ago lost out in competition with the horde of picture houses and their pop scales in this town.

Lya de Putti's Dances

Lya dePutti, the imported German movie luminary, has a strong fondness for New York and for this reason will not go to Hollywood for screen production. Which accounts for Miss dePutti's decision to break into vaudeville and ultimately into legit, the latter after her linguistic handicaps are bested.

The foreign actress has not mastered the native tongue. That is the reason she is taking dance lessons for the purpose of doing a dance act and exhibit clothes, rather than the sketch which Edgar Allen Woolf was outfitting her with.

Woolf is understood to have been receiving $100 a week from the star for his preparatory services.

NELLIE REVELL IN NEW YORK

By NELLIE REVELL

Home again. That is, if one insists upon calling her room in a hotel "home." Which I do. And while my recent trip to Chicago, Detroit and Boston afforded no end of excitement—I can even say amusement—I was glad to be back in my own 12th floor southern exposure room of the Somerset.

Glad, too, to be back in the corner seat at the Tavern and to see the smiling face of Frank Gerety. Glad, again, to be lunching with John Pollock, a custom of ours for more than 20 years; and to drop in at The Meeting House with "Danny" Doran, and to meet there Hugh Dillman, erstwhile husband of Marjory Rambeau, but now married to the Dodge millions. He frequently escapes from the splendor of his newly acquired responsibilities and can be seen in this less pretentious eating place.

While there are ever so many reasons why I am glad to be home, I find myself missing some familiar faces. Joe Freiberg, our host of the Somerset, is in Europe. Betty Brown, the best reader of my scribbling in all Mex or any other place, is in California on a vacation. Lillian Pulaski, who knows what you like for dinner better than you do and who also knows how to cook it, is with Betty Brown; and I wish they would all come home.

In Boston last week, where I was the guest of Ray Dooley, I learned of many other old-time friends in whom the theatrical world is still interested. Hattie Williams, former Frohman star, is running a rooming house in Boston; Carolyn Nichols, the leader of the Boston Fadetta Orchestra, has also retired from the stage and has made her home in The Hub.

Phelps Decker, former scenario editor for Universal, was found dead Sunday in his New York apartment. He was the husband of Clarice Vance who, a few years ago, was one of the best singles in vaudeville.

That line in last week's Variety, "Over DeMille to the Poor House," reminds me that I have met the only man who ever said "No" to Cecil B. DeMille. Last summer, at a Writers' Club festivity in Hollywood, the toastmaster wanted to introduce the most unusual character in pictures.

"Come on, Mr. So-and-So," he said. "Tell the gentlemen how you once said 'No' to DeMille."

"It was this way," replied the man addressed, who, incidentally was no longer working for DeMille, "We were in the projection room looking at the day's flashes and Mr. DeMille said, 'Did you ever see such wonderful pictures?' And I stood right up and said 'No!'"

A veteran bootlegger padded into the sanctum of B. C. Whitney in Detroit a few weeks ago. The purveyor of forbidden waters wore a look of a man in a position to do the world many and great favors.

"I've got a wonderful collection this year," he told Mr. Whitney. "Whiskies, wines, liqueurs, cordials—anything you want."

"Fine," said the magnate, "I'll take a couple of quarts of absinthe."

The bootlegger threw up his hands in horror.

"Absinthe!" he yelled. "Man, I can't sell you that. It's against the law!"

FREE "AD" FILM

(Continued from page 1)

Stanley concern, the firm is 50 requests behind on "Fine Arts in Metal," showing the making of bronze and silver ornaments by Gorham.

Return Info

Along with the picture is sent a card asking the projector to write the reaction of the audience to the subject of people who viewed it. A checkup on these cards has shown that the average home audience is 30 people and that the subject was interestingly entertaining. The Stanley outfit estimates there are 110,000 home projectors in the country and is making 45 prints of every "industrial" contracted for.

The original print is on standard film, reduced to 16m. size. The picture is despatched in three 400-ft. 16m. reels, taking about 45 minutes to run off, the equivalent of about 3,000 feet of standard stock.

In the case of "Fine Arts," Pathé Review took 2,500 of the original 5,000 feet taken and got it for nothing.

This style of commercial advertising has never been able to break into the theatres, hence the Pathe gratis footage and the theory that to get it into the homes would be almost as good.

Future plans are to make one on the automobile industry, with one car selected as the example; the turning out of a newspaper, observing as the model etc.

To get the film on board the trans-Atlantic ships, the Stanley firm pays the transportation concern a service charge and another service charge is leveled against the direct but semi-masked advertiser on a one-year basis plus the original cost of making the picture.

Advertising Free Film

Stanley Co. has a list of every home projector owner in the country. It is using "Amateur Movie Makers," monthly magazine belonging to the organization of that name, to help circularize the field.

The January number carried a complete story on the making of "Fine Arts in Metal." It held a strong plug, besides advertising copy, urging the reader to send for this free 16m. subject. February issue had keyed follow-up ads, with the packet exhibitor responsible for nothing other than postage, both ways, on a seven-pound package.

"Movie Makers" January number was 66 pages and cover and its February issue ran to 138 pages and cover. A likely tip off on the interest being manifested by the amateurs in taking and showing their own films.

"MARCHETA'S" PROFIT

(Continued from page 1)

Plaza Music Co., instituted action through O'Brien, Malevinsky & Driscoll.

When Vogel was with Sheridan, who operated the John Franklin Music Co., Vogel dug up a shelved song, "Marcheta." It had been purchased from Victor Schertzinger, the movie director, for $50, all Schertzinger got out of it.

Vogel thought he had a good piece of property in "Marcheta," a perspicacity for nascent song material that has since repeatedly reasserted itself, and Sheridan told Vogel that whatever he did with the number he could keep 25 per cent.

Vogel admits payment of over $10,000 on the song, which amounts Sheridan credited to Vogel in a special bank account. Sheridan told the then youngster that if he gave it to him direct he (Vogel) would dissipate it, hence the "in trust" banking arrangement.

In this wise, Vogel did not know how much was due him until later discovering through a friendly bookkeeper that the $150,000 mark was the net profit on the sensational ballad which Sheridan and Vogel popularized from a cubby-hole of an office, without professional staff, and solely through exploitation by voluntary singers, starting with a couple who bought their copies from the music counters and made their own arrangements because of their faith in the song.

According to Vogel's estimate, he asks for $30,000 additional royalties for his share of the profits.

Resignation of A. G. Stolte, manager of the Riviera (Publix), Omaha, because of ill health has caused considerable flurry. Harry Watts, of the Capitol in Des Moines, will become Riviera manager. Nate Underfield, publicity director of the Riviera, will have Watts' place at the Capitol.

Hazel Kennedy from picture presentations is going Loew vaudeville.

ON THE SQUARE

A Bit Too Hard-Boiled

At a recent party for some show girls given by a young man about town who rather prides himself on being cynical and hardboiled, one of the guests was a pretty youngster, formerly a chorus girl and now a "Follies" principal, whom he had never met before.

About two o'clock she started to go home—alone. When saying good night to her host, she told him with an air of great distress that her pocket book was missing. When he offered to search for it she told him not to bother, but that if it turned up later, to save it for her as it contained something of great sentimental value.

Figuring the story a new racket and the girl just another digger, he broadcast the incident among his friends, particularly impressed by the girl's cleverness in refusing to borrow carfare from him.

Several hours later, when the party broke up, one of the guests found the pocketbook under a pile of coats.

Opening it, the young man about town discovered a couple of dollars in silver and a string of prayer beads. All of which considerably revised his ideas about life in general and this young "Follies" girl in particular.

Father, Daughter and Booze

An irate father who thought that, by tipping off friends in the prohibition department, he would stop his young daughter from cocktail jags on afternoons, may discover his daughter can find joints faster than enforcement can close up.

It almost caused one of the nicer places its privilege of continuing in business because the pater tipped on the place. The boys paid the restaurant a visit and mentioned the socially prominent man's name as the sesame. With the restaurateur not suspicious, the boys flashed a search warrant, but found nothing.

A half-hour later the daughter entered the place, stating she had escaped her nurse in a sanitarium to warn the restaurant man against her father's intended retaliatory measures.

The Real Perfect Husband

Last week's Perfect Husband, who failed to supply ice water and cigarets to his wife, has been shown up as a small timer by a new claimant really out for the title.

This gent, famous and rather wealthy author, recently tried his hand at play writing, was married not long ago to a young actress with firm ideas about feminine independence.

The author couldn't induce his bride to accept money from him, either for support or as a gift, so he finally offered to bet her $1,000 that a play he had just finished would be accepted for production within three months. She took the bet, whereupon he called up his agent and withdrew the play from the market until the end of the three months, without, of course, letting the wife in on it.

Gunmen's Suite in Times Square

Despite the vigilance through which space was rented in the new Paramount building in Times Square, until that sightly edifice was looked upon as the class tenant holder of uptown, the police last week nabbed 14 gunmen and bandits, as they claimed, in two adjoining offices in the upper part of the building. Cops called them "The Diamond Gang," lead by the Diamonds so they said, who were concerned in the recent ganster shootings on the lower east side.

One of the men arrested when asked to explain the name of the "exporting company" sign on his door, said it had been suggested by the name inside his hat.

Canyons of Times Square

Lower Broadway was once unique for its high wind currents created by sky-scrapers. Now Times Square has its own canyon. The currents around the Paramount building sometimes lift bits of paper almost to the top of the tower. Last week three large plate glass windows of the Paramount stores were smashed by the wind.

There is another new high wind spot at 45th and 8th avenue, created by the new Hotel Lincoln. Large sheets of glass were broken nearby through heavy wind pressure.

Morehouse Luck

Ward Morehouse, theatrical columnist on the New York "Sun," was in a taxicab with Miriam Hopkins, actress in "Excess Baggage" when the taxi smashed into an "el" pillar last Friday. The taxi was damaged and Miss Hopkins was bruised. Morehouse, lucky anyway, wasn't hurt.

He took Miss Hopkins to her theatre, where the curtain was held five minutes while a doctor attended the actress.

No Good Anyway

Which reminds us that a kid who appears in a few clothes in a night club thought up a new Scotch gag and rushed over to a flock of friends to spring it on them.

It was a terrible gag. One hard boiled newspaper man looked at the kid, and said:

"Even if you told that in the nude it wouldn't be good."

An Individualistic Walk

Frank Orth may not know it but his stage walk is a replica of President Coolidge's street walking form. Frank may adopt his stage strut now for the sidewalks or agencies, for when done by either it's a very individualistic stride. Mr. Coolidge was caught in the news weeklies doing his stuff for the Cubans.

A girl who is the central nude figure in a Broadway revue went up to a farm over a week-end. Arriving at 6 a. m., after the night clubs closed, she wanted to go horseback riding, and did, for two hours. Later she discovered the inside of her riding pants had been a little rough. She is not in the show at this writing.

"East Lynne" Billed on Broadway

As a publicity stunt for the Times Square district "Show Boat" is plastering old-time handbills advertising "East Lynne" by the Cotton Blossom Floating Palace Repertoire Company. No allusion to the Ziegfeld musical or theatre.

Three young stick-up men entered a bookie's establishment and cleaned it out. They knew there could be no squawk. But one of the yeggs got funny. Leaving, he turned and asked:

"Hey; how about a good thing at New Orleans for tomorrow!"

Name Your Choice

A new contrivance on Broadway is called the Sodamat. This machine, for a nickel, mixes any one of 12 different flavors and slides them out to customers in sanitary cups.

Canned For Swearing on the Square

An excavation on Eighth avenue bears a printed sign on the fence stating that "loud" or "obscene talk" on the part of employees will result in the canning of same.

Percy Hammond is looking better. Mrs. Hammond has about recovered from a recent side splitting op, usually referred to as appendicitis.

Tony Franseco, favorite jockey at Havana and champion black-bottom dancer, has a jazz band in vaudeville.

Loring Smith, vaude actor, was in Australia so long that his child has acquired an English accent and can't get rid of it.

EUGENIC GAGS

"Often a eugenic mother but never a bride."

"What's your name?"

"Haven't any. Eugenic babe."

NEW WEDDING TWIST IN RITUAL PREFERRED

Lewis Browne Tying 'Em in Quaker Style—Popular as Marrier for Literati

Lewis Browne, author of "This Believing World" and "That Man Heine," and once a rabbi, is becoming a serious rival to the Little Church Around the Corner in the matter of performing marriage ceremonies, especially among the literati.

Within the past few weeks he has tied up several couples, either one or both of whom are known in the writing or theatrical world, among them Thyra Samter Winslow, author of "Show Business," and Nelson Hyde; Henrik Willem Van Loon, historian and author of "The Story of Mankind," and Frances Goodrich, actress; Patrick Kearney, author of "A Man's Man" and the adapter of "An American Tragedy," and Betty Pennock.

Browne uses the Quaker marriage ritual, with a new twist of his own. Instead of saying "until death you do part," the ex-rabbi says "until death of love you do part," which seems to start the couples off with a more comfortable feeling. Another thing, it insures some pretty good publicity right at the outset for those interested in that aspect of the situation.

BOOZE EXCUSE N. G.

70-Year-Old Man Said He's Bootleggers' Messenger—Held for Theft

One of the most novel excuses in extenuation of a theft was offered by Emil Cohn, 70, 300 West 45th street, before Magistrate Brodsky in West Side Court on a petty larceny charge.

Cohn was arrested by detective Flood, West 47th street station, at 44th street and 8th avenue. Marion Hilford, salesman from North Carolina, parked his automobile at 44th street and 8th avenue and started to visit a customer.

In his machine he left a grip with some samples. Suddenly he remembered he had forgotten to turn on the parking lights and started toward the machine. As he did he observed Cohn reach into the car and extract the bag. He nabbed the old man and held him until the detective arrived.

To Magistrate Brodsky Cohn said he was employed as a messenger by a big bootleg ring. He said it was his duty to sit in his room and when a certain automobile drew up to the curb opposite he received a signal and he went to the machine. He was to take the bag to a specified address and deliver the contents.

This particular bag, he said, was supposed to contain benedictine and chartreuse. He said the car was exactly like the one used to transport the liquor and he had made an honest mistake in taking the bag. Magistrate Brodsky was not impressed with the explanation and held Cohn in $200 bail for trial in Special Sessions.

Usherette Killed by Hotel Man's Bullet

Troy, N. Y., Feb. 7.

In one of the most mysterious cases which ever came before local police, Loretta A. Graber, 22, usher in the Lincoln picture theatre, met her death by the discharge of a gun in the hands of her alleged fiance, David Ormsby, 28, hotel proprietor. Ormsby, who claimed the shooting was accidental, waived examination and was held in $5,000 bail for the grand jury.

The tragedy is supposed to have occurred about two hours after Miss Graber finished her duties at the Lincoln, her lifeless form, still clad in an usher's uniform, found by police in a yard off Ormsby's hotel.

Ormsby's version of the accident is that he and Miss Graber were talking in the hotel when he heard a sound in the yard and went to investigate. She accompanied him and, according to the sheikish young hotelman, suddenly exclaimed, "Oh, David, David!"

Thinking she had been attacked, he claims to have fired a shot from his revolver. The bullet killed the usher immediately, according to physicians who performed an autopsy.

About 1:30 a. m. Ormsby phoned police headquarters to "send over a couple of plain clothes men—some one's been shot."

When the girl's body was found in the yard, police arrested Ormsby, whose stories about the affair are said to have been conflicting. Several guests and a colored couple living nearby were released after telling the police they had heard no shot.

Miss Graber had been married, but separated from her husband and resumed her maiden name. With her child, she lived at the home of her parents. When arraigned in police court, Ormsby was modishly dressed, his overcoat being of raccoon. He had a newspaper over his face, with holes cut out for his eyes, so that newspaper photographers could not take his picture.

Ormsby is well known in sporting and theatrical circles of Troy, his hotel and cafe, near Proctors, being familiar to professionals.

The Lincoln's a first run movie house operated by the Stanley Co. of America, across the way from the City Hall.

LOOPING THE LOOP

(IN CHICAGO)

Joe Lewis' Explanation

For the overly curious mob, Joe Lewis has improvised a take it or leave it explanation of his recent "accident," which he expounds nightly at the Rendezvous cafe.

"I was in my room," says Joe, "when three good friends of mine walked in. They seemed pretty sad."

"Whose songs are you singing, Joe?" they asked.

"Feist songs," I answered. "You can't go wrong with any Feist song."

One of the men shook his head. "Joe, he said, "you oughta sing my songs, don't you think?" And he pulled out a little knife and whittled on my face just a bit.

Then another of the guys butted in and told me I oughta sing his songs, maybe. I explained to him that you can't go wrong with a Feist song, but he didn't understand, and he whittled on this side of my face.

The third guy fingered a little gat as he said he thought it was a pity I didn't sing his songs and he touched me on the head with the butt—just enough to put me to sleep. I woke up in the hospital a few days later.

"Anyway, I've learned something," concludes Joe. "You can go wrong!"

Orpheum's $36 Conference

Orpheum managers in Minneapolis, finding themselves unable to cope with the recent strike there of motion picture operators, wired the Chicago office for assistance. Chicago sent down a "fixer" or so.

While in that city the "doctors" stopped at a downtown hotel and incurred a $36 bill. When Orpheum got the bill it called a conference, and decided that such extravagance should not be tolerated. The bill was paid by Finkelstein and Ruben.

Winter Vacationists

Chicago showmen and their wives vacationing in Florida include Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Maurie Greenwad, J. J. Ruben, A. J. Balaban and Mrs. Sam Tishman.

Billy DeBeck, cartoonist, has also elected to do his vacationing in Florida. Johnny Jones and Aran Jones, Jr., are at French Lick.

Worried at 33

Keith-Albee-Orpheum office attaches and affiliated agents are worried, due to the Orpheum-Pathe stock that they've been salting away in safety deposit boxes. The boys find themselves stuck at 33.

In discussing their mutual problem, they discovered that all tips came from the same Orpheum executive.

Henry Endorses Joe

Joe Santley goes to the right sort of people for endorsements. To wit: "Henry Ford says Joseph Santley's merry musical comedy, 'Just Fancy,' is a great show." Advertising in Chicago papers.

Tea-Dance Stuff

Two oily-heads peering in at the College Inn's tea-dance crowd. Says one: "Let's stay out; there's not a nifty gal in the place."

Retorts the other: "Sap! And overlook our first chance to be a sensation!"

Bigger and Better Billing

Theatres in this city go in extensively for elaborate fronts. Marquees, canopies and electrics are continually becoming more brilliant.

Combined with the heavy newspaper advertising in vogue, acts probably get bigger and better billing here than in any other city. Most Chicago theatres have enough lights to include ushers in the billing.

Krueger's Physical Loss

Bennie Krueger, the stage band leader who took time off to attend the I. A. T. S. E. ball, likewise took time off later to recuperate.

During one of those things that happen, Bennie found himself flat on the floor after greeting somebody's fist with his jaw. Then a foot connected with his teeth, and quite a few of them gave 'way.

Vic Young took charge of Bennie's orchestra while the latter underwent an overhauling. Krueger will be okay.

Discrimination in Chicago

Discrimination in handing out refreshments at a social function is apt to cause ill-feeling. This ill-feeling at a theatrical function is no minor matter.

A gent guarding the refreshment room at an annual event took pains to announce only members of the organization could get past him. Someone became offended and pulled a knife. A moment later the guardian was running toward the exit with a slit in his neck.

Chicago has its moments.

Tremont's Padlock Threat

Tremont hotel, 29 So. Dearborn street, once world-famous as the Saratoga hotel and cafe, theatrical rendezvous, is up for padlocking proceedings. Federal officers raided the hotel Jan. 28 and found liquor, arresting three bell boys and an alleged "actor-bootlegger" whose name was not revealed.

The past few years the Tremont has been extensively patronized by outdoor show people. Frank Rihelmer, Abraham Rudolph and Albert Singer are the lessees.

Gazzolo and His Boy

Frank Gazzolo, former lessee and manager of the Studebaker, and one of the Loop's most familiar figures for years, has set his boy, Dudley, up in show business with one of those parental sendoffs that carry a kick for the old boys. Dudley's dad introduces him to Chicago with the following announcement carried at the top of two columns, full-page length newspaper ads, and says in part:

"Realizing the difficulty experienced going and coming, to say nothing of the higher prices incurred, by the neighborhood theatregoer in seeking theatrical amusement. I have taken over the Kedzie theatre and installed the Dudley Players, named in honor of my son, under whose management the theatre will be."

PALM BEACH

By SAM KOPP

Palm Beach, Feb. 4.

Arrival here of the Marquis and Marquise de la Falaise (Gloria Swanson) put the latest Wilson Mizner story into circulation.

Bill was among the guests at a party given by Hank and Gloria soon after his arrival on the West Coast. Hank having heard of Wilson's quick wit and biting tongue, was rather nervous all through the dinner. Every time the Broadwayite and ex-Florida realtor spoke, the Marquis motioned him to lay off the blue. Finally, Mizner left his seat and, putting his arm around his host in friendly fashion, said, loud enough for all to hear:

"That's all right, Hank; I have been through the same thing myself."

Ned Wayburn arrived today to supervise his school in the Palm Room of the Royal Poinciana, under the direction of Earle Thomas, business manager, and John Lonergan, second instructor. All sorts of classes are now running or in the process of formation. With Wayburn here, a production at the end of the season is being planned.

Meyer Davis, who during the past few winters has spent considerable time in Palm Beach, will not visit the resort this year, leaving on Feb. 15 with his family on a five-week West Indies cruise, according to Ben Abrams, his general manager.

Difference in Nuts

Mizner, while selling real estate here, was haled before a local judge to explain a land transaction at Boca Raton, land development south of Palm Beach.

The complainant charged that Mizner had misrepresented the land by claiming that the purchaser could grow nuts on it.

Mizner when called upon to explain his side of the story said:

"Judge, this man is loco; I didn't say he could grow nuts on the property; I said he would go nuts on the property."

Joe Leblang left for New York today (Saturday) for the purpose of urging Lew Fields to come to Palm Beach for a rest and an appearance at the Kiwanis Club benefit here. If Lew comes down for a union with Joe Weber, now here, it will mark the 51st anniversary of their appearance as a comedy team. Al Jolson and Maurice Schlesinger were in Leblang's northbound party.

Society at Hotsy Totsy

Morton Downey, youthful tenor, is the night club hit of Palm Beach. Opening Monday at the Venetian Gardens, he drew capacity to the

(Continued on page 62)

John McNulty Drunk Again But Hops on the Wagon

John McNulty, actor, who plays the Sergeant in "The Road to Rome" made such an eloquent plea to Magistrate Francis X. McQuade in West Side Court that the judge freed him and his brother, Peter McNulty, 32, salesman, of 451 West 44th street. The pair were arrested by Patrolman Cosgrove of the West 47th Street station on the charge of disorderly conduct.

The actor gave his address as 451 West 44th street. He has been in West Side Court several times. Cosgrove told the Court that he arrested the pair in an alleged "speakeasy." A battle was on and both brothers were in it. They looked it in court after spending the night in the coop.

"Your Honor I am an actor. A good one too. I will, tell you quietly what show I am with. The last time I was arraigned in court the reporters broadcast the fact all over the front pages. I don't want that to happen again.

"Pete is my brother. He has reared a family of seven. He is to get married soon and we began to celebrate. What happen, I don't know. But I don't want anything to happen to Pete. He will soon be on his honeymoon.

"If you free us I will never drink again. I will jump aboard the water wagon immediately. I am to join my company in Rochester." The Court smiled. So did the spectators. The actor and his brother received a suspended sentence.

STAG RAIDED

Dancers and Others Landed by Downtown Cops

Following a raid on a stag given at a restaurant at 407 Pearl street on the night of January 27 last, Ruth Cromwell, 21, of 142 St. Anns avenue, and Dorothy Kale, 25, of 413 West 92d street, both dancers, and Victor Sigler, 34, theatrical agent of Sussex, N. J., were each held in $500 bail by Magistrate Macrery in the Tombs Court for a hearing Wednesday (today).

An additional charge was made against Sigler and George Tizard, 48, actor, of 21 Suydam street, Brooklyn, alleging the attempt to show an indecent movie film at the stag. Bail of $500 each was fixed on this charge.

According to detectives of the Second Division, who conducted the raid, the restaurant was filled with over 150 men when the two girls appeared in nothing but a beaded girdle. The dance, according to the police, was suggestive, and they immediately arrested the two women. While searching the place, the police claim, they found the lewd picture film in the possession of Tizard and Sigler.

LOVES DORIS NILES AND PINCHED FOR IT

Harold Van Horn Wrote Burning Letters—Trips to the Island No Use

After being convicted twice for annoying Doris Niles, dancer, of 200 West 57th street, Harold Van Horn, 35, unkempt and shabby, of Woodcliff Lake, N. J., was committed to Bellevue Hospital for observation by Magistrate Louis B. Brodsky in West Side Court.

Van Horn was arrested on a warrant issued by Magistrate Brodsky. The defendant had just completed serving five months and 29 days for annoying Miss Niles. He was about to leave Welfare Island when Warrant Officer Daniel Fisher of West Side Court placed him under arrest.

Miss Niles appeared in court accompanied by two attorneys. The latter displayed fourteen letters of an amorous nature written by Van Horn to Miss Niles.

The latters were gotten off the Island anad mailed, apparently, by a visitor. Van Horn admitted that he wrote the letters and stated that he loved the dancer.

Miss Niles told the court Van Horn came to the Capitol theatre about two years ago when she was playing there and would sit out the entire day's performance. At that time she first began to receive the objectionable letters. She said that she noticed him in the first row of the orchestra. He would smile and place a handkerchief to his face. Not long after he appeared in the hallway of her home and she had to summon a policeman when he refused to leave.

Arraigned before Magistrate Bernard Douras, Van Horn was sentenced to the workhouse. When coming out he again bothered her. He was arrested and sent back to the workhouse for another five months and 29 days.

Van Horn told the court he loved the dancer and thought she loved him. He said he worked at odd jobs. He told reporters that his arrest was just the way that the dancer showed her affection for him. Van Horn is short and has long hair.

Chi's Auto Show Flops And Theatres Feel It

Chicago, Feb. 7.

A flop. That's what Chicago's auto show was.

In previous years the town has drawn crowds from far and near to its auto display. Chicago showdom had come to count on the motor trade exhibit. Never known to flop before, this year's show disappointed everyone.

Small attendance, very few out-of-towners, and an apparent lack of local interest. Hotels scarcely did a capacity business.

EASIER FOR SOME

One Broadwayite commenting on another's seeming ease in dodging the legal hindrance, commented:

"I'd get married myself if I could neglect my wife so easily."

JAMES REGAN HELD; STRUCK 2 WOMEN

47-Year-Old Man Assaulted Mrs. Florence Tysan and Her Mother

James Regan, 47, saying he is a restaurant man and who said that he owned property in Miami, Fla., was held in $11,000 bail for the action of the Grand Jury by Magistrate Louis Brodsky in West Side Court. Regan was arrested on the charge of assaulting Mrs. Florence Tyson, 35, and her mother, Mrs. Sara Tyson, of 3115 Broadway.

The elder Mrs. Tyson is confined to her home in a serious condition. She has a possible fracture of the skull and several knife wounds. The younger Mrs. Tyson came to court with her head swathed in bandages. Regan was charged with felonious assault and violation of the Sullivan law.

According to a patrolman who captured Regan after a two-block chase, the assault was the result of jealousy on the part of Regan. The younger Mrs. Tyson came to her door to get a bottle of milk. As she did, Regan struck her over the head with a "billy" and began to slash at her with a potato knife, she alleges.

Mrs. Tyson's aged mother heard the daughter's screams and went to her aid. Regan then began to beat the elder Mrs. Tyson and cut her. Regan fled to the street. The patrolman captured him after he threatened to shoot. A coil of rope and cotton was found on Regan. He said he intended to truss up both women to make them suffer.

Regan gave his address as 3120 Broadway. He stated to reporters that he has known the younger Mrs. Tyson for several years. He declared that he met her while she was employed at the Martinique Hotel. He told the scribes that she did not give him her undivided attention.

COLLEGE BOYS DRINK MORE NOW—JUDGE

Magistrate Louis Brodsky in West Side Court took occasion to razz fraternity clubs when William Starley, 23, 24 West 48th street, Philadelphia, Lehigh U. student, was arraigned on a charge of intoxication.

Starley had been arrested by Policeman Ulsamer, West 47th Street station, at 8th avenue and 47th street, when, with his load, he refused to stop directing traffic. It was at the time when the theatres were breaking and traffic was congested.

The student pleaded guilty and said he had received his liquor at a local fraternity house. Judge Brodsky stated he would not ask him to reveal the name of the club but said it was time that some of the fraternity clubs were cleaned up and the bottles thrown out.

He then compared the days before prohibition to the present time. Formerly, he said, it was unusual to see a youth around 21 brought in for intoxication. He said it is quite common nowadays and, unfortunately, many of them were college students.

After this lecture he suspended sentence when Starley said it was his first offense.

Chicago Going After Its "Taxi" Academies Again

Chicago, Feb. 7.

Dancing academies of the "taxi" variety, where men pay 10 cents for half-minute dances with girl instructresses, were denounced last week by Frank Peska, city prosecutor, as "feeder resorts for houses of questionable reputation."

Last week proprietors of three such places, said to be operating without licenses, were arraigned before Municipal Judge Holmes. All cases were continued for more intensive investigation.

GREENWICH VILLAGE AS IZ

By LEW NEY

(Self-Designated Mayor of G. V.)

SISTER AND BROTHERS

Mrs. Auerback Charges They Stole From and Wrecked Her School

Charles Seaman, 42, 146 West 96th street, and his brother Mack, 38, 102 West 90th street, were held without bail for the Grand Jury when arraigned before Magistrate Earl Smith in West Side Court on charges of burglary preferred by their sister, Mrs. Dorothy Auerback, 63 West 48th street.

Mrs. Auerback conducts a school of elocution at the 48th street address and had employed her brothers. There was some disagreement when Charles and Mack were discharged. Dec. 4, Mrs. Auerback charges, she and her secretary saw the brothers leaving the place and when they entered they discovered that an oriental rug, $4 cash and a charter had disappeared.

She said she also discovered that her paintings and piano had been damaged. She notified detective George Ferguson, West 47th street station, and the brothers were arrested. They denied that they had taken the property or that they had wrecked the place as their sister testified.

Counsel for the two men waived examination and they were held without bail for the Grand Jury. Both brothers have criminal records.

They intimated the place was a "speakeasy," but Mrs. Auerback and her secretary, Katherine Hill, denied it.

BRIDGE ROOM WOMEN DISCHARGED BY COURT

Alexandra Raymond and Mrs. Geo. Broadhurst Can Charge Each Player $1 for Service

Miss Alexandra Raymond, 153 West 97th street, and her sister, Mrs. George Broadhurst, 2612 Broadway, were freed in West Side Court by Magistrate Louis B. Brodsky.

The women were arrested on the second floor of 329 West 72d street by detectives under Deputy Chief Inspector James S. Bolan, charged with keeping and maintaining a place for gambling. Sergeant Patrick Kennealy and Detectives Bill Shelly and Tom Weppler made the arrests. Shelly testified that he found about 24 men and women engaged in bridge. The detectives took the names and addresses of the players.

Attorney Arthur C. Mandel, 300 Madison Avenue, who defended the women in court the next morning, was playing bridge at the time of the arrest, he told the court.

Shelly said that the game ceased after the arrest. He testified he saw no money on the tables. He said that the defendants stated they operated the game, charging each players $1. The players are members of the club, called Alexandra Raymond Club, Inc.

A certificate of incorporation was hanging on the wall. The club has been organized since 1925. Mandel scored the detectives for making the arrest and asked the court for a warrant of oppression.

Mandel stated to the court that a uniformed patrolman was stationed in the premises following the arrest. The court directed Shelly to notify Inspector Bolan to remove the officer.

The Raymonds formerly conducted a place in the Hotel Alamac. Mandel stated that Special Sessions had ruled when the Raymonds were arraigned before them that the game was not gambling, and that they could charge $1 for service rendered for the use of the cards and other conveniences.

The defendants refused to give their ages, but told the sleuths they were over 21. Magistrate Brodsky in discharging the defendants ruled along the same lines of the Special Sessions Court, that the Raymonds had a right to charge for services.

Edward Goodman, former treasurer of 81st Street theatre, has been promoted to post of manager, succeeding Robert Hawkins, transferred to Keith-Albee's Riverside.

If you are planning to sit for a portrait you will hardly select your interpreter from the painters exhibiting until Feb. 14 at the Whitney Studio Club, 10 West 8th street. I wouldn't look like any of those 50 faces for all the berries in all the banks of the bourgeois world. Evidently the models were types picked mostly from our moronish midst and not sitters with check books and faces to be lifted and lacquered into canvas perfection.

The artists are mean to their subjects, but no mean artists—witness the names: Allen Tucker, Edmund Archer, Henry Schnackenberg, Reginald Marsh, Betty Burroughs, Angele Watson, Nan Watson, Ernest Flene, Katherine Schmidt, Yasuo Kuniyoshi, Alexander Brook, Eugene Speicher, Dorothy Varian, Isabella Howland, Guy Pene DuBois, Niles Spencer, Raphael Soyer, Joseph Pollet, Gertrude Tiemer, Henry Strater, Richard Lahey, Carl G. Cutler, George Hartmann, Henry Mattson, Leon Underwood, Charles Downing Lay, Lincoln Rothschild, John Sloan, Kenneth Hayes Miller, Blendon Campbell, Thelma Cudlipp Grosvenor, Van Vleet Tompkins, Mungo-Park, David Morrison, Henry Billings, Randall Davey, William Glackens, Georgina Klitgaard, Molly Luce and a few others, names not to be sneezed at in the world of art.

And the subjects were not picked from Broadway limb shows, beauty contest winners or the fashion-plate handsome Harrys. Most of the posers were registering something or other—trouble, disdain, hate, discontent, surprise, jealousy, naivete, disgust, pride—the baser and beastly emotions mostly.

Impromptu Parties

Parties that just happen are the happiest. These formal, prepared, stiff and stupid affairs are rarely worth the candle, even if it burns at both ends. But gatherings of kinsprits that come about somehow still thrill me tremendously.

Kelly arrived the other night from the neighborhood of New Dorp with three gallons of red ink and planted all of it on Bill's studio table. Friends in the building and out of it called without price or premeditation or special invitation. Terry and his Betty happened up, and I, too, with a nose for news and an aching tooth.

Dorothy and Mary and Slim and Nellie and Frenchy and Jerry and Ruth and Jacques and Joy came and stayed. Stories that were worth more than their weight in red ink were told freely.

Eventually food was suggested, and I invited the gang to my bigger floor. We piled into two sedans (yes, Villagers have cars of their own) and continued joying ourselves with such sandwiches as I can make on short order.

Nobody passed out, no one fought, no one wept and there was nothing nasty, everything informal and many a hearty laugh with very little gossip but experiential yarns that were wickedly self-revealing.

Jacques Saint Anne, who edited the one edition of the "Bell Ringer," financed by Kathleen Kirkwood four years ago, a magazine devoted to the downing of the K. K. K., is living until June at 1 Sheridan square. Here it was where Clivette handed out philosophy and other antiques years ago.

And back of this ramshackle structure, doomed to be razed this summer, is the new and remodelled 1 Sheridan square, the erstwhile factory and office building of eight floors. About 50 one-room-and apartments with high ceilings, frigidaire and maid service have taken the place of spacious lofts for making candy, dental supplies and overalls.

Kid McCoy Puts Out Fire

San Francisco, Feb. 7.

Norman Selby (Kid McCoy) broke into the hero ranks at San Quentin prison when he alone extinguished a blaze that had started in a pile of clothing in the prison laundry.

The "Kid," who is doing from four to 14 years for slaying of Mrs. Theresa Mors of Los Angeles, recently was made chief of the prison fire department.

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15 YEARS AGO

(From Variety and "Clipper")

Montgomery and Stone and Elsie Janis in "Lady of the Slipper" at the Globe, topped the town with $15,000; in the dramatic list "The Whip," English melter, was a sensation, doing $25,000 to $26,000 steadily.

The old Haymarket, night life rendezvous of 10 years before, but now selling only soft stuff, was offered for sale. The place stood at 6th avenue and 30th street. The adjoining property on the Broadway frontage was Daly's theatre, now closed by order of the fire department, also was on the market.

John Bunny, almost as well known in Europe as at home via the screen, was offered $1,250 for appearances in Berlin.

Louise Groody was recovering from an operation in the Deaconess hospital, Indianapolis.

Commenting upon the decline of road attractions, it was reported that the Metropolitan, Seattle, had been closed eight out of 12 weeks, while local picture houses were elaborating their shows, and drawing as much as $6,000. The film places also were using large newspaper advertising space.

Arthur Hopkins' production, "The Poor Little Rich Girl" was making a solid success, doing about $9,000 a week at the Hudson, New York. A No. 2 company was organizing.

H. H. Tammen, Denver promotor and publisher, said he had closed a deal by which Buffalo Bill would be associated with the Sells-Floto circus which he (Tammen) owned. This seemed to forecast the separation of Cody and Gordon Lillie, his partner in the wild west show.

The Pure Food and Drug bureau of the U. S. Department of Commerce issued an absolute ban upon absinthe and the states one by one put it in force, cutting out the nation's favorite morning-after nerve tonic.

50 YEARS AGO

From ("Clipper")

The news sensation of the day was a violent controversy going on between two popular Brooklyn preachers, Talmadge and Beecher. Talmadge, who continued to be a sensational lecture platform card for a decade, preached the fire-and-brimstone line of theology, while Beecher's beliefs were milder.

Stanley reached Paris on the way back from Africa, and "Cleopatra's Needle" (the obelisk that now stands in Central Park) was reported afloat and on the seas bound for New York. (The Great Eastern carried the monolith, a hole having been punched in the big ship's side to admit the obelisk.)

Turkey and Servia were at war and upon the opening of the British Parliament Queen Victoria read a speech of pacifism.

A paragraph is to the effect that Charley Ross has been found in Baltimore. (Charley Ross was the mystery of the day. The kidnapped child was reported discovered in scores of places, but he never actually came to light.)

They had a special line of violent crimes that are not much heard of in these days. "Body snatchers" were reported at work in Toledo, while 20 Brooklyn dealers were fined for watering milk.

The Pacific Coast baseball league was organized.

Joaquin Miller, California poet, sold his first play, "The Danites," to McKee Rankin.

INSIDE STUFF

ON PICTURES

Reformers in Washington, or those led by Canon Chase, have the opinion picture distributors and producers are really in favor of the Brookhart Bill. That is why, from the account, they withheld approval of the measure.

A joker in the bill as they read it is that with passage, the Brookhart measure would give the producers and distributors a longer time to readjust their business on the restricted block and blind booking than they would be certain of were they finally obliged to obey the findings of the Federal Trade Commission in the Famous Players ruling along the same lines.

The Brookhart Bill provides a period of six months after signed for the block booking clause to become effective and 18 months after on the blind booking. Another point the reformers make is that the p's and d's figure it is least expensive with the Brookhart Bill passage than it is to fight the Commission's ruling. In short the Chase group seem to calculate that the Brookhart Bill, in reality, will supplant the Federal Trade Commission as far as the picture industry is concerned.

If the independent exhibitors could think the same with Canon Chase, although they are not in love with reformers, the indies would send the Canon almost anything he could ask for, of course omitting flowers and booze. But they can't and the Canon might better keep his eyes off the A. P. more and devote a little time to read up on what he expects to talk about.

Taking the presentation angle on the picture house stage, St. Louis appears to have picked up a glancing view for "Old Ironsides" at the Missouri there this week. That is not a non-presentation test, as St. Louis may have been lead to believe by its daily papers. It sent out by the Skourases, that was but press stuff.

"Ironsides" is a special now on its picture house run. An attempt was made to send it across as a $2 road show. Probably playing under extra terms in the Missouri and with it longer than the customary program feature, the house threw out its stage show for this week, to meet both ends, in the expense and turn overs for the film's performances.

No reason against the Skourases doing that, but if "Ironsides" stands upon its own this week, another special or super would have to follow it next week and just as strong, and so on every week. It's understood in the trade that if the picture is strong enough it can fill the house, even a 3,800-seater like the Missouri, but the trouble has been there are not enough of such, and there is too much theatre competition, with the management wanting to do all of the business a house is capable of, with picture and presentation or picture only.

"Ironsides" had a $2 showing in St. Louis which should be of much help to it at the pop scale. But it's no test, Tom.

Many editorials complimenting the attitude taken by Harold Murphy, Orpheum manager, and Bert Levy, manager of Universal's Columbia, Portland Ore., in refusing to accept newsreel prints, which exploited the capture of William Edward Hickman, brutal murderer of Marian Parker, were written in the local press.

As the news flashed across the country, informing the world that Hickman had been captured in Pendleton, Ore., 200 miles south of Portland, all cameramen rushed to the scene, most of them in specially chartered airplanes. Jesse Sill, Northwest cameraman for Metro-Goldwyn, came near losing his life as he was making the trip to Pendleton to get a few shots of the murderer. Others in the planes were unheard of for hours, owing to the unfavorable weather.

After the prints were developed in record time, they were rushed to the theatres with the management of the respective houses refusing to exhibit the newsreels, claiming that would be bad judgment to exhibit the reels in public, as disorder might be created. The Circle, a secondrun downtown house in Portland, exhibited the pictures, and it was S. R. O. all week.

Alan Foster is building up an unique choristers' organization. He trains girls for acrobatic specialities mostly, on his novelty contrivances or in the usual stage number producing that calls for more than the conventional ensemble girl work of years ago. To ensure adeptness and have the girls under his and Mrs. Foster's eyes during the apprentice period, Foster has a home over in Astoria, L. I., presided over by Mrs. Kay, where 30 of the Foster girls from out of town room and board while in training. Each is charged $12 weekly, with that amount to be deducted in small sums weekly from their salary when regularly engaged. Girls accepted receive a three-year contract with a sliding scale starting at $35 a week.

At present Foster has 64 girls rehearsing in his New York studio. All are intended for Foster girl acts with Publix theatres stage units. He has seven of those acts now with traveling Publix units and is producing one about every three weeks. The acts use from 12 to 16 girls.

Liberal censoring was performed upon the newsreels' views of the dirigible, "Los Angeles," alighting at sea upon the specially contrived landing deck of the U. S. aircraft carrier, "Saratoga." An underline on the news weeklies said "released and censored by the Naval Department." Views previously of the "Saratoga" also had been censored, although enough of each was shown to make up the views.

The secret of the censoring must lie in or on the deck of the "Saratoga." What was actually censored with the "Los Angeles" was its final landing.

These are reported the first times anything have been denied the news cameramen by the Naval Department. Several views of late of U. S. naval construction and maneuvers were thought extremely liberal in scope, almost to the extent that Germany has permitted the news reel and but recently to expose how she again has started to drill and train the future German army.

Making a newsreel special of President Coolidge's visit to Havana cost Metro-Goldwyn-Mayer, Fox, Pathe, International and Paramount $50,000 or approximately $10,000 each.

To bring the film from Havana to New York on fast train and air mail would have cost the five reels about $200. The difference in money is about $49,800 while the difference in time would have been about nine hours.

The first Coolidge reels to hit Broadway were by Fox and Paramount. Pathe has been claiming first appearance but the Pathe film was taken to Atlanta and developed there, not coming in time for Broadway showing until long after Fox and Paramount.

Through loss of the flyer Ben Mosely with his plane disappearing in a storm, M-G-M was obliged to buy a dupe of the Coolidge print from Pathe, it is reported. Pathe got enough out of this deal to wipe off the cost of the special airplane transportation and register a profit, from the report.

A new 4,000-seater, Hollywood, in Detroit, holds claim to a "cry room" for babes and their mothers. It also has a glass front, as previously reported in Variety of a Milwaukee house. The Hollywood besides has a "Nursery room" with individual cribs and a trained nurse in attendance.

The picture "Jesse James," Paramount, was held up in Ohio through censorship. Regarded as funny, as the same censors only recently lifted the ban on the Dempsey-Tunney fight film.

The girl friend from Canada is still after Variety, but cut it down to a page last week. Sad note is that it looks as if she is simultaneously making a play for E. F. Albee.

INSIDE STUFF

ON LEGIT

Few authors have collected royalty from a play so long as Edwin Milton Royle, whose "The Squaw Man" dates back into the last decade. It was first produced the day his daughter, Selena Royle, was born, revived in 1922 on Broadway, and is still in use by stocks. The play was sold for pictures some years ago, and is again back on Broadway in the guise of the operetta, "White Eagle," current at the Casino.

Alexander Clark, Jr., went on as the movie hero in "Excess Baggage" for the first time last week although he has been drawing a salary since the show opened. Clark engaged by Bryant, Crimmins and Barbour on a run-of-the-play contract, but at the last minute was not permitted to go on, Herbert Clark (no relation), appearing in his place. The theory was that Alex lacked the necessary menace, which he must have picked up meantime.

Another pay but not play situation in the same show exists with Joan Marion, who holds a run-of-the-play contract for the part of the daughter in the sister act. Doris Eaton was substituted during rehearsals, when they began building up the dancing angle of the role.

Jacques Cartier and Agnes De Mille have been booked by Bela Blau for a second dance recital Feb. 26, following their sellout last Sunday night at the Republic. Theatre is not yet announced, as Blau is looking for a larger house. At the first recital there were 31 standees and about 100 turnaways, most unusual for entertainment of this type. Mr. Cartier is in "Golden Dawn," doing his "Voodoo Dance," Miss De Mille is a daughter of William De Mille, picture director.

Late premieres especially musical shows are playing havoc with out of town attendance because of the late start and unusually long performance in getting the surburbanites out of the theatre in time to make trains home.

In several recent instances out of towners not clocking the shows were out of luck to make their trains, after seeing the entire show with the ultimate choice of remaining over night in New York or making the trip home by taxi.

The late shows have practically lost most of former Northern New Jersey trade because of no provision made by the Erie, Jersey Central or others for late trains nightly that would suit the theatregoing trade. Both Erie and Jersey Central run their final surburban trains at 12:20 p. m. Under normal conditions that would make one hustle. Several times the Erie has announced an after-theatre special to leave the terminal at 1 a. m. but this has never been adopted.

INSIDE STUFF

ON VAUDEVILLE

What has become of the "700 theatres" publicized by the Keith-Albee interests? E. F. Albee gives the lowdown in an advertised letter to the underwriters of the new merger stock, setting down a total of 211 theatres controlled by Keith-Albee, Orpheum and their associated companies.

Out of that total the Keith circuit actually owns 18 houses and leases 28. There are 115 in addition owned or leased or operated by companies "in which the B. F. Keith Corporation owns varying amounts of stock." In 19 of these theatres the Keith people have a stock interest of 50 per cent or more.

Fifty more theatres are credited to Orpheum, of which 14 are owned outright and five owned on leased land. That's a total of 32 theatres actually owned in fee by Keith and Orpheum.

This business of going to the bankers or investors has its disadvantages. Until Keith-Albee floated its bonds a couple of years ago, its earnings and profits were nobody's business. Now it is selling securities and it is forced to submit itself for public inspection, which cramps its showmanly style.

Albee's letter contains a record of the combined Keith and Orpheum earnings from 1922 to 1927 inclusive. Top figure was in 1924 when earnings were $3,921,635. Figures for 1927 are not entirely available, but the estimate puts the total at $2,600,000.

"The decrease in 1927," the statement from Albee says coyly, "is attributable to certain abnormal conditions last year which are not expected to continue or recur."

Eddie Conrad was the subject of a practical joke during his performance at Keith's 81st St., at the conclusion of his act, when he asks the nearby stage box occupant for a match, then a cigaret, topping it usually with a humorous request for a sandwich.

This gets a laugh always, but Sunday Conrad was surprised with a donation of an over-size onion sandwich, with the odoriferous vegetable dripping and oozing all over.

Conrad was nonplussed, but managed to ad lib, "I see that my friends think strongly of me."

A chief booker for one of the large circuit headquarters in New York discovered his net loss of time daily listening to useless agents averaged nearly two hours, besides costing him lunch. His first intention was to let out the useless agents, those who called every day with the same lists that the booker was letter perfect in. He relented after giving the matter some thought, to decide he would delegate an assistant to interview that group of time wasters, having his assistant call his attention to anything any the six or seven vexers might possibly dig up.

Which may also be a tip off to the agents who know of this that they had better keep on their toes to hold their franchises.

Stories agree that the Loew booking office idea of annexing agents of the former big time to the Loew agenting staff has virtually been abandoned. In Loew's vaudeville houses it has been noted that the higher priced acts of no distinctive "name" value have failed to increase the grosses proportionately to their salaries. This brought about by J. H. Lubin and Marvin Schenck, the Loew vaude playing the Loew vaude bills in their customary manner, with the feature picture attachment.

Loew's vaude booking office has no bearing upon the Loew picture houses, those of the deluxe type with their stage shows now booked or produced through the joint production department of Publix and Loew's.

Mrs. Osa Kirsch has had a letter written by her to Variety some time ago, reprinted in the Dear Mr. Albee's controlled papers. Variety threw the letter into the waste basket when received. Upon Mrs. Kirsch's request to know why it was not printed, she was advised that as the N. V. A. should help actors, her single case was no startling bit of information.

Of much more interest to the vaudeville players who support the N. V. A. would be a free and open election of officers, along with a financial statement of the club's standing on the coin—who has it and how much of it has he got.

While Mae Murray is on a picture house stage, she has made it a rule that no master of ceremonies may interject talk or announcements. It started when Miss Murray was at the Paramount, New York, but probably the same rule was in effect for her turn while she played the coast film theatres.

'VANITIES' SHOW GIRLS $100 UP; STARTS WILD BIDS FOR BEAUTS

Carroll May Snare Famous Broadway Glorifiers—Look for Keen Competition for Prize Lookers—Dancers to Get $75 Minimum

Earl Carroll is to produce another edition of his 'Vanities." The way it is being lined up, the revue is to be regarded as the most important of the spring or early summer musicals.

The producer has definitely set a girl standard for the new "Vanities." Show girls are to receive a minimum of $100 weekly and dancing choristers a minimum of $75 per week.

It is assumed that by such offers the Carroll revue will attract many of the "lookers" that grace Broadway's musical comedy boards. He does not intend, however, to limit selections to the current prize beauts. Newcomers have the same chance at the exceptional salary proffer. Just how high he will go to get some of the champ show girls of other revues is not stated, but there is liable to be some competition in that respect with other revue producers. That also goes for the dancers.

Newark's Sunday Stock Stopped by Equity

A stock performance was given in Newark, N. J., Sunday night by the Charles E. Blaney players, but Equity called Blaney to account and warned him not to repeat the Sabbath stunt. Blaney complained that Sundays were necessary to the existence of stock in Newark and all had gone broke because the Sundays were out.

Blaney claimed the same Sunday privilege as Hoboken, close by, which has been an open town on Sunday for 30 years.

Under Equity's regulations no Sunday playing is permitted where it was not the custom prior to May 1, 1924, at which time the agreement was signed with the Managers' Protective Association.

Pabst Closed for Safety

Milwaukee, Feb. 7.

While the Pabst theatre has been closed because it has been found unsafe, the pilings under the house having rotted, other theatres in the downtown district bordering on the river front, where it is swampy, are safe, according to a report from the building inspector this week.

The Pabst is expected to be ready for opening in about six weeks. The only work necessary is the capping of the wooden pilings with concrete and replastering of the cracked walls.

Forced out of the Pabst theatre, the German stock closed its season Sunday with two performances at the Davidson theatre.

The Chicago Symphony Orchestra will use the Auditorium. Other concerts and recitals billed for the Pabst under the auspices of Marion Andrews or Margaret Rice will play the Davidson, smaller Auditorium halls or in the concert room of the new Hotel Schroeder, which opened last week.

"Radio Murder" in Sq.

"The Radio Murder," given a stock trial last week by the Blaney Players at the America (formerly Miner's Bronx), New York, stood sufficient test to warrant its reproduction for legit by Charles E. Blaney.

Blaney begins assembling the legit cast this week with strong possibility that Cecil Spooner will star in the mystery show when it is brought downtown.

"The Radio Murder" is by Dana Rush and John Milton Hagen. Its authors have a plagarism suit pending against authors and producers of "The Spider," alleging the latter play an infringement on theirs.

O'NEILL STAGING ON COAST

Eugene O'Neill leaves New York Feb. 10 for Pasadena, Cal., to supervise the staging of "Lazarus Laughed" on the west coast and also to work on "Dynamo," his new play.

"PATRIOT" AS OBLIGATION

"The Patriot," Gilbert Miller legit production which represents an investment of around $100,000, was an obligatory production on account of the film rights having been sold to Paramount for $75,000.

The film version of "The Patriot" is now in production on the coast.

Miss Hines and Authors Gain Point on Zieggy

Appellate Division in New York gave Florenz Ziegfeld double setback Friday in two different suitors. In one, Elizabeth Hines claims she has been damaged $100,000 worth; the matter must go to arbitration. In the other, two authors, Irving Caesar and David Freedman, are asking royalties on the flop Ziegfeld production "Betsy."

Miss Hines alleged she was to have gone into "Show Boat" with a stop limit proviso of Jan. 24, 1928, that in case the musical didn't open by then Miss Hines would be assigned to another Ziegfeld production. She didn't open with "Show Boat" and has not been set for another engagement, resulting in her foregoing other managerial offers.

Caesar and Freedman have been dragging their claim for accrued royalties on "Betsy" through the courts, and it has been ruled Ziggy must defend the issues.

Chi's Bunch Really Don't Want "Racket"

Chicago, Feb. 7.

Although recent announcement by State's Attorney Robert E. Crowe that presentation of "The Racket" would be barred in Chicago was considered just advance publicity, Crowe made his statement seriously.

"The Racket" in New York purported to be an expose of Chicago's gang life and its political connections.

While the play actually can't be barred, theatre managers here know that any house taking it on will have a tough time; also, that the house will lose caste considerably with city officials.

And the boys wouldn't want that.

ACTORS TAKE "JOHNNY"

Show Going Out Again—Halted Before When Salaries Stopped

"Oh, Johnny," musical, recently closed by Equity when salaries were not paid, is about to make a fresh start with cast reported having taken over the piece.

"Oh, Johnny" had been out several weeks with financial troubles hovering over it from the start. Before leaving town Equity demanded a bond. Rehearsals were abandoned for several weeks until a bond was posted, covering chorus only and with principals waiving security.

The musical was produced by Louis Isquith with an under cover man reported financing.

GAIGE'S TRYOUTS

Crosby Gaige will soon join the managerial colony at Palm Beach, about Feb. 15. He has two tryouts scheduled for early spring—"Black Belt," by Wallace Thurman, colored, and William Jourdan Rapp, one of the Macfadden editorial staff; and "Lowdown," by Ferdinand Reyher.

Both will be shelved until fall. Gaige may sail for Europe as soon as the tryouts are over.

"SPRING 3100" PLAYING

Lefty Miller's "Spring 3100" is still playing. It was at the City, New York, last week. It was in the Bronx the previous week.

A report spread of its closing through a Miller misunderstanding with the author, Argyle Campbell. That has been patched up.

Lyric's Lease in Danger; Oppenheimers Involved

Application for a trustee by the estate of E. E. Smathers has placed in jeopardy the lease of the Lyric, New York, operated by Jacob and Joseph Oppenheimer. It is at present housing Ziegfeld's "Rio Rita."

With back rent of the theatre unpaid and creditors demanding settlement for the recent alterations to the house, the matter may not be definitely settled until late this week. Indications are that a satisfactory settlement will be made.

It appears that the Oppenheimers went overboard in remodeling the Lyric to receive Zieggy's "Show Boat." The total cost is said to have been more than $120,000. Changes in the lobby and a counterweight system back stage were among the improvements. There was construction under the stage while the lobby and entrance proper were changed.

Ziegfeld transferred "Rio Rita" to the Lyric and signed contract to follow it in with "Three Musketeers." The "Rio" engagement has been profitable but the demands of the contractors who made over the house became insistant, while other indebtedness crowded the brothers.

It was stated the Oppenheimers sought a loan in order to satisfy the creditors and offered 50 per cent of the lease in return.

Benny Stein, treasurer of the Lyric, resigned Saturday after differences with the Smathers estate people, but remains in the Oppenheimer office. Frank Loomis has replaced him, with Tom Burke remaining the assistant.

Woollcott Did Resign

Alex Woollcott did resign from the New York "World," following the order from H. B. Swope which kept him from reviewing "Strange Interlude" last Monday. Alex denied it Tuesday, last week, and said that he had no feeling in the matter. Everybody on the morning "World" but his immediate associates seemed to know—and talk about—a letter of resignation which Alex later wrote Swope and a commendatory letter back from Swope, which praised Alex but accepted the resignation.

This, presumably, means that when the Woollcott contract with the "World" expires May 1, he will finish as its dramatic critic. He has long expressed a wish to escape the rigors of daily criticism. "The World," by reason of its plant's location, must print earlier to make the same trains which carry the "H-Tribune" and "Times" out of town.

The switch of critics for the Guild premiere seemed to have been generally understood as having come from within the "World," voluntarily.

Ziegfeld Must Pay 'Follies' Week's Salary

Flo Ziegfeld is all grouched up about the abrupt closing of his latest "Follies," called off last week on the day due to open in Philadelphia. Eddie Cantor's attack of pleurisy brought about the shut down.

Zieggy claims the closing cost him $39,000 after a visit last week to Equity where he was informed that the company would have to be paid a week's salary.

Marie Saxon Off London

Marie Saxon has declined another starring engagement for a London-produced musical.

Producers are reported near-frantic for musical comedy leads of the type the English prefer. A scarcity is said to be clogging up other proposed shows for the English capital.

Miss Saxon lately closed with "The Ramblers."

H. THOMPSON WITH PAR

Harlan Thompson, the playwright, has undertaken one of those Menkiewicz-Paramount experimental tenures for the picture studio on the coast.

Thompson's agreement is reported for three months, with the usual option and bonus provision for accepted film scripts.

Marian Peltzer (Mrs. Thompson) will leave with her husband for California within a few days.

SHUBERTS' "BRIDAL SUITE"

James P. Judge and Charles Rodde are collaborating on a musical "The Bridal Suite."

The Shuberts will produce it next month.

Zieggy's Intimate Wire

Atlanta, Jan. 28.

Variety, New York:

If Variety will again review "Rosalie" and write a criticism instead of the notice of a 42d street conversation, when I return I will see you about copy.

Why not give me a break and say Ziegfeld's two shows played to nearly $50,000 each. Got half-million advance sale and I got lot of money to bet "Rio Rita" played to more than any other musical show, excepting, possibly, "Good News," but I doubt they paid government more than "Rio Rita" will.

Do "Show Boat" in London immediately.

Arranged for new theatre in Chicago and another in New York. Turned down million cash and 51 per cent. stock for my name.

You don't get any of the real news. *Ziegfeld.*

"Taza" With 110 People Closed After Two Weeks

"Taza" spectacle with 110 people, independently produced, closed in Jamaica, L. I., Saturday after playing two weeks. It was slated for the Earl Carroll Feb. 20. "Simba" the animal picture has extended its booking there for two weeks from that date.

Tuesday the "Taza" management applied to Equity for a two weeks lay-off privilege, naming the Carroll date to follow.

Revision of the script is given as a reason for the closing.

The players were paid off by Equity through a salary bond. The bond was filed by Samuel Cherkos, an attorney, who is said to have withdrawn his interest. Gus Wilson, who staged "Taza" and others are now reported in charge.

Shuberts and Studebaker The Insull-Backed House

Chicago, Feb. 7.

Capitalist Insull, who has the Studebaker under lease and didn't know what to do about the Michigan avenue theatre his wife toyed with, has turned the bookings of it over to the Shuberts.

Bookings will continue with the Shuberts during the remainder of the Insull leasc.

Dark, the Studebaker would have cost Mr. Insull about $100,000 yearly; with his wife its manageress and producer, it could and did cost him much more.

George Kingsbury is managing the Studebaker for Insull. There is to be no change in house staff.

"So Big" Musical

Another Edna Ferber book is likely to be seen as a musical comedy next season. It is "So Big," Miss Ferber's Pulitzer prize winning novel.

Jerome Kern, who first saw the possibilities of "Show Boat" as a musical comedy, is said to entertain a similar feeling toward "So Big."

NEWARK'S SUNDAY STOCK

Newark, Feb. 7.

Empire Players, dramatic stock, opened on a Sunday matinee, Feb. 5, at the Empire. This is a new idea here, having stock on Sunday. Prices will be 25 cents to $1, with a $1.50 top Saturdays and Sundays.

A. Johnny Mack, recently manager of Miner's Empire, will manage both the house and company. Edward Sothern Hipp, dramatic editor of the "Sunday Call," will do the publicity. Helen Baxter has been engaged as leading woman, with Barbara Gray, ingenue.

BALIEFF H. O. FOR 2 WEEKS

Los Angeles, Feb. 7.

Balieff's "Chauve Souris" will holdover at the Belasco for two additional weeks when the original four-week booking expires Feb. 13.

It will depart for outlying coast towns at the end of its local run.

"The Scarlet Lady," with Pauline Frederick, will follow the Russian troupe at the Belasco. The play is a new one by Zelda Sears.

Casino Stock Running

Philadelphia, Feb. 7.

J. J. Leventhal is operating his dramatic stock at the former burlesque wheel Casino theatre here.

MET'S BEGINNERS ARE NOT HIGH SALARIED

About $125 Weekly Usual Salary for 2d Line Singers—Grace Moore's Start

Another expensive musical comedy prima has left the legit stage and a fancy salary to go into the Metropolitan Opera Company for that $125 or so they give their second line singers every week.

Latest is Grace Moore, debutting yesterday at the Met. Her age has been set in the publicity at 27. She has been around Broadway for over six years, appearing here first in "Up in the Clouds." Last in "Music Box Revue" and rated as high salaried.

Reversal of her going into Met was the coming of Louise Hunter from the Met to Broadway, now starred in "Golden Dawn" at a good salary. She sang second leads at the Met.

Mary Lewis, formerly of the "Follies" and the Ponselle girls, Rosa and Carmella, who were once in vaudeville, are also fixtures at the big house down at 39th and Broadway.

Met gets the debutters at economy prices and plenty of publicity.

Miss Moore's matinee performance was in the nature of a benefit for the Misericordia Hospital, New York. Its elastic price scale of $25 top appeared to have been stretched the wrong way. Ticket brokers held plenty of the $25 coupons which they sold at any price over $12.50. They were reported having paid $10 each.

It indicated capacity was not anticipated as the lowered priced ticket sales started last week.

NO CHICAGO DIVORCE FOR JEANNE EAGELS

Chicago, Feb. 7.

Jeanne Eagels is reported to have consulted Benjamin H. Erhlich, the Chicago legal expert on divorces, looking toward a permanent marital remover certificate from her husband, Ted Coy.

The star of "The Cardboard Lover" at the local Adelphi, is said to have been advised by the attorney she could not obtain a divorce in this city through not having established a residence here.

'A La Carte' Represented Cash Loss of $114,000

In the brief run of "A la Carte," Rosalie Stewart's intimate revue, had at the Martin Beck theatre, the musical lost $114,000, representing $54,679 in operation and $59,000 in production. This data results from Miss Stewart's efforts to recover $6,000 as a balance from Martin Beck, who agreed to share 25 per cent in the profit or loss.

Miss Stewart is arguing in court that Beck's defense is a sham, the latter stating he will settle his share of the loss after everything in connection with the corporation has been wound up. Beck is credited with $22,000, which he invested in the musical as a one-fourth partner, but allegedly owes a difference of $6,000 up to $28,000 which is his share of the loss.

Judels Leaves Shuberts

Charles Judels, for the past four years general director for the Shuberts, resigned Sunday.

Judels claims the severance of relations was amicable and not due to any reported differences of opinion.

Nothing stated, he might produce and again he might return to the stage as an actor.

Squabble Over Terms Halts Ferguson Play

Production of "Careers" by the Shuberts has been temporarily halted. Elsie Ferguson, who was to be starred, wanted $1,750 a week and 15 per cent. of the gross over $15,000. The Shuberts offered $1,000 a week and 10 per cent. of the gross over $15,000.

The deadlock stopped the acceptance of a contract by the Shuberts with A. Korff, of the Reinhardt troupe, who was offered $500 a week to be production manager and play the lead in "Careers."

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (15th week) (M-882-$5.50). Business generally eased off last week, particularly first half; inclement weather one reason; "Yankee" among money leaders; virtual capacity; over $23,000.

"A Free Soul," Klaw (5th week) (C-830-$3.30). Appearance of William A. Brady on stage accounts for some business here; cut-rated, but takings satisfactory at $8,000 and over.

"And So to Bed," Bijou (15th week) (C-605-$3.30). Likely to string along into spring; business not exceptional but apparently profitable; estimated at $7,000.

"Artists and Models," Winter Garden (13th week) (R-2,493-$5.50). Natural draw of house of some aid to box-office; show, however, not what it should a bit more than $20,000.

"Atlas and Eva," Mansfield (1st week) (CD-1,050-$3.30). Presented by Harry Delf, who appears in and authored play; first called "Six Feet Under"; opened Monday.

"Behold the Bridegroom," Cort (7th week) (CD-1,043-$3.85). Run in doubt, business having dropped off to even break or less; last week slightly under $10,000, which is stop limit.

"Broadway," Century (73d week) (CD-2,890-$2.20). Final week; going on tour; last season's melo-dramatic smash and big winner; "The Shanghai Gesture," next week.

"Burlesque," Plymouth (24th week) (CD-1,041-$3.85). Error; agency buy extended with lowering of scale; still getting real money at $19,000.

"Cock Robin," 48th Street (5th week) (CD-960-$3.30). Downstairs draw; fair business and probably profitable, with recent takings between $7,000 and $8,000.

"Coquette," Maxine Elliott's (14th week) (D-942-$3.85). Solid dramatic hit; no empty seat since opening; takings exceeding $19,000 by virtue of standees.

"Divorcons," 49th Street (5th week) (C-704-$3.30). Appears class draw but getting enough to get by; estimated between $7,000 and $8,000.

"Dracula," Fulton (19th week) (D-914-$3.30). Book thriller away out in front; does not cost much to operate and turning in neat weekly profit; over $13,000.

"Escape," Booth (16th week) (D-704-$3.30). Not really big of late, but quite successful show and money-maker; approximately $11,000 last week.

"Excess Baggage," Ritz (7th week) (C-945-$3.30). Getting good trade, with agencies developing call; ought to stick out season; last week over $13,000.

"Five o'Clock Girl," 45th Street (18th week) (M-1,490-$5.50). One of most consistent of big-money shows; heavy trade especially from Wednesday on; quoted around $40,000.

"Funny Face," Alvin (12th week) (M-1,400-$5.50). Another musical just as consistent; getting $38,000 and over right along.

"57 Bowery," Wallack's (3d week) (D-770-$3.30). Doesn't appear to have chance; last week takings approximated $3,000; financial trouble may force show off this week.

"Good News," Chanin's 46th Street (23rd week) (M-1,413-$5.50). Another musical smash, one of stand-out shows of the season; selling out since opening; close to $40,000.

"Happy," Daly's 63d Street (8th week). Closed recently at Carroll; resumed Monday, presumably with fresh b. r., but some of cast waived salary guarantee.

"Hit the Deck," Belasco (42d week) (M-1,000-$5.50). Another two weeks to go; last summer's musical hit; around $21,000 of late; "The Bachelor Father" next.

"Interference," Lyceum (17th week) (D-957-$4.40). Moved here from Empire last week; still getting profitable trade, though not quite as good as first stand; over $12,500 last week.

"It Is to Laugh," Forrest (C-1,015-$3.30). Went off definitely Saturday; jerked to life after closing week previously; didn't have chance either time; maybe $2,500.

"Jimmie's Women," Frolic (20th week) (C-602-$3.30). Hardy little cut-rater this; lighting roof house for some time and making money at $6,000.

"La Gringa," Little (2d week) (CD-630-$3.30). Opened Feb. 2; did not impress as having much chance for real money; more definite line this week.

"Lovely Lady," Sam H. Harris (7th week) (M-1,051-$5.50). Doing very well; using some cut rates, but business bettering $23,000; about $1,000 less indicated last week.

"Manhattan Mary," Apollo (20th week) (M-1,168-$5.50). Probably will last out season, but newer shows likely to take edge off pace here; around $38,000.

"Marco Millions," Guild (3d week) (C-914-$3.85). "Marco" current this week; last week "The Doctor's Dilemma" (9th week) played under alternating system and to around $15,000.

"Mongolia," Taken off at Mansfield Saturday after playing six weeks in all (opened in Village); $3,000, maybe; "Atlas and Eva" Monday.

"My Maryland," Jolson's (23d week) (O-1,777-$5.50). Estimated around $18,000 with cut-rate aid; operetta rated among fairly successful musicals.

"Paris Bound," Music Box (7th week) (C-1,000-$3.85). Extra matinee inserted Friday and nine performances weekly probably played through winter; again over $23,000 (party one night kept gross from going higher).

"Porgy," Republic (18th week) (C-896-$3.30). Going along to substantial business; not capacity, but quite profitable with weekly pace over $14,000 as last week.

"Rain or Shine," George M. Cohan (1st week) (M-1,111-$4.40). Presented by Al Jones and Morris Green; Joe Cook starred; well regarded out of town; opens Thursday (Feb. 9).

"Revels," Shubert (11th week) (R-1,395-$4.40). About breaking even, but rated very good show; business holding to $19,000 or bit more; date indefinite.

"Rio Rita," Lyric (54th week) (M-1,995-$4.40). Getting ready to leave for tour; class musical show figures to be clean-up out of town; recent grosses over $30,000.

"Rosalie," New Amsterdam (5th week) (M-1,702-$6.60). Big ticket demand, and close to "Show Boat" for leadership; bettering $48,000 since opening.

"Salvation," Lyceum (2d week) (D-957-$3.85). Opened Feb. 1 with first-nighters not strong for show; first week around $8,000 with aid of buy; not promising.

"She's My Baby," Globe (6th week) (M-1,416-$5.50). Beatrice Lillie draw here; business good, with strong agency support, but not capacity; around $27,000.

"Show Boat," Ziegfeld (7th week) (M-1,750-$6.50). Scale went to $6.60 top Monday with expectation of weekly gross of $56,000; last week at $5.50 again nearly $49,000.

"So Am I," Comedy (3d week) (C-682-$3.30). Not expected to stick; poor start, with notices unfavorable; estimated under $4,000.

"Strange Interlude," John Golden (2d week) (D-900-$4.40). New smash from all indications; plays but six performances (no matinees) because show starts at 5:15 in afternoon; over very good considering subscriptions.

"Sunny Days," Imperial (1st week) (M-1,446-$5.50). Presented by Hassard Short; well regarded out of town; musical version of "The Kiss in a Taxi," by Clifford Gray, William Carey Duncan and Jean Schwartz; opens tonight (Feb. 8).

"Take the Air," Waldorf (12th week) (M-1,111-$4.40). One of musicals which should have gotten better break; fair business, but profit questionable; over $20,000.

"The Baby Cyclone," Henry Miller's (22d week) (C-946-$3.30). Leaving for road after another week, opening on subway circuit; around $9,000 now; "Our Betters" next.

"The Command to Love," Longacre (21st week) (C-1,019-$4.40). Downstairs trade continues in good measure, with upper floors off for some time; estimated around $14,000, satisfactory.

"The Golden Dawn," Hammerstein's (12th week) (O-1,265-$6.60). Likely to last well into spring; although performance creates difference of opinion, average takings over $30,000 weekly.

"The Ladder," Belmont (70th week) (D-517). With closing of "Broadway" this week, "Ladder," by curious condition of giving tickets away free, becomes longest run show on list; but that doesn't mean anything.

"The Madcap," Royale (2d week) (M-1,117-$4.40). Didn't impress reviewers favorably and doubtful of run; on tour business good on strength of Mitzi's draw; $11,000 in first seven performances.

"The Merry Malones," Erlanger's (20th week) (M-1,500-$5.50). Keeps on comparatively well with other musicals in present going and should last into spring; $25,000 and over.

"The Mystery Man," Bayes (3d week) (D-860-$3.30). Looks like another cut rater on this roof theatre; moderately geared and can get by to small money; $5,000, maybe.

"The Optimists," Century Roof (2d week) (R-422-$5.50). Off to light start; estimated $9,000; first seven performances not impressive.

"The Queen's Husband," Playhouse (3d week) (C-879-$3.35). Chance for moderate run; class draw, agencies reporting call for front rows; first full week approximated $11,000.

"The Racket," Ambassador (12th week) (C-1,067-$3.30). Can go along into spring; making some money at average takings, claimed better than $10,000 weekly.

"The Royal Family," Selwyn (7th week) (C-1,067-$3.85). Still out in front with two close contenders; little difference in gross of previous week; $24,500.

"The Shannons of Broadway," Martin Beck (20th week) (C-1,198-$3.30). Making better run of it than first expected; holding to around $10,000, more or less, but satisfactory.

"The Silent House," Morosco (last week) (D-893-$3.30). London mystery play reported presented by the Shuberts, although not so billed; opened Tuesday.

"The Trial of Mary Dugan," National (21st week) (D-1,164-$3.85). Still prime dramatic favorite and runner-up for high gross honors among non-musicals; $23,500 last week.

"We Never Learn," Eltinge (3d week) (C-892-$3.30). Final week; business indicated under $3,000; followed by "These Modern People" next week.

"White Eagle," Casino (1,477-$5.50). Closed Saturday after playing six weeks to losing business; averaged around $13,000; house went dark for first time in seasons.

Outside Times Sq.—Little Special

"The Merchant of Venice," Broadhurst (4th week). Doing some business, but not exceptional; quoted starting at $18,000 and dropping to $15,000 and under.

Sir Harry Lauder, Knickerbocker (2d week). Dated for four weeks here as starter for tour.

Stock, with a number of name players, opened Cosmopolitan Monday.

"Taming of the Shrew," Garrick (16th week). New play.

"Twelve Thousand" started rehearsal and will soon follow.

"Caponsacchi," Walter Hampden's (3d week).

Civic Repertory, 14th street. Repertory.

American Laboratory Theatre. Repertory.

"Meek Mose," with an all-colored cast, opened Monday, Princess.

"Ten Nights in a Barroom," Triangle.

"The Prisoner" closed at Provincetown Playhouse.

"The International" will be followed next week by **"Hoboken Blues,"** New Playwrights.

"The Ivory Door" still playing extra matinees, Hopkins.

"Parisiana," intimate revue, opens Edyth Totten Thursday.

"Passing of the Third Floor Back," Davenport.

Shows in Rehearsal

"Hot Pan" (Provincetown Playhouse).

"Hoboken Blues" (Playwrights' Theatre).

"The Wrecker" (Guy Bates Post).

"The Sharlet Fox" (Willard Mack).

"Mulligan and Garrity" (Donald Gallaher).

"Rope" (James W. Elliott).

"Furies" (John Tuerk).

"Napoleon" (James W. Elliott).

"Jungle Fever" (Paige-Janis Productions).

"Roulette" (Leon De Costa).

"Please Stand By" (Gibbs Productions).

"Three Musketeers" (Florenz Ziegfeld).

"Our Betters" (Messmore Kendall-Gilbert Miller).

"Gentlemen of the Press" (Jackson & Kraft).

"Taza" (William J. Wilson).

"The Medicine Show" (Thomas McElphany).

Minneapolis Legits

Minneapolis, Feb. 7.

"King of Kings" (picture) started slowly at the Metropolitan, but built up. It got around $8,500 for the 14 performances at $1.65 top nights and $1.10 matinees. Held over for second week.

The public did not take very kindly to "The Devil's Disciple," although the George Bernard Shaw play was given a splendid production by the Bainridge Players (dramatic stock) at the Shubert. Gross just topped $5,000.

A tabloid musical comedy version of "Give and Take," by the McCall-Bridge Players at the Palace, brought about $5,400 into the box office.

Aided by boxing and wrestling nights, "Parisian Flappers" grossed around $4,000 at the Gayety, United burlesque wheel house.

Financiers in "Sally" Sued by Madge Hart

High finance in backing the road tour of "Sally" by George H. Nicolai, Joseph DeMilt and Jack Welch, was brought out in Mrs. Max (Madge) Hart's suit for 25 per cent. of the profits.

Welch's examination before trial, as well as that of the other defendants disclosed that the Harts and Mrs. Hart were to invest $2,500 each, in all $10 000 for the road rights to "Sally."

What Welch did was to sell Mrs. Hart two-fifths of his own 25 per cent. interest for $3,000. All Welch was to pay was $2,500, so he was $500 in on the deal and still retained 15 per cent. equity in the show.

Mrs. Hart got back $2,400 on the venture, being still out $600 on her original $3,000 investment. Welch admitted that she was entitled to $1,800 profit but Mrs. Hart insists her profit totals $6,000, for which amount she is suing through O'Brien, Malevinsky & Driscoll.

Mrs. Hart has gone to Miami to dispose of some of that Florida real estate she acquired three years ago in the boom season and which has deflated in value. She is south on a mission of salvaging whatever she can out of it.

"FLAT" PRODUCERS MAY TRY AGAIN

"Joan of Arkansaw" Prospect for Frisco If Coin Is Secured by Carleton and Sheridan

Los Angeles, Feb. 7.

Will Carleton and Kenneth Sheridan, who produced "Joan of Arkansaw" at the Figueroa Playhouse some time ago and flopped with it, may put the show on again in San Francisco with a change of title and some rewriting.

Carleton and Miss Sheridan made known their intentions to Chief Deputy Labor Commissioner Thomas Barker in connection with a group of wage claims yet unpaid for the local showing. These claims were filed by the stage crew. Actors were covered by an Equity bond.

The producers stated in writing to Barker they had hoped to have the re-financing of the play completed by now, but have found conditions in San Francisco in a peculiar state.

Carleton and Miss Sheridan go on to say that they would gladly pay off the standing wage claims now but admit being flat at present as they had thrown in their all in the show.

Another Bloch Ticket Bill

Albany, N. Y., Feb. 7.

Assemblyman Maurice Bloch, Democratic minority leader, took a slam at gouging by ticket speculators in a bill he introduced in the legislature Thursday increasing the yearly fee of ticket agencies from $100 to $500. In addition every sub-office maintained by an agency would be compelled to pay an additional yearly fee of $100.

The main protective provision of the bill would require that ticket brokers post conspicuously the box office price of the ticket alongside with their prices.

Another bill introduced by Edward J. Coughlin would prohibit the sale of tickets for standing room unless there is a local law authorizing such sales.

Miss LeGallienne's Next

"Improvisations in June," by Max Lahr, German playwright, is next on Eva Le Galliene's production program for the Civic Repertory theatre. Susan Beh and Cecil Lewis will make the adaptation.

The German play will cause a switch in plans at the downtown house. It had announced Jacques Bernard's "Invitation Au Voyage" with Clare Eames as guest star. Miss Eames' success abroad has left her unavailable for the French play and caused the substitution, with the shelving of Bernard's play until next season.

MISS BLINN IN "NIGHT STICK"

Beatrice Blinn has been engaged by Louis Werba to play the girl lead in "Night Stick" on the subway circuit and the road.

Miss Blinn, who supplants Lee Patrick, was slated for the title role in Crane Wilbur's "Molly Magdalene," but its production has been indefinitely postponed.

2 DRAMAS IN CHI CLOSE TOGETHER

"Cardboard Lover," $22,000 —"Constant Wife," $21,000 —"Peggy Ann," $13,000

Chicago, Feb. 7.

Chicago legitimates are continuing their steady run, with little deviation from last week's figures. Perfect theatre weather helped.

Ethel Barrymore in "The Constant Wife" is a sensation, easily leading the non-musical group. With the entree of the "Cardboard Lover" and Jeanne Eagels the "Wife" is experiencing some competition, but not to an uncomfortable extent.

Jeanne Eagels should enjoy a very successful four-week run. Chicago is a city faithful to its favorites.

Chi's seven musicals are all holding up well, and "A Night in Spain" is holding over for a longer run. The "Vanities," in third week, is enjoying increasing business. "Peggy-Ann" at the Selwyn lost a grand last week, but with the weather holding as it is may take it up again next week. Glenn Hunter in "Behold This Dreamer" still problematical but bettering last week and may surprise 'em.

Estimates for Last Week

"Constant Wife" (Harris, 7th week).—Gained $1,000 over last week's figure. Competition from the "Cardboard Lover" may be felt but not noticeably. Take near $21,000.

"Criss Cross" (Erlanger, 7th week).—Fred Stone and daughter, much advertised and publicized, carrying show to good steady business at around $34,000. Engagement extended to Feb. 25.

"Cardboard Lover" (Adelphi, 1st week).—Jeanne Eagels apparently a Chicago hit. Doing nice business around $22,000.

"Kongo" (Central, 5th week).—Holding into its established groove at $6,500, a bit better than last week.

"Hit the Deck" (Woods, 14th week). Still holding its own and doing remarkably well in face of stiff competish. Dropped $1,000 below last week's figure. Advertising says it must soon bid Chicago farewell. Did $23,000.

"Peggy-Ann" (Selwyn, 3d week).—Averaging nicely enough, with plenty of parties and specials. This week around $13,000 and pick up looked for. Good for two weeks more.

"Two Girls Wanted" (Cort, 7th week).—Leaving the Cort for the Princess Feb. 5, to make room for the "Wooden Kimono." Built fair business and rep while at the Cort. Chalked up $10,500, bettering previous week by $1,500.

"Vanities" (Illinois, 3d week).—Doing nice biz. Still pulling at the hotels and conventions and a reasonable resident business. Took $31,700.

"Just Fancy" (Olympic, 5th week).—Business warranted this play extending its stay. Well liked and cleverly advertised. Repeated figure of $26,000.

"Behold This Dreamer" (Blackstone, 7th week).—Glenn Hunter piece productive. Despite a few doubting, looks good for a fair run at a weekly figure varying between $10,000 and $11,000. His latter figure, betterling last week by $500.

"A Night in Spain" (Cohan's Grand, 11th week).—Still pulling 'em in. Was booked to leave Feb. 19, but looks as though a holdover would be possible. "Good News" was set for the house but will go to the Selwyn. Doing around $33,000 weekly.

"Desert Song" (Great Northern, 23d week).—Difficult to predict departure date. Oldest show in town and still hitting high and bettering previous figures. This week went to $27,500, topping last week's take by $1,500.

L. A. GROSSES

Los Angeles, Feb. 7.

Operetta again dominated the town when a week of "The Prince of Pilsen" at the Shrine Auditorium grossed $15,000 and "The Desert Song" at the Mason climbed in its second week to $17,000.

"Connecticut Yankee" opened Friday at Mayan and in four performances got $11,000.

"Two Girls Wanted" at the El Capitan opened to $6,200, substantial at $1.25.

"Kongo" is building at the Orange Grove. Around $5,000 reported last week, the sixth. A one-week engagement of "Oh, Mama" at the Morosco not so fancy at $4,200.

Music Box holds "Who?" mystery play worth $3,700 last week at the box office. The Playhouse (downtown) reopened with "The Triumphant Bachelor" and got $2,700 in five performances.

The individual standout of the town is "Chauve-Souris," smash at the Belasco at $23,000 in its third week.

MANAGERS FINANCING SHOWS TO KEEP BROADWAY HOUSES OPEN

Extraordinary Means Resorted to—No Other Solution to Present Dark House Problem—Some Grosses Went Up Last Week

No solution to the problem of dark theatres on Broadway has been found. There is but one—production.

When leading managers fall down in that respect they look elsewhere; but seeking isn't finding.

It explains the extraordinary measures now being used to develop success prospects by encouraging independents via financial backing. It is hoped to keep the number of tenanted houses down to a minimum.

Business seemed to ease off again last week, but in some cases there were better figures, and generally where a drop was noted it was for the in-between or mediocre attractions. Leaders held to form, generally speaking.

This week the number of attractions in cut rates jumped to a total of 30, not a record at this time of the season, but still a perceptible increase over the number for the past month. Some of the newer shows, including several which arrived last week, are among the cuts. They, too, were accepted as buys by the agencies, but that does not always indicate strength.

"The Royal Family" held its position at the head of the non-musicals, topping $24,500; in the contending position were "Paris Bound" and "The Trial of Mary Dugan," both better than $23,000; "Burlesque" eased off to $19,000; "Coquette," at the same figure, means capacity, however; "The Doctor's Dilemma" at $15,000; "Porgy" and "The Command to Love," $14,000, were next; "Interference" and "Dracula," $13,000 or slightly less; "Excess Baggage," over that and "Strong," "Escape," $11,000; "Shannons of Broadway," $10,000; "The Racket," about the same; "Behold the Bridegroom," bit under $10,000; "Baby Cyclone," $9,000; "A Free Soul," "Cock Robin" and "Diversion," approximately $8,000; "And So to Bed," $7,000; "Jimmie's Women," $6,000, with the others straggling downward to as low as $2,000.

"Show Boat" and "Rosalie" are away out in front with each better than $48,000 again last week; "Good News" still capacity at $40,000; "Five o'Clock Girl" close to the mark; "Manhattan Mary," $38,000; "Funny Face," $38,000; Rio Rita, $31,000; "Golden Dawn," $30,000; "She's My Baby," $27,000; "Merry Malones," $25,000; "Connecticut Yankee,55 $23,000; "Artists and Models," $22,000; "Lovely Lady," same; "Hit the Deck," $21,000; "Take the Air," $20,000; "Revels," $19,000; "My Maryland, $18,000.

Interlude

"Strange Interlude" by far is the most likely fresh success since the holidays. It got over $11,000 at the John Golden in six performances (no matinees). That figure is exceptional since a goodly portion of the house goes to subscribers at this time, such tickets being prices at $2.75 as against the regular lower floor scale of $4.40. There were some dissenting critical reviews but most were of the rave kind.

Nothing else which arrived last week started anything. "The Optimists" at the Century Roof (Casino de Paris) drew but mild business, estimated at $9,000; "Salvation" got $8,000 in seven performances at the Empire, light trade coming after the premiere; "The Madcap" around $11,000 also in seven performances, not so good for a musical comedy; "La Gringa" at the Little won some good notices, but little business after midweek start.

Several entrants opening late the previous week are of the same rating, although "The Queen's Husband" has a fair chance at the Playhouse. It got $11,000 for the first full week; "57 Bowery" got very little at Wallack's; "So Am I" at the Comedy and "We Never Learn" figured to be little better. The latter is due to stop this week and that may apply to the others.

Among the special attractions Max Reinhardt's German players closed with a rush, getting $26,700 for the final week at the Cosmopolitan; "The Merchant of Venice" around $15,000 at the Broadhurst.

"Broadway" ends a run of a year and a half, leaving the Century, which gets "The Shanghai Gesture" for a repeat (four weeks); "Mongolia" closed the Mansfield, which offers "Atlas and Eva" this week; "We Never Learn" will close at the Eltinge, which will present "These Modern People" next week; "The International" down in the village will make way for "Hoboken Blues" (New Playwrights); "The Prisoner" stopped down there, too, last Saturday, while "It Is to Laugh," revived for five days, stopped at the Forrest Friday night. "Hot Pan" and "Marriage on Approval" may be added to the few premieres of the coming week.

The Buys

Three of the newer shows were added to the buys list, which jumped to 25 attractions. Two, "Salvation" and "The Optimists," did not start very well. The third, "Rain or Shine," does not open until Thursday, the deal being an advance buy. The list "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "The Optimists" (Century Roof), "Good News" (Chanin's 46th St.), "Salvation" (Empire), "The Merry Malones" (Erlanger), "The Five O'Clock Girl" (44th St.), "Rain or Shine" (George M. Cohan), "She's My Baby" (Globe), "Golden Dawn" (Hammerstein's), Harry Lauder (Knickerbocker), "Interference" (Lyceum), "Rio Rita" (Lyric), "Coquette" (Maxine Elliott), "Paris Bound" (Music Box), "The Trial of Mary Dugan" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "Excess Baggage" (Rits), "Lovely Lady" (Sam H. Harris), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

30 in Cut Rates

No less than five of the newer attractions went into the bargain agency this week. All opened last week or this. A major musical was added, too, it being "Artists and Models." The list: "My Maryland" (Jolson), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Royale), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "Taming of the Shrew" (Garrick), "And So to Bed" (Bijou), "Atlas and Eva" (Mansfield), "The Racket" (Ambassador), "Interference" (Lyceum), "Cock Robin" (48th Street), "Broadway" (Century), "A Free Soul" (Raw), "The Passing of the Third Floor Back" (Davenport), "Diversion" (49th Street), "The Mystery Man" (Bayes), "57 Bowery" (Wallack's), "The International" (Playrlght), "Behold the Bridegroom" (Cort), "La Gringa" (Little), "Salvation" (Empire), "Happy" (Daly's), "Artists and Models" (Winter Garden), "We Never Learn" (Eltinge), "The Optimists" (Casino de Paris), "Mrs. Dane's Defense" (Cosmopolitan).

Playing Out of Town Contract Interpreted

A decision handed down by the American Arbitration Society is that an Equity contract amended for out of town use is to be construed in the light of a regular contract, with the exception that instead of a week's rehearsal without pay the actor must be notified within three and a half days.

Florence Johns was engaged to play the feminine lead for a Sandford Stanton production. In the addenda of the regular contract it was provided that Miss Johns would play the lead if the play came to New York, with the regular two weeks' notice provided.

Within three days of rehearsal Stanton notified Miss Johns that she did not meet with his approval in the role. Miss Johns applied for a weeks' salary.

Before arbitration Searles and Gillmore, for Equity, contended that if an addenda had been added to the regular Equity contract the addition was a contract in itself and that Miss Johns ther orc had a right to at least one weeks' salary. This contention was ruled against by the society.

Abner G. Rubien appeared as attorney for Stanton.

Whiteside's New Piece

San Francisco, Feb. 7.

"The Hindu" will be revived by Walker Whiteside for a special two-week engagement at the Columbia. Whiteside will then go on tour with his new play "Sakuri."

After whipping it into shape he will return to the Columbia for an additional two weeks starting March 12.

BLUM'S 14-DAY SHOW

A record for Broadway legit production is "The Mystery Man," produced by Gustav Blum at his Bayes roof theatre in 14 days. Blum read the scrip on a Thursday, signed for it Friday, cast it independently of an agency Saturday and presented it 12 days after.

It opened cold at the Bayes as with all Blum plays, some of which are handicapped for critical premiere performance through lack of out-of-town break-in.

F. FARNUM'S STAGE PLAY BOSTON BRODIE

Chi Civic Opera Does $100,000 —"Sidewalks" Up to $25,500 —'19th Hole" Forced Out

Boston, Feb. 7.

One flop and generally high receipts for other houses marked the first week of snowless February. "Come Back to Erin," Irish-American comedy at the Arlington starring Franklyn Farnum and a cast of Bostonians went under Saturday night after two weeks. It was stated that all members of the cast had been paid in full. The piece marked Mr. Farnum's first venture on the speaking stage after seven years of the movies.

"The Road to Rome," continuing at the Wilbur, ran close to capacity for the second week and advance sales point to continued business at close to $20,000. At the Colonial "The Sidewalks of New York" climbed to $25,500 and seems to be in for a run. Nellie Revell spent a week with friends in the cast, saw a half dozen performances and drew a lot of attention to the show by her presence in Boston for the first time in 10 years.

The Chicago Civic Opera Company at the Boston Opera House ran capacity all but Tuesday night and Wednesday matinee. Hit $100,000. Greenwich Village Follies in last week dropped off two grand, but did $30,000. Holbrook Blinn's last week in "The Play's the Thing" started poorly, as did all shows last week, but picked up last four days.

Last week of "The Desert Song" at the Majestic built up from Tuesday on. Frank Cravan picked up very well in his final week with "The 19th Hole" at the Hollis. Grossed $15,000, which is high for the season in this house, and his piece was the first show of its type to register here. Booked out when he appeared to be "in." "Wings" holds on at the Tremont, replacing legit.

Last Week's Estimates

"Scandals," Shubert (first week). Closing week of "Greenwich Village Follies "fell off from strong opening, but was high at $30,000.

"The Road to Rome," Wilbur (third week). Jane Cowl looks like sell-out. About $400 from SRO each week so far. Total of $19,000.

"Yours Truly," Majestic (first week). In two weeks' run "The Desert Song" did well, closing at $23,000.

"Four Walls," Hollis" (first week). Frank Craven in his final week with "The 19th Hole" struck his pace and a record for the Hollis for the season. Jinxed house all year but Craven made $15,000. Booked out when it appeared set.

"Sidewalks of New York," Colonial (third week). Ray Dooley, Eddie Dowling comedy, old timers hit the usual pace of Dowling shows for a gross of $25,500.

Chicago Civic Opera Company Botson Opera House (last week). Almost sold out, excepting only two performances. Did $100,000.

"Wings," Tremont (picture). Still filling the house; $16,220.

"Straight Through the Door," Plymouth (first week). Holbrook Blinn closed in "The Play's the Thing" with close to a capacity run $19,000.

WEATHERLY, -INDIE

Tom Weatherly, resigned p. a. with Brady & Wlmans, is turning Indie producer.

Weatherly was to have started an advertising agency but changed his plans.

John Peter Toohey is the B. & W. publicist.

WILLETTS WITH "RIO"

Clarence Willetts is with "Rio Rita," as company manager. Jack Dillon has been in charge since the show moved from the Ziegfeld to the Lyric.

"Rio" is due to go on tour late this month with "Three Musketeers" slated to follow at the Lyric.

Future Plays

"Roulette," comedy, by Leon le Costa, with Ruth Shepley and Peggy Allenly in the cast. De Costa is producing.

"The Man on the End," by Bide Dudley and Fulton Oursler, sold to Albert Lewis for production.

"G....'di," by William Podmore accepted for production by new partnership composed of Richard Rothman, Lewis Cohen and Martha Frazee. Author will play leading role.

"God's Own Town," by David Wallace and T. S. Stribling, and **"Wolves,"** melodrama, by John Hunter Booth, besides **"Napoleon,"** are announced by James W. Elliott for rehearsal. "Town" will be produced in association with Wallace Frank Merlin will direct it. Robert Milton will direct "Napoleon."

"Twelve Thousand," play by Bruno Frauck, German writer, was bought by the Shuberts. Basil Sidney and Mary Ellis are to be starred. Garrick Players will produce at the Garrick. Zoe Aikens may do the adaptation.

"The Medicine Show" is in rehearsal again, with Thomas McElhany, author, backer. The show had been previously in rehearsal with cast on commonwealth basis and scrapped because of withdrawal of several of the cast.

"The Broken Wing," as musical, will reach production per Lyle Andrews, Paul Dickey and Percy Wenrich are collaborating.

"The Radio Murder" will be given a stock trial at Miner's, Bronx, next week.

"10 Nights in a Bar Room" supplants "Bare Facts" at the Triangle, Greenwich Village, this week. It is the third revival of the piece at the downtown intimate playhouse.

"By Request," by J. C. and Elliott Nugent, is next on George M. Cohan's production list. It goes into rehearsal in two weeks.

The New Playwrights, a group which describes themselves as an experimental theatre venture, will do "Hoboken Blues" following the current "The International" at the Village house named after the group. The house was formerly known as the Cherry Lane.

"The Clutching Claw," mystery melodrama by Ralph Kettering, melodrama by Ralph Kettering, with Barbour, Crimmins and Bryant producers. Cast includes Ralph Morgan, Minnie Dupree, Robert Middlemass, Ethel Wilson and others.

"The Step Child," by Sam Orange, goes into rehearsal this week with Ray Mont Productions, Inc., sponsoring.

"Render Unto Caesar," previously announced for production by divers managers, will be produced by Brady and Wlman. Piece authored by Walter Ferris and Basil Rathbone.

"Grimaldi," by William Podmore, will reach production next month via the new producing group, Richard Rothman, Lewis Cohen and Martha Frazee.

"Marriage on Approval," by Michael Kallesser, has gone into rehearsal with Kallesser as producer. Cast includes Phyllis Povah, Lou Ripley, Emil Lorraine, Larry Fletcher, Laurence Leslie, Pat Barrett and Helen Brown.

Paul Kayhas contracted to produce new play, name not announced, first work of Hendrik Van Loon. Summer try-out will precede Broadway showing in autumn.

"Please Stand By," comedy by Roger Huntington, Jr., to be produced by new firm, the Gibbs Co. Cast announced as Ethel Taylor, Arthur Campbell, Raymond Bramley, Joseph Crehan, Harriett Ross, Gladys Moore, Carlo De Angelo, Stafford Cherry Campbell, Molly Hicks, Emily Hammond and Andrew Talley. Arba Blodget is general manager for the Gibbs Co., while Jack Hayden is directing the new piece.

Almy Resigns, After 18 Years

Danbury, Conn., Feb. 7.

David Almy has resigned as press agent of the Lyceum, Crown and Capitol theatres, New London, his resignation becoming effective last Sunday. Mr. Almy has been connected with the three houses for 18 years.

Rang-Tang Again

Walter Kavanaugh is assembling a new "Rang-Tang" show for the road without Miller and Lyle. Kavanaugh was in the original production.

'DIPLOMACY'S' PHILLY $44,000

Ames' Troupe, $24,000— "Spider," $16,000

Philadelphia, Feb. 7.

With generally better weather conditions legit business was slightly more regular and normal last week. Only two smash hits, though.

The Erlanger being dark, due to the cancellation of "The Follies" booking, there were just three musicals, and two were of the light opera variety. Business of Winthrop Ames' Gilbert and Sullivan company, in its fourth and final week at the Walnut, was again remarkable and reported at around $24,000. Friday night was $3,700, which for a $3.30 top is little short of amazing. Ames company could easily have stayed another two weeks.

"The Love Call" took a turn for the better at the Chestnut after being noticeably hurt by the storms of the previous week. Romberg operetta did about $22,000 and looks set to ride for another month or so. The third musical, "Yours Truly," at the Shubert, being the only light and girly show in town, responded a little by boosting $2,500 from the previous week, making about $18,000. Its engagement here can hardly be considered a success.

Outstanding dramatic smash of the week was "Diplomacy," at the Garrick. Giving four matinees, this George Tyler all-star revival got about $44,000, thus smashing the record of "Trelawny" last year. There wasn't a seat at any performance, even for the two added matinees. Tough that Tyler wasn't playing in the Erlanger, which was dark. He could have clicked to well over $50,000 there. However, he was undeniably satisfied.

"The Spider" held up nicely at the Lyric for about $16,000, or a little over. The two other non-musicals didn't fare so well. "Silent House," playing its seventh week in town, but first at the Adelphi, got a scant $7,500, while "Tenth Avenue" was around $1,000 better than that. This last-named melodrama closed for good Saturday night.

This week found four openings and a roadshow picture. The former were "Chicago" at the Walnut, the Irish Players at the Broad, "The Nineteenth Hole" at the Garrick, and the "Greenwich Village Follies" at the Shubert. This last-named should mop up plenty, having only one musical opponent. The Erlanger has a picture, "Patent Leather Kid," in for what is expected to be about four or five weeks. The Adelphi is dark this week, leaving only two holdovers, "The Love Call" and "The Spider."

Estimates for Last Week

"Plough and the Stars" (Broad, one week only). Irish Players opened a two weeks' engagement to fairly good house Monday night; next week "Juno and the Paycock"; last week "Tenth Avenue" got a little over $9,000.

"Greenwich Village Follies" (Shubert, 1st week). Revue should have soft pickings with little or no musical opposition; "Yours Truly" claimed about $18,000 in last week, a slight gain.

"The Nineteenth Hole" (Garrick, 1st week). Craven comedy started three weeks' stay with some promise; "Diplomacy" broke last year's record of "Trelawny" at same house; with four matinees and a $4.40 top gross was about $44,000.

"The Love Call" (Chestnut, 5th week). Romberg operetta a surprise hit; came back last week to almost $22,000; ought to stay another month anyway.

"Chicago" (Walnut, 1st week). Melodrama in for two weeks only; surprisingly short booking for the Broadway hit here; Winthrop Ames company again a sensation last week with about $24,000; "Mikado" leading the trio of operettas given.

"Patent Leather Kid" (Erlanger, 1st week). Feature film shoved in when "Follies" cancelled; booking probably four weeks; nothing in sight definitely.

"The Spider" (Lyric, 3d week). Announces last week, but was reported staying an extra week carrying it up to Feb. 25; business fine with better than $16,000 last week.

Adelphi. Dark this week, with Irene Bordoni's "Paris" next Monday for four weeks. "The Silent House" down to $7,500 last week.

So. "Abie" Closing

Miami, Fla., Feb. 7.

"Abie's Irish Rose" closed Saturday after three weeks at the Temple.

It was booked for Havana but cancelled after the Cuban people demanded a percentage.

Three other "Abie's" continue on tour.

PLAYS ON BROADWAY

ATLAS AND EVA

Harry Delf presents his own play; staged by Ira Hards. At the Mansfield, Feb. 6; $3.30 top.

THE CAST

Nebblepredders—
Pop ....George Marion
Ma ....Helen Lowell
Herbie ....Tom Brown
Aunt Emma ....Lotta Linthicum
Cousin Bessie ....Sara Floyd
Eva ....Leona Hogarth
Elmer ....Harry Delf
Josie ....Dorothea Chard
Al Sprocket ....Donald Dillaway
Mrs. McGorky ....Clara Thropp
Bill Donahue ....Charles Hanna
Dr. Parker ....Arthur C. Morris
Mr. Mullen ....Herbert Fortier
A Gatekeeper ....A. C. Henderson

Harry Delf, one excellent actor who when he authors and produces his own show doesn't star himself—though he had been prematurely starred before by a less tactful impresario. Delf features himself, and he is worth all of that.

For a song-and-dance comic, Delf has turned serious both as a performer and playwright. While there are many laughs in this piece, most of it is grim—modern grim—because it bitterly and sanely exposes the life most of us live at this time. It treats with the tribulations of neither the lofty or the lowly—the in-betweens that we sometimes call "white collar men." Harry plays a floorwalker.

Between a querulous and sickly aunt, a sweet sister he wants to marry off, a cranky mother, a hard-boiled old man (played by George Marion and played perfectly, but not the size or type this endearing veteran should essay) the young fellow's life, ambitious but not optimistic, is as drab a combination of fireless hell as has been seen in many a month.

Delf perhaps helps defeat himself because he is too good at his racket. The first two acts are so gray, hopelessly pathetic—and so awfully true—that he has neither the emotional sorrow that makes people cry nor enough of the cup of laughter which makes them choke aloud.

One thing is certain. This young man will some day write a real drama. He has a touch of Eugene O'Neill already. If he could write fiction as he wrote this play, he would leap to the front, for those things are palatable between covers where they rarely are behind footlights.

The direction is perfect—as perfect as the play is perfect, if it is, because it is in perfect vibration with the spirit of the script. In casting and in acting it is superfine, such as one will hardly find matched in the great Broadway market-place.

The piece was originally called "The Nebblepredders," the name of the family, and most of what farce and comedy there are comes from the difficulty of pronouncing the name. It is inconsequential. If this one remains on the earth's level (it was also named "Six Feet Under") it will do so as a tragedy, not as a laugh show.

Its drab theme scarcely promises for it an extended run. But it has revealed an intensely promising dramatist, and nothing more important can happen in the theatre.
Lait.

LA GRINGA

Comedy drama in three acts by Tom Cushing. Presented by Hamilton McFadden at the Little February 1. Staged by the producer with Claudette Colbert featured. Settings by P. Dodd Ackerman.

Soror Felicidad....................Arline Francis
Madre Superior....................Isabel Irving
Pedro....................William Lovejoy
Capt. Aaron Bowditch....................George Nash
Carlota D'Astradente....................Claudette Colbert
Sarah Bowditch....................Clara Blandick
Belle Spinney....................Eva Condon
Charity....................Marie Haynes
Bertha Beales....................Cecil Kern
Mrs. Nott....................Jessie Graham
Capt. Jabez Spinney....................Frank Sylvester
Dr. Caleb Sprague....................Paul Wright

"La Gringa" is the first production effort by Hamilton McFadden, who was in charge of the Theatre Guild's school when that was an actuality last season. But it isn't Tom Cushing's first play. That he has evolved a success is doubtful for "La Gringa" is an uneven play.

It is first scened in Mexico and later in New Bedford, Mass. Captain Bowditch, middle aged master of a whaler, snatches Carlota D'Astradente, young and fired with the passion of her people, from the rose garden of a convent at La Rincona and transplants her amid the chill and fog of the Massachusetts sea port as his wife. Bowditch, after throwing her amid the be-bustled spinsters of his narrow-minded family, sails immediately for Spain, where he believes her father had owned an estate of considerable proportions.

The May-December union doesn't mean anything to the lonely girl spied on and hated by his people. She easily falls in love with Caleb Sprague, the school master, but the latter withholds his feelings. Their relationship is a clean love.

Carlota learns her marriage to Bowditch was not a marriage. The man says that himself, when upon returning from the voyage he flies into a rage because he found the estate gone while Carlota has run up bills. The girl rushes to her young lover with visions of marriage and happiness. An old salt, about to sail the southern seas, again points out that such a marriage would mean injury to the boy, the loss of his school in the cold-hearted town. She arranges with the old sailor to board his ship, which will touch Vera Cruz.

The climax is the killing of Bowditch by the girl, half native and half Spanish. The act comes after the bestial Bowditch threatens to kill Sprague. Carlota stages a native dance before the drunken captain and places poison in his grog after promising to leave with him on his ship.

Cushing's in and out drama is not entirely a loss, for it will make a pretty good picture. The first act is colorful, but too quiet when the latter portion becomes a duolog. The second starts amusingly with the New England types. However, that stanza and the last act are hurt by slow changes of scene. Even where only a costume need be changed the curtain seems down too long.

Claudette Colbert, a coming star, and the featured player, does everything for "La Gringa" that can be done. Her brunette beauty lights up the dismal New England home and she has the fire of the Mexican girl she portrays. Her speech never loses its dialect.

George Nash, as the villainous Bowditch, turns in another crack performance. Marie Haynes is the old maid of all work who gets laughs in the second act. Clara Blandick and Eva Condon, one a spinster and the other married, but of the same trend, seem faithful types. Paul Wright may be the right type, but he does not impress as a fiery lover, such as would attract Carlota.

P. Dodd Ackerman's designs are good, the convent garden scene being particularly fine.

"La Gringa" will be a moderate money show at best. Indications are it isn't there.
Ibee.

THE OPTIMISTS

Melville Gideon presents "a musical novelty" in two acts, music by Gideon; sketches and lyrics by Clifford Grey, Greatrex Newman and Austin Melford. Dances by Jack Haskell; setting by Watson Barratt; Harold Stern conducting orchestra.

Cast includes 10 principals and no chorus: Gideon, George Hassell, Richard Bold, Sally Starr, Flora Le Breton, Luella Gear, Bobby Watson, Fred Hillebrand, Evelyn De Latour, Eleanor Powell.

Opened Jan. 30 at the Casino de Paris (Century Roof), New York. $5.50 top.

"The Co-Optimists," a British institution as an intimate musical revue, has been imported by Melville Gideon for American consumption. The cast is a hybrid British-native affair, all 10 players gambling with Gideon on the production, hooked up with the Shuberts in an endeavor to lure the smart trade to Central Park West, where the Casino de Paris, atop the Century, is situated. The effort will prove in vain as "The Optimists," sans the prefix, as it is identified on this side of the pond, is nothing to grow excited about, and more particularly at a $5.50 top.

Opening novelly and intimately enough, it soon becomes patent that the proceedings will bore before long. The idea of the same group of 10 players performing through two hours of skit and number sequence is a foolhardy one at this late date when a native public has become fed up on the intimate revue stuff.

"The Optimists," as Gideon paces it, reminds of the now antiquated Harry Carroll and Anatole Friedland style of presentation, with the songwriter entrepreneurs seated at the baby grands and motivating everything from the ivories. That was a novelty at one time, but with Broadway knee-deep in songwriters tunesmiths are no raving attraction for cash trade.

Gideon's players strive so hard to please, and some of their material is so engaging one is predisposed to favor them, but a desire to accept does not par actual acceptance and approval.

"The Optimists" open minstrel fashion with the troupe introducing themselves individually and broadly plugging themselves in harmless fashion. After that it's a succession of specialties and numbers, not unlike a glorified vaude entertainment. And vaudeville can't draw 'em enough at the Palace at $2 top.

George Hassell starts well, Richard Bold tenors "Rolling Stones." Sally Starr, impressing on personality, offers a novelty travelog number with a hokum male chorus of four. "Amapu," one of the several catchy tunes, is a nonsense South Sea ditty sung by Gideon from the piano and "productioned." To offset the meagreness of all the sets, set pieces and black drops, such comedy annotations as "this is a stupendous production number," or "tremendous-spectacular-corybantic in which will be seen the combined artists of Petrograd, Vienna and Paris, Texas," are included on the program. For a time this naive manner of poking fun at themselves is pleasantly accepted, but it soon palls as does the rest of the entertainment.

Flora Le Breton, the personality blonde who has been seen before in America in straight comedy-drama, evidences a fine flair for musical divertissement. She handled "Dreamy Days" in good voice.

Luella Gear and Bobby Watson, expert native musical comedy people, had their innings from the start, opening with "Practically True to You" as a double. Miss Gear was the fulcrum also of a hoke dramatic recitation which her confreres interrupted in a stage squabble to collect the "ten bucks" somebody owed somebody else, with all leaving the stage and descending through the auditorium to the box office. That, too, may have been from the English original of "The Co-optimists," with which Gideon was connected.

A golf number was presented in the form of a parody medley on familiar airs. The same idea was employed for Fred Hillebrand's specialty, and on another occasion. While the parodies and the medleys were excellent and humorous individually and in combination, it was a discordant note in a class musical comedy production, expected to offer exclusive song material. Still the golf thing got some laughs, through the ludicrous parodies, such as "Tea for Two," which becomes a golf tee version; "Kiss Me Again" was metamorphosed into "Missed It Again," etc.

To the air of "John Brown's Body," a syncopated mellerette, of familiar pattern and idea, was reeled off by the troupe, and "Russianata" was a hokum vodka finale including "The Song of the (very) Vulgar Boatmen," et al., as the numbers.

The second stanza was an improvement on the first. It had a couple of study skits, one of which could be incorporated in the first half to good purpose as a relief from the song and dance and general nonsense specialties.

A pugilistic marriage round and the Whitechapel episode stood out particularly. "Lacquer Lady," offered by Gideon from the piano, was another outstanding tune. Eleanor Powell didn't belong with a mediocre acrobatic specialty of a type below the general par of those seen on any cafe floor and in vaude. It paved the way for Watson's entrance as a clown Savoy doing a vampire, with Hillebrand straighting and clowning.

These two were teamed in a phantom double utilizing phosphorescence in the ghost dance double. Gideon finaled with some of his own songs, a satisfactory specialty. The composer possesses a sympathetic tenor that should register well on the recording wax via the ether, having that confidential quality that is so popular with the public today.

"The Optimist," despite much of the individual merit, is a mediocre presentation and will not linger long, no matter how favorable are its auspices. That takes in the 10 people who are understood gambling on a co-op basis, the almost negligible "nut," and the hook-up with the Shuberts, who have a number of dark houses on their hands and are eager to keep something going as long as possible.

Production meant nothing here. Whatever equipment there was shouted storehouse, and as there is no chorus the principals backing up one another as required, the overhead looks to be nil, since the Shubert don't figure the rent of the roof.

This will last as long as Joe Leblang can plug it and that won't be long, either.
Abel.

SALVATION

Arthur Hopkins production starring Pauline Lord, in three-act play (three sets) by Sidney Howard and Charles MacArthur; settings by Robert Edmond Jones; staged by Hopkins. Opened Jan. 31 at the Empire, New York, at $4.40 top.

Mrs. Jones, the mother....................Helen Ware
Whittaker, the press agent....................Osgood Perkins
Brady, the manager....................George MacFarlane
Bethany ....Pauline Lord
Virgie, Bethany's maid....................Emma Wise
Victor, the tenor....................Donald Gallaher
First Man....................Thomas Meegan
First Woman....................Bernice Richmond
Second Man....................James Mulady
Second Woman....................Marjorie Main
Third Woman....................Maud Sinclair
Warner Putnam....................Elmer Cornell
Mrs. Putnam....................Emily Boileau
Mrs. Albertson....................Mary Hubbard
Walter ....Edward Broadley
A porter....................George Colan
Another porter....................Stephen Irving
The Detroit Free Press....................Geo. Casselberry
Photographer ....George Colan
The Chicago News....................Bernice Richmond
The Chicago Tribune....................Jean Rich
The Chicago Herald and Examiner ....Jarvis Kerr

Choir ladies—Anne Elliott, Bertha Rodgers, Olivia Martin, Denise Morris, Betty Schafer, Galina Petrovich, Eva Rodergaez, Lucia Blanco.

The same public psychology that killed "Bless You, Sister" (Alice Brady), infinitely better play collaboration than the Howard-MacArthur inside stuff on the big time Evangelical Circuit, counts against "Salvation." The laity in brief is scared off by anything religious when linked with the theatre.

Religion is a delicate topic to almost everybody, and cannot be treated lightly or frivolously or almost in no manner on the stage, excepting as a corrolary theme as the Rev. Davidson in "Rain."

"Bless You, Sister," like "Salvation," dealt with the commercial aspects of a gospel tent show. Unlike the Riskins' Alice Brady show, the heroine of "Salvation" is unconcerned with the financial aspects of her sky-piloting tour. Her mama and her mama's heavy lover, who officiates as the manager, take care of that.

A convincing press agent, Joe Whittaker, is on the payroll for the printer's ink contacts, and the Bethany Jones rates high in the Evangelical League until the sheik tenor, Victor (Donald Gallaher), makes an impression, and persuades Bethany to obey the call of the world and partially forsake her dedication to the Lord. After a session in prayer, Bethany is convinced she wouldn't be out of order becoming Victor's wife.

When the commercial phase of her gospel tour is brought to Bethany's attention she forsakes everything worldly, including her husband, her mother and her troupe, preferring retirement to the money-grubbing side of her mission. That's the finale.

"Salvation" lacks drama from curtain to curtain. Each act falls on three of the quietest finales seen in a long while. If not for Osgood Perkins' effective interpretation of the p. a. role it would die altogether.

Pauline Lord is unconvincing as the young and saintly evangelist, and Donald Gallaher's characterization is a muddle. One doesn't know whether to sympathize or not, a direct fault of the authors.

The general uncertainty of the writing, and the ineffectiveness of the cast, will force "Salvation" to an early demise.
Abel.

MEEK MOSE

Comedy-drama in three acts by Frank Wilson, presented by Lester A. Walton at the Princess Feb. 6; staged by George MacEntee; spirituals directed by Alston Burleigh; $3.30 top.

Ezra ....Arthur Ray
Nathan ....J. Lawrence Criner
Josephine ....Laura Bowman
Penolla ....Ruth Ellis
Mose ....Charles H. Moore
Claribel ....Ruth Carl
Enos Green ....Sidney Kirkpatrick
Madam Jones....................Olyve P. Hopkins
Miss Minnie ....Susie Sutton
Dave Roberts....................Richard Gregg
Cole Turner....................Alston Burleigh
Dr. Slaughter....................Thomas Moseley
Prof. A. P....................J. (Onion) Jeffry
Stanley Brown....................Joe Chapman
Policeman ....William Edwards
Dr. Strickland ....Oliver Sanderson
Mr. Harmon....................George MacEntee

"Blessed are the meek, for they will inherit the earth," read Mose Johnson from the Scripture when the troubles of his people were lightened, after hardship and suffering in the little town of Mexia, Texas. That might give some idea of what "Meek Mose" is all about.

However, it isn't any more religious than "Porgy," the first dramatic play with a virtually all-colored cast on Broadway. The new all-colored cast play (save a minor character) is of the arty kind, highbrow in its own circles, a commendable effort though one that hardly stands a chance as a box office draw.

"Meek Mose" has been authored and presented by colored people. Its sponsor is Lester A. Walton, editor of the "Negro Age" and a special writer for the New York "Sunday World." He is also a civil service commissioner appointed by Mayor Walker.

His Honor was presented Monday night when the error of not having the little house filled was made. Mayor Jimmy made a speech before the curtain, and he hoped attendance would jump over capacity before the week is out.

Other notables in immaculate duds out front. Otto H. Kahn was there with Max Reinhardt, the German stage master, and several from his company. There is little doubt that all were interested in the drama of life of the poor Southern negro. Some well-known colored Harlemites were sprinkled through the house.

Frank Wilson, who wrote "Meek Mose," has the title role in "Porgy." He is the same fellow who is a postman by day and actor by night, and a good one. The introduction of spirituals may have been abrupt at times, but not more so than in "Porgy."

The weird, colored, religious melodies are about the most alluring things about "Meek Mose." They were very well directed by Alston Burleigh of the cast. It was the spirituals which won applause at the premiere. Most effective were "Go Down Moses," "Don't Let This Harvest Past" (Burleigh's own contribution with an effective humming chorus) and one or two others, none other credited save one by Alex Rogers and Will Marion Cook.

"Meek Mose" is interesting. The colored community of Mexia is ordered by the white to vacate their homes and move to the gut, a strip adjacent to the town dump. There are protests, but the poor negroes move into the new shacks, receiving little money and deeds to the land thereabouts. This is in payment for their own land upon which a new cotton gin is to be erected.

Some of the people become ill, and the feeling turns against Meek Mose, religious head of the church faction. A babe dies, and the mob tried to wreak vengeance on the old man. His wife falls ill of the misery, and with the swampy land the hut is on it looks bad for Mose and his people.

But a Mr. Harmon whom Mose considers his friend discovers the gut is oil land. The colored people's downheartedness turns into joy. Praise to the Lord, the curtain falling on the spiritual, "Who'll Be a Witness."

Laura Bowman as the ample wife of Mose stood out as a sincere actress, sincere in her speech and faithful leader of the singing. Charles H. Moore in the title role was very real as the old man. J. (Onion) Jeffry supplied most of the humor as "Prof. A. P.," calcamine "expert" addicted to gin. J. Lawrence Criner contributed something as the hotheaded youth from Black Bottom, Miss., who referred to the opposition negroes as "jigs." There were a number of other characters of a more or less picturesque nature by Sidney Kirkpatrick, Olyve P. Hopkins, Arthur Ray, Ruth Carl and Ruth Ellis.

Notice was sent out that Jasper Deeter had directed the show in but 10 days. His name did not appear on the program. Staging was credited to George MacEntee, the only white player in the show. He flashed a wig that seemed wrongly marked on the forehead.

"Meek Mose" as a colored play by colored players is questionable for necessary support. Looks like it has its best chance in the little Princess, with no chance of moving to a regulation sized house. For $3.30 top the average playgoer demands more.
Ibee.

THE MADCAP

Shubert production starring Mitzi in three-act musical comedy, adapted from the French by Gertrude Purcell and Gladys Unger; lyrics by Clifford Grey; music by Maurie Rubens. Staged by Dunne Nelson, dances by Harry Puck; musical director, Bernard Smith. Opened Jan. 31 at the Royale, New York.

Petunia, maid....................Marie Dayne
Helene ....Lillian Lane
Claire Valmont....................Ethel Intropidi
Lord Clarence Steeple....................Sydney Greenstreet
Lady Mary Steeple....................Ethel Morrison
Hon. Harry Steeple....................Harry Puck
Chibi ....Mitzi
Emmoline Hawley....................Marcella Swanson
Cuthbert Costard....................Charley Sylber
James, butler....................Pat Clayton
Sir Bertram Hawley....................Arthur Treacher
Footman ....Clifford Smith

Deauville Girls—Madeline Morley, Peggy De La Plant, Edna Paris, Theresa Sadowska, Virginia Sharon, Helen Newton, Marie Paris, Genevieve Brown, Olga Grannis, Sally Saunders, Eleanor DeVlane, Bert Winnek, Madeleine Parker, Agnes Kiley, Marie Price, Betty Barclay, Marian Grozan, Moravia, Constance Ford, Gene McGee.

Boys—William Bartly, George Mason, D. Edwards, Thomas Graham, Harry Phelps, Clifford Smith.

What price criticism when a glorified turk like this one has been out 44 weeks on the road and can go a similar stretch in the eastern territory around Boston, Philly, etc., which stands it is slated, following the admitted brief sojourn on Broadway.

"The Madcap" is all Mitzi. Without her there'd be no show. The petite Hungarian comedienne, bit heftier for some additional avoirdupois, although this may be only noticeable to a Mitzi addict.

Book is one of those impossible musical comedy plots where mama, desiring to marry the rich nobleman, endeavors to pass off her 20-year-old daughter (Mitzi, as Chibi, the Madcap) as a 12-year-old. The pseudo-adolescent accordingly, of her own volition, as a gesture to help mama into a b. r., pulls a Baby Peggy and cavorts through the three stanzas in rompers and considerable misunderstanding.

Other complications, such as a movie comedy satellite who has a crush on Chibi, and meets him after dark because of the cinema opportunities he holds forth for her. The proceedings are in three sets, serviceable but not pretentious, utilizing 20 girls and six boys, and 12 song numbers, not counting the finales. Not a song hit and if "Tell You a Story" and "Odle De O Do" had a chance, they'd have asserted themselves in the past 40-odd weeks.

Mitzi will do trade on Main street for a few weeks, but the show is otherwise not there for any substantial takings for any length of time. Okay for the road, however, where the star is always a draw and the show costs little to operate.
Abel.

MYSTERY MAN

Gustav Blum presents this mystery melodrama by Morris Ankrum and Vincent Duffey. Direction by Mr. Blum. Settings by Yellenti. In three acts, one set. At the Bayes theatre, New York, Jan. 26. $3.30 top.

Robert Wheeler....................Weldon Heyburn
Jerome Tuttle....................Robert Farrell
Inspector Harrison....................George Lessey
Detective Clancy....................Allen Nagle
Ross....................John O. Hewitt
Alice Prince....................Gail De Hart
Togo....................Reo Suga
Philip Jones....................Allyn Joslyn
Dr. Osborn....................Cameron Clemens
Dixon....................Oscar Hewes
Yogo....................Sizuo Kawata
Anson....................Roger De Koven
Mr. Prince....................Willard Dashiell
Evelyn Wells....................Marjorie Dalton

It is doubtful if any purely mechanical mystery play, no matter how well done, could get very far in a town where there are nearly four score competing. On that basis the prospects of this newcomer, labored and artificial in its form and acted indifferently, may be guessed at. Call it six weeks of forcing on the picture rights and stock gamble.

The play reminds of a cut out puzzle. It is ingeniously made and has a first act that achieves its purpose of arousing the curiosity of the audience. After that it drags a bit, awakens to a thrill climax at the

(Continued on page 52)

50 STOCK MGRS. IN NEW ASS'N

Plan Meeting in Feb. to Fix Organization

More than 50 stock managers have either joined or signified intention of joining the newly organized United Stock Managers' Association, according to a statement by Lester Al Smith, organizer of the association.

Smith is canvassing the remaining 100 stock company operators and is planning to call a meeting of the stock men in New York the latter part of the month.

United has come into being after several futile efforts to organize the stock field. Its purpose, as laid out now, aims at exchange of ideas among the stock men and better royalty terms from the play brokers, among other things.

Smith has a tentative draft of by-laws and other regulations, which will be submitted for ratification at the forthcoming conclave.

Officers will be elected at the meeting and a $10 yearly membership fee will be discussed.

Organization of the stock men is figured to cure many previous abuses in this branch and also curtail unfair competition angle that has prevailed in spots. With the growth of the popularity of the resident branch of show business, it has been felt by most of the reputable producers that organization was most desirable, the stock field being practically the only branch of show business without an organization.

Zieggy's "Fun" Thought Starts Suit for $3,000

F. Walter Rowe, Jr., U. S. Military Academy alumnus and a lieutenant in the U. S. Naval Reserves, has retained Victor K. D. Ross in a $3,000 claim against Florenz Ziegfeld for assisting on the military drills and dances of "Rosalie." Rowe is a theatrical publicity man. He was with Vincent Youmans as office assistant before joining the J. Walter Thompson advertising agency. Rowe now has his own agency.

Because of his military knowledge, although an Annapolis man, Rowe was called in for the West Point regulation stuff. He accompanied the show and Ziggy to Boston, where the latter is said to have told Rowe he would pay his expenses and that Stanley Sharpe would take care of the rest. After the show's opening, Ziggy opined "I thought you were doing it for the fun of it."

"Gri Gri" in English

"Gri Gri," Paul Lincke's operetta, which had its American premiere Jan. 26 at the Yorkville theatre, New York, in the original German, may be done in English. Andreas Fugmann is behind the German musical rep at the Yorkville.

A London production of the Lincke operetta is being negotiated for, and with Lincke's impending visit to America the piece may be done in English.

FIXING "QUICKSANDS"

"Quicksands," second production of Anna Held, Jr., which tried out the first half last week, laid off for additional rehearsals the last half of the week through special agreement of Equity. Layoff period is not permissible unless the production has played two weeks when Equity permits the layoff on the third week for fixing.

The piece resumed at the Westchester, Mt. Vernon, N. Y., this week (Feb. 6), and plays the Playhouse, Wilmington, Del., next week, with New York to follow.

HAZZARD AROUND

Jack E. Hazzard, comedian and Great Neck newspaperman, came back to Broadway after a five weeks' siege with pneumonia.

Hazzard has been in virtual retirement from the stage in the past two years. He has been the critic for the Great Neck "News," that spot being a tryout point for purported Broadway productions.

Hazzard also contributes a column to the weekly.

Maybe He Knows Now

An actress, engaged for a stock company, recommended an actor who had been in a production with her.

The actor was sent for and terms agreed upon. It's not known if the actor knew the circumstances.

But informed he was to play the lead in the opening bill opposite the actress who had recommended him, he said to the manager:

"Of course, you know Miss G——— was only the understudy in the last company."

Bouncing Check to Stage Crew Quickly Wound Up Play "It Is to Laugh"

"It is to Laugh," the Fannie Hurst comedy which flivved at the Eltinge and was revived last week under supposed East Side backing, finally closed at the Forrest Friday when Bill Lang of the stage hands union gave orders that the curtain was not to be raised.

The direct cause was a bouncing check given the crew on account, but up to the time of closing the takings were quoted at $766 for five performances. The Shuberts were to get the first $3,500, plus other expenses.

The show was originally presented by Barbour, Crimmins & Bryant, who tossed it aside quickly. The East Side bunch came up with a proposition to bankroll the attraction, claiming to have raised something like $20,000. There was to have been splurge advertising in the Yiddish papers. The show was turned over to them for 50 per cent of any net earnings.

The stage hands were advised of the change in management and a bond was asked. Murray Agid, who was to have financed the "revival," gave a check for some $280, or one-half of the crew's salary for the week, the union people taking a chance for the balance. The check came back, was re-deposited and bounced again. Then Lang spoke.

It was said the b. r. talked about was really something like $2,500. The actors are understood to have waived the usual salary guarantee.

Stock Leads Married

Denver, Feb. 7.

Immediately following the Denham management's announcement that Victor Jory, leading man, would be succeeded by John B. Litel, Jory announced his secret marriage to Jean Inness, leading lady, Dec. 21, in a small Wyoming town.

Jory, whose health has been failing, will spend several months resting up before undertaking further stock work. His wife will continue at the Denham. Litel comes from production work in Los Angeles.

Lew Fields' Daughter

Dorothy Fields, daughter of Lew Fields and sister of Herb, is following the family into show business. With Jimmie McHugh of the Jack Mills office, Miss Fields has written a unit show for Publix, she doing the lyrics.

Miss Fields wrote the lyrics for the current floor show at the Cotton Club, including "Broken Hearted Blackbird."

"Deck" Next in Boston

"Hit the Deck" is figured to close at the Belasco Feb. 25, going from there to Boston for a run.

Louise Groody, at present in Palm Beach, will rejoin the company in Boston. Her understudy, Florence Patti, will continue in the part until the Boston engagement, when she may take over Bobby Perkins' role.

LA GALLIENNE REP ON ROAD

Eva La Gallienne's Civic Repertory company is due to take to the road about the middle of April. Six weeks of eastern time has been booked, the program as current to be presented.

Early this season "Cradle Song," which stood out in last season's program, was sent to the road for a time.

Mrs. Harris' "Romance, Inc."

H. H. Van Loan, novelist, and Crane Wilbur are collaborating on "Romance, Inc.," which Mrs. Henry B. Harris will produce.

CUT-RATE DAMAGE ACTION IS STARTED

Leblangs Served in $100,000 Action by Doyle's Ticket Service

The formal complaint in the $100,000 damage suit for conspiracy was served yesterday by Julian T. Abeles, attorney for the National Theatre Ticket Service, Inc. (C. Vincent Doyle) on Joseph, Hugh and Tillie Leblang, Matthew Zimmerman and the Public Service Ticket Office, Inc., the Gray drug store cut-rate emporium.

Doyle's National Theatre Ticket Service sets forth that it had evolved a system and built up good will and an organization for the sale of theatre tickets at cut rates at the box-office windows of certain attractions. Leblang's enterprise is charged with intimidating the producing managers with whom Doyle did business that the Public Service would refuse to handle tickets for such attractions at their cut-rate offices.

Several managers, it is alleged, fearing to ignore Leblang's threat, called off their arrangements with Doyle. Among other things the complainant alleges that Leblang's cut-rate ticket office is a monopoly.

Doyle had arrangements whereby retail merchants and other merchandizing syndicates would sell privilege tickets for cut-rate tickets at 10c. each. This investment entitled a patron to half-rate on all tickets purchased at the box-office windows of the several attractions interested. The available shows at this cut-rate system of patronage were denoted in the daily paper advertisements through a peculiarly marked rule underscoring the name of the house, a cue to theatregoers that the house so marked did business at half-rates.

Majestic, Paterson, Closed By Demands of Union

Piqued by the musicians' union's insistence that the Majestic, Paterson, N. J., engage six musicians, Harry Berg, house manager, will bow out of that theatre in two weeks. He closes the Majestic Feb. 18.

Berg took over the house as an out-of-town and pre-Broadway legit stand. Insisting that musicians were extraneous to dramatic attractions and citing the custom on Broadway, where legit houses have dispensed with orchestras, the union nevertheless insisted on the local custom of a band of six men per theatre.

WASHBURNS DIVORCING

Both Professionals and Married 13 Years—2 Children

Los Angeles, Feb. 7.

Mabel Forrest Washburn, stage actress, filed suit for divorce from Bryant Washburn, film actor, married 13 years. They separated Jan. 16, last.

Mrs. Washburn charges desertion and mental cruelty. She asks for the custody of their two children.

A property settlement has already been made and no alimony is asked.

Syracuse Wieting Sold

Syracuse, N. Y., Feb. 7.

Sale of the Wieting block and theatre by trustees of the estate of Mrs. Mary Elizabeth Wieting Johnson, who died several months ago, to Dennis P. McCarthy, of this city, for approximately $800,000, is announced.

The Shuberts, controlling the Wieting Opera House, with the lease having at least two years to run, were also in the market for the property.

Two other propositions are now said to be interesting the Shuberts. One is the Empire theatre, which for 10 years was K. & E. opposition to the Wieting. The other is the Empire House, old hotel, on the other side of Clinton Square from the Wieting.

UNDERSTUDY'S CHANCE

Daniel Haines, understudy to Julius Bledsoe in "Show Boat," and who stepped into his role when Bledsoe became ill of appendicitis, is slated to have the same role in the London production.

3 Chairs for 3 Acts

How to attend a premiere and sit in choice locations without paying.

First act: Sit in Robert Coleman's ("Mirror") seat, as he is generally late.

Second act: In Kelcy Allen's ("Women's Wear") seat, as Gene is still out in the lobby —talking.

Third act: Pick George Jean Nathan's or Alan Dale's seat, as they generally blow after the second stanza.

5 SHOWS OUT

Three shows on Broadway suddenly closed Saturday, not unusual. The same thing is likely to happen this week-end. At that time another trio is carded to depart or fold up.

"Broadway," presented by Jed Harris, leaves the Century after a fine run of 73 weeks. Most of that time was played at the Broadhurst, where it was established as last season's melodramatic smash. It topped the non-musicals for months, grossing $24,000 and more weekly. It held over during summer and fall successfully, receiving a percentage of the house profits, a condition of the original booking, a six-week period that became indefinite. Lately the show was moved to the Century and cut-rated.

"BROADWAY"

Opened Sept. 16, 1926. Nothing but raves. Woollcott ("World") said: "completely and heartily entertaining play." Hammond ("Herald Tribune") went the limit, saying, "the most completely acted and perfectly directed . . . seen in 30 years of professional playgoing."

Variety sent three of its near-critics, including Old Man Oscar Samuel from New Orleans. He decided "Broadway" was a hit. Jack Conway predicted Jed Harris and the authors would "spend the rest of their lives counting up." Abel Green reviewing the first from the night club angle passed "Broadway" as authentic and okay. And even all that couldn't kill it.

"Mongolia," presented independently, was taken off at the Mansfield Saturday after a flop engagement of six weeks. It opened in Greenwich Village.

"We Never Learn," presented by William B. Friedlander, will close at the Eltinge Saturday. It will have been on two weeks and three days. The play drew some good mention, but very little trade, perhaps $3,000 last week.

"The International," one of the New Playwrights' efforts will be taken off. It opened recently in the Village house named after the group of experimental playwrighters.

"The Prisoner," another independent Village show, was taken off Sunday at the Provincetown Playhouse.

"THE PRISONER"

Opened Dec. 28. Not covered by major scribes.

Variety thought it better than Village average but doubtful commercially.

"It Is the Laugh," brought from storage last week after closing at the Eltinge, stopped suddenly last Friday at the Forrest.

Lyle Andrews' Drama

Lyle Andrews, heretofore identified as a producer of musicals will make a try at sponsoring a non-musical "Life Is Real" by Elmer Rice which he will produce next month.

PAULINE FREDERICK BACK

San Francisco, Feb. 7.

After an absence of over a year Pauline Frederick tonight made her reappearance on the spoken stage, opening at the Geary in "The Scarlet Woman," comedy by Zelda Sears and Reita Lambert.

"Musketers" Principals

Principals so far engaged for "Three Musketeers," Ziegfeld, are Denis King, Vivienne Segal, Lester Allen, Yvonne D'Arle, Lewis Hector, Douglas Dumbrill, Harrison Brockbank, Delmar Poppin, Joseph McCauley, John Clarke, Reginald Owen.

YOKEL'S ATTACHMENT LIGHTLY LIT ON $189

Way They Do Things Sometimes—Couldn't Collect $330 From Flopping 'Silver Box'

When Alex Yokel, accompanied by Marshal F. J. Herman, visited the Morosco Saturday night to levy a $465 lien on "The Silver Box," the Henry Baron show which closed Saturday at that house, the press agent found $189 to attach. Yokel is suing for $330 for services rendered as p. a. and $150 for a printing bill which money he advanced personally on Baron's behalf.

He also found that although up to Wednesday the attraction had only grossed $1,800, $1,500 of this had been given to Baron. That was Ed Giroux, the Morosco house manager's statement. The show did $4,700 on the week, $700 of this going for operating expenses, and the $4,000 being split between the house and attraction.

Giroux is known on Broadway for his conservatism in advancing moneys. It surprised Yokel and his attorney, Samuel Schwartzman, that with only $1,800 in the till, $1,500 of this should be given Baron on Wednesday, according to the receipt. This ante-dated Yokel's lien by two days.

Yokel Talked Out

Yokel wanted to halt the show Saturday night by attaching the scenery, knowing that Baron needed that last performance to comply with the consecutive performances for the movie and stock rights.

David Finestone, general factotum for the Shuberts, told Lee Shubert of the press agent's plan and the latter issued instructions to protect Yokel as much as possible. It was also attested by Al Woods and Lee Shubert that between them they owned the scenery, and not Baron nor his backer, William Birns, the big antique and rent-me-out furniture man from 37th street. This left nothing physical for Yokel to attach.

So after it was all said and done, after the count-up, there was $189 left which Sidney Kaye of the Shubert legal staff is holding for Yokel until it can be released by formal court order.

Meantime Baron is understood to have gone to Saranac to recover his health.

Reinhardt Returning; First Making U. A. Film

Max Reinhardt has severed relations with Universal in favor of directing a picture for United Artists. Reinhardt has not yet been able to choose a suitable book but has Fanny Hurst's "Lummox" under consideration.

Reinhardt wants Greta Garbo as the star of the production. Miss Garbo may be loaned by Metro-Goldwyn-Mayer for this purpose. She intends to sail for Sweden in March unless Reinhardt succeeds in finding a story that he can approve of when she will remain over to make the picture.

Reinhardt is coming back to New York next autumn with another production, having already secured an option on the Cosmopolitan without the knowledge of the Shuberts. The Shubert lease on this house expires in three months.

The German producer is understood to have already turned down over twenty scripts submitted by Universal and U. A. executives.

Conrad "Baggage" Suit

Charles Conrad has retained Julian T. Abeles to sue E. L. Barbour and Lester Bryant, and Barbour, Crimmins & Bryant, Inc., producers of "Excess Baggage," for a one-third interest and for a receivership to protect his (Conrad's) interests. The complainant, formerly of Barbour, Conrad & Bryant in several legit production ventures, alleges he withdrew from the combination; that they refused to make any definite business arrangements; also that Conrad was instrumental in aligning Crimmins as the financial sponsor in the new corporation.

Having not been formally bought out in the copartnership, Conrad is of the opinion he is entitled to a third of "Excess Baggage," Barbour, Crimmins & Bryant's lid at the Ritz, New York.

PLAYS OUT OF TOWN

Greenwich Village Follies

Boston, Feb. 3.

English edition of G. V. Follies staged by J. C. Huffman. Sketches by Harold Atteridge. Music by Ray Perkins; lyrics by Max and Nat Lief. Dialogue staged by Charles Judels; dances by Ralph Reader, ensemble ballets by Jan Cyra. Arnold Johnson, musical director.

Blossom Seeley	Dr. Rockwell
Benny Fields	Ronie Riano
George Sweet	Ben Dova
Arthur Brown	Eddie Lambert
Eddie Shubert	Florence Misgen
The Merediths	Graham Tyle
Grace Brinkley	Jans and Whalen
Laura Lee	Annie Pritchard
Sheila Barrett	Sylvia Carol
Matty and Tillie	Arnold Johnson's Band

What a pip show this ought to be. As it now stands, nobody is satisfied except the people who pay to see it. They seem to like it, so maybe it's good, regardless of the paternalistic apprehensions of the Shubert outfit which seems to be benevolently worried over the affairs of Bohemians, Inc.

Dr. Rockwell, at present, is the bright spot. He is doing all his old banana stalk and other comedy classics of vaudeville days, but in addition is a howl as he is not only during stage changes but in working from the right proscenium box kidding acts.

This show opened in Newark, Jan. 17, in apparently a chaotic condition. During the two weeks in Boston heroic measures were taken to cut for a planned New York opening. It was then decided to make some cast changes and play Philadelphia before Broadway. A judicious move as the show is building and looks like a popular musing and needs to be that with the nut it is carrying.

Arnold Johnson's band, formerly a California night club outfit, is carrying the music. Johnson works unobtrusively, the band is good, and their imitation of what you get from a radio while idly turning the dials is going big with audiences. Other than this the band minds its own business and does not intrude into routine.

Blossom Seeley is working hard and her big scene is given to put over. Her one big scene is a spiritual revival, "Kickin' a Hole in the Sky," set in a negro church with the chorus hidden in pews. She works up to a real frenzy in which she finally drives the devil out of the church. Okay and will stay in.

There are two well-staged ballets, using Florence Misgen, formerly soprano with the Chicago Opera Company, and production numbers are fair, one being a bridge parade and the other a Little Boy Blue and Mother Goose setting.

Outstanding sketches are Dr. Rockwell in a rough ballroom hokum bit and a syncopated travesty on "The Trial of Mary Dugan," in which the time-honored jazzing of all action is done surprisingly well, particularly in a town that has not seen the original, Cohan's revue.

The two novelties are Mitty and Tillie, dancers who are not going across despite featured billing, and a weird team of three youngsters billed as "The Graham Dancers" who do classical frieze posture dances that some of the house laughed at but the majority went goofy over. They are different, and are about the only spot on the bill where the public gets what it thinks Greenwich Village revues should have.

Out here, where they still believe in Paul Revere's ride, even the $4.40 patrons think that this "Follies" should reflect what the yokel looks for and never finds in the village, and every year Jones and Green are getting further away from the profitable illusion. But these three kids have it and the hand their grotesque interpretation receives proves that the public wants to be Bohemianed by the Bohemians, Inc.

The score simply isn't, but costuming and chorus are up to standard. *Libbey.*

THE SHOWDOWN

Seattle, Jan. 29.

Three-act drama written by Olga Printzlau; presented b Henry Duffy, at President theatre, Henry Duffy Players, management William B. McCurdy; direction, Louis Dean.

Kelly	Eddy Waller
Slim	Collins Marrace
Private Peter Linden	Richard Ellers
Miss Ruth	Francesco Rotoli
Sergeant "Nelly" O'Brien	Howard Miller
Jerry Martin	G. Hubert Godfrey
Goofie	Edward Gimmener
Kitty	Marion Sterly
Sammy Nichols	Thomas L. Brower
Tiffy	Kenneth Niles
Prizzy	Pere Templeman
Buck Stevens	Albert Loveley
Hal Carewe	Howard Hull Gibson
Oscar Brondbent	James E. Nichols
Morgan	Arden Peabody
Chuck	Jack Wilhelm
Rose Cady	Leona Powers
Joe	Robert Keefe

Looks as though Olga Printzlau has a success that's going to make the grade on Broadway, where early production is said to be planned. It needs some polishing, there being an over-abundance of language in some spots. The dramatic value of silence and pantomime could well be marshalled in several tense moments.

The theme is powerful, running the gamut of emotional reaction. It has organic unity and orderly progression that hold interest at knife edge. More than this, it has the elements of real greatness and one is inclined to compare it with such war epics as "What Price Glory."

A comic strain crops out here and there, but melo holds sway and in the main thoughtful, masterful philosophy prevails. It's a man's play in that it deals almost entirely with men, women taking minor, though effective roles. Its appeal is universal. This man's story is loaded with religion; rather odd, since men are said to be getting away from the church in this age. It's nicely loaded and it takes hold down deep. It preaches faith in a way that is easy to take. The playwright knows her Bible, too.

After-war problems confront cripples confined in a base hospital. That so much of heart interest is developed with such delapidated human material is astonishing. Peter Linden has faith. He is an optimist and cheers up the others although he is chair-ridden.

A peculiarity is that he writes Scripture on bits of paper, throws them out of the window or hands them to the boys. They scoff, but

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PRESS COMMENT

N. Y. "TIMES"

"Harry Puck performs his part in the proceedings agreeably, and as an extra mural activity has arranged the dances with skill."

N. Y. "SUN"

"Harry Puck played opposite Mitzi in a pleasantly natural manner. He it was who staged the clever dancing of the well-trained chorus, one of the best features of the entertainment."

N. Y. "EVENING JOURNAL"

"In fact, before the final curtain fell the 'Stop-Go' number had taken its place with ONE OF THE BEST CHORUS BITS OF THE YEAR."

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soon the texts play a big part in the story.

Sergt. O'Brien has hate in his heart; all shot to pieces in the war, he had lost his cafe, located in the same town; he is cynical, hard-boiled and rails against religion, women and everything. He thinks his wife has been unfaithful and suspects a scoundrel, Carewe. A third soldier presents the problem of getting back his old job.

A "dictionary" contest is unique and breaks dull care in the hospital. O'Brien pulls a good one when he hurls this at the helpless Peter: "When I look at you I wonder why they hang wall paper."

Prolonged applause after second and third acts. Howard Miller rises to his best in the heavy role assigned to him. Entire company capable.

WHO?

...es ... les, Feb. 1.

Mystery melodrama in three acts by John P. Kiewerts. Produced by the author. Staged by George Rand. At the Hollywood Music Box, Jan. 30, at $2 top.

Frank Host	George Rand
Florence Walter	Ruth Saville
Dr. De Former	George Cleveland
Mr. Wise	Herbert Heyes
Jasper	John De Weese
Stranger	Howard Macy

Another spooky thriller patterned after others of the ilk. The author, a San Francisco boy whose father owns the States restaurant there disposed of a pretty good sized bankroll in getting his brain child started. The parent kicked in with the finances. Lou Graf, brother of Max Graf, picture producer, was declared in on the show, the angle being that brother Max is eying it for the screen. Doubtful, however, for that purpose. For the stage, the same in its present shape.

It needs plenty of doctoring in dialog, situations, cast and what not. The plot is admittedly baffling. But that goes two ways. It out-hokums itself to the extent of even becoming sheer farce at times.

Too many stage waits and not enough concentration in planting punches. Staging is also decidedly crude. Becomes so tangled up in the plot that the average brain will soon tire in trying to place each individual. Too bad more attention was not paid to details. "Who is the Weasel?" That' the sticker. That shadowy individual is the nemesis of Dr. De Former, who calls in the police to help nab him before he does away with everybody and everything. The doc himself does not look to be any too Kosher, and the cops have their suspicions. Action takes place between midnight and morn in the study of the doc's home, which overlooks a body of water from a cliff. The doc is the first person introduced. He is moping around in darkness, adjusts things here and there, picks up the telephone receiver, listens in, nods his head knowingly, and finally does a vanishing act. Enter Mr. Wise from headquarters accompanied by Jasper, the doc's colored houseboy. Radio in the room begins to talk of its own accord and messages of the Weasel are tuned in. Evident that something terrible is going to transpire before long, but what it's al' about no one seems to know. Things begin to happen in a way to defy description. The doc reappears to keep on bobbing in and out. Connected with this business is Flo Waller, lady crook, and her boy chum, Frank Host, also a dabbler in nefarious dealings and accused by all of being the Weasel. After that everybody plays hide and seek with each other. Of course, there is the mysterious stranger. This guy pops out from anywhere. Persons in the room running afoul of him are stabbed, knifed and shot, chloroformed, and when apparently dead are brought back to life again. "Then came the dawn." Also the debacle.

In the course of a few short minutes everything is put in shape, every one is discovered to be some one else and pick your spots. As for the Weasel, he is somebody, but try and find out.

For a short cast this one is not so good. A possible exception would not point directly to any one in particular. Ruth Saville as the femme schemer stands out—in the opposite direction. Her role should be important, but not the way she handles it. The job of both directing and acting must have been trying on George Rand. His crook on the stage spells more like a yeg who got his info on the racket in a correspondence school. George Cleveland plays the doc with some astuteness, but fails to put it over in the right spots. Herbert Hayes starts out okay as the "wise" Mr. Wise, but then falls into line with the rest. The colored servant of John De Weese evoked some comedy passages, but not enough to offset the rest. Howard Macy is the stranger and remains that way.

Show is in the Music Box for two weeks only. Providing it gets a break the producers intend to arrange for some more time, either here or in another house. It doesn't matter.

QUICKSAND

Hartford, Conn., Feb. 1.

Good old long arm of coincidence works rather hard in Warren F. Lawrence's new melodrama, "Quicksand," given its first performance here at Parsons' theatre. It is another of those plays with a lawyer whose happiness depends upon a verdict he fights to obtain in a murder trial. But the play puts a new twist in the case, in that after the lawyer has won he isn't any too happy. He finds that the man he has saved from death is the crook who caused the conviction and execution of an innocent boy, the lawyer's younger brother, and that the criminal's wife, with whom he has fallen desperately in love during the progress of the case, is the woman who was used to lure his brother to destruction.

This turn is prefaced by a four-scene first act (one being a cut-back showing the murder) and a divided second act, the second scene, of which is in a court anteroom just before and immediately after the verdict is brought in.

The lawyer's love for the accused man's wife is changed to hate in an instant, and he plans to give her up to the police. In the last act he nearly kills her in his rage, only to be overcome with pity, and he attempts to aid her escape. As the play now stands the woman returns to accept her punishment, and there is imminent another trial in which the lawyer may show his skill as a defender, with a satisfactory contingent fee in the offing.

Early scenes are commendably brief, the writing being terse and direct and the characters carefully drawn. Granting the possibility of the coincidence that brings the people responsible for his brother's shameful and undeserved fate into the hands of the trial lawyer, there is excellent drama in the situations. It is possible that the author may experiment with some changes in his last act and that later audiences may get some other slant on the future of the principal characters. However, the local version held the attention of those present closely, and there was plenty of applause at the close of the play.

Anne Forrest is admirably cast as the heroine of the story. Seth Arnold portrays a homely, rather commonplace and sensible young doctor with the humor of entire seriousness and the value of sincerity. To him fall most of the lines that lighten the melodramatic tension. He obtained, and earned, that much desired actor's reward of a burst of applause following a quiet exit.

Robert Ames plays the young lawyer whose skill and perseverence serve to free the man whose life he gladly would have seen forfeited. At times he seemed rather young in the character, but his performance had his usual ease and naturalness. Minor characters are very minor indeed, but efficient.

Play is rather simply mounted in several scenes, but needs no more elaborate environment.

PARIS

Atlantic City, Feb. 7.

Take the engaging personality of Irene Bordoni, combine it with the versatility of Irving Aaronson's "Commanders," add a capable cast, a fair plot, good comedy and you have "Paris," which, in this instance, is a synonym for a corking night's entertainment. It opened at the Apollo last evening to an enthusiastic audience.

In this production, described as a musicomedy, Gilbert Miller has the makings of a hit, although the plot is not one that requires any great mental exertion to fathom. However, it is sufficient background for the clever lines and efforts of the small but competent company.

Action of the play takes place in gay Paree, where Andrew Sabbot, scion of an old, socially prominent New England family, runs wild and falls in love with Vivienne Rolland, idol of the Parisian stage. His mother, just over from America, frowns on the alliance and refuses to sanction it. Guy Pennel, Vivienne's partner, realizing that her marriage would interfere with his own stage career, begins a little plotting of his own. Mrs. Sabbot, given a first drink of brandy to revive her from attack of illness, suddenly acquires a taste for firewater and, with this little start, commences to change her entire viewpoint of life. She becomes a night rounder, aided and abetted by Guy, who sees in this a chance to break up Vivienne and Andrew.

Andrew, noticing the complete change in his mother's nature, reverts to his own quiet self and endeavors to induce his mother to do the same, without avail. With a flirtation being carried on between Mrs. Sabbot and Guy, Vivienne awakens to her own love for him. After breaking her engagement with Andrew, she is acquainted with the forthcoming nuptials of Mrs. Sabbot and Guy. Feigning a collapse at this disclosure, she discovers that it was all a frame-up between the two as a subterfuge to discourage her own affair. With this turn of events, Vivienne and Guy acknowledge their love and fall into the inevitable clinch.

Miss Bordoni still retains her delightful mannerisms and is in a vehicle that brings forth her ability to the utmost. Her songs were all well rendered and each clicked. Arthur Margetson lent admirable support to the star and a bit of the comedy in the role of Guy the flirtatious dancing partner.

Louise Closser Hale scored a personal triumph as Mrs. Sabbot. To her falls the main burden of the comedy. Pleasing performances were also given by Eric Kalkhurst, as Andrew, and Elizabeth Chester. The songs are written by Cole Porter with "The Land of Going to Be" and "Don't Look at Me that Way" striking the popular fancy.

Aaronson's "Commanders" proceeded to wow with their half-hour on the stage and lent the added punch that served to bring the show from mediocrity to much higher levels. This versatile band immediately got over with their jazz singing and dancing.

Plenty of work to be done, as the first act is entirely too long, with the final curtain not down until

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11.30. However, from the beginning of the second act on, it traveled at a merry clip.

"Paris" goes from here to Philadelphia for a month's run.

Vince.

I LOVE YOU

(CIRCLE)

Dallas, Tex., Jan. 24.

Revamping the old Circle stock company left here three weeks ago by Matthew Meiklejohn and Percy Dunn, Joseph D. Miller introduced new trouble with William Le Baron's three-act comedy, "I Love You."

Dorothy La Vern and Milton Byron were supported by a cast including James Donlan, Patricia Snowden, Marian Sutherland, Josephine Hudlow, Ross Forrester and Boyd Cummings. Byron and Donlan easily topped the affair, which did not move the opening night audience into ecstasies.

Miss La Vern made a weak showing, probably due to the fact that the localities have been sold on the idea of having a flapper for a heroine. Her role was against her, too.

Story has a complicated plot, featuring a big butter and egger who thinks his cash can buy anything. He finds love and an electrician who is rabid on labor troubles and keeps things in a mix-up. Byron did the electrician, and Ross Forrester the butler. As the doughboy James Donlan furnished the bigger portion of the laughs.

JOAN OF ARC

New London, Conn., Jan. 27.

Dramatization of Mark Twain's "Joan of Arc." Presented by Paragon Productions, Inc.

Joan	Clara Clemens
Louis de Conte	Theodore Hecht
D'Arc, Joan's father	William Franklin
Tavary, Joan's uncle	Perry Ivins
Sieur de Metz	Courtney White
Robert de Beaudricourt, Governor of Vaucouleurs	Robert Noble
French Soldier	Daniel E. Grant
Beaupere, doctor	Robert Noble
English Officer	Jack B. Daniels
Charles, Dauphin of France	Perry Ivins
Count de Vendome	Jack B. Daniels
De la Tremouille, king's minister	Daniel E. Grant
La Hire, field marshal	Ralph Sprague
English Soldier	Mitchell Bilstein
Manchon, the court recorder	Ralph Sprague
Cauchon, Lord Bishop of Beauvais	Courtney White
Father Ladvenu	William Franklin

The sentimental value of the name Mark Twain, coupled with the personal appearance in the title role of his daughter, Mme. Clara Clemens Gabrilowitsch, may be enough to carry this production on the road. It should have a draw if not lingering long in one locality.

With Mme. Clemens appearing on the side at civic meetings for a publicity plug, the show has fared pretty well so far.

Joan of Arc is too cumbersome from a physical standpoint for convincing presentation. Four acts and 34 scenes, with rarely a duplicate, so that to speed up set changes they use drops for the sets almost entirely. With the royal throne in a king's castle a linp cloth for a background, you have to use a lot of imagination.

Company of 11, with seven doubling and half of the spectators' job is keeping them straight. These few difficulties prove foes of concentration so much of the impressiveness otherwise possible is lost.

Histrionically a few players strive for effectiveness. Mme. Clemens, while not a great actress, puts a deal of trueness into the Maid of Orleans part, inspired by her father's understanding of the character when he wrote the book. She is a bit mature and her voice husky for the opening scenes, which show the maid's early life, but as a military campaigner, with the cross as her standard, she gives quite a remarkable performance.

Perry Ivins in the difficult role of imbecilic King Charles clicks. Theodore Hecht deserves credit for the devoted lover role. He made the most of what he had.

Ralph Sprague gave a good picture of the blasphemous field marshal. The others were of minor significance or poorly handled. *Bailey.*

Nothing More Friendly

Los Angeles, Feb. 7.

Recently a stage star brought suit for a divorce against her husband, now in pictures and formerly with her in legit.

About 10 days ago a friend happened to step into the house and saw the couple with their arms around each other going over the different complaints filed by the wife.

The husband seemed to object to many of the allegations, asserting "Why did you say that when you know it wasn't true?" And the wife said: "Well, as long as we are being divorced I think that the complaint I made against you should be one to hold water in court."

PLAYS ON BROADWAY

(Continued from page 48)

second act curtain and then slumps sadly, while the authors explain what it was all about. From the middle of the second act an expert guesser can come near solving the mystery.

Here's the start: Young man comes home to Park avenue apartment pretty drunk, to find a dead man on his davenport, shot through the heart. He summons a pal from upstairs. Pal seems to know something. Police come and start inquiry. Hero's fiancee comes in also. She appears to know something, but keeps it to herself. Everybody is off while hidden police watch entrance of hero's Japanese valet. Jap looks at dead man in gloom, then switches lights on and off twice, meanwhile peering from window as though signaling somebody outside.

Finally, man visitor from Chicago arrives, making it plain that he knows a good deal about what has happened, but won't tell. In the end, he unexpectedly confesses to the killing, although the audience knows he had nothing to do with it.

On that curtain was laid the basis of a sizzling mystery. Only it doesn't go on from that point. Instead, it is talked to death for the next half hour, the only thing that happens being the comedy supplied by two Japanese servants. This is funny, and the two real Japs do some of the best acting in the cast. Everybody is examined and examined and everybody ties the situation into new complications. The trouble is that instead of the auditor getting interested in a real situation, it just becomes a game of watching playwrights clumsily trying to keep the customers from guessing the answer. It's just a trick play, artificial and make believe and nobody is a living character. This may have been as much the fault of indifferent players as inept writing, or it may be that a theatrical play served to make stagey actors more so.

Anyhow the proceedings never create or maintain an illusion. At the second act curtain, when everybody has been put under arrest, and a new person is accused (maid employed by heroine), lights go out and there is a pistol shot. Last act takes up action where it left off, and when lights go up again, the maid lies dead, shot through the heart with the same gun that killed the stranger.

Suffice to say that the explanation is laboriously made in the final act, which has no action whatever. It might as well have been told in a curtain speech for all the interest it creates. The outcome is allowed to leak earlier because the authors have been clumsy in leading the attention away from the right character, while still keeping that character in sight.

George Lessey, police inspector who conducts the inquiry, is the only player who is convincing. All others are merely actors playing artificial parts painstakingly." *Rush.*

PARADISE FOR TWO

(YIDDISH)

Musical comedy in two acts, co-starring Aaron Lebedev and Samuel Goldenburg. Produced by Aaron Lebedev. Book by Joseph Lateiner and William Siegel. Lyrics by Jacob Jacobs. Music by Alexander Oshanetsky. Dances arranged by B. Veldon. At the National, January 14. $2.75 top.

David Gottlieb	Samuel Goldenburg
Sholem, his father	Simon Wolf
Lalbke, his cousin	Aaron Lebedev
Braindel	Yettn Zwerling
Fanny	Bella Meizel
Lenh, her sister	Bella Nudolsky
Chane Tzippe, their aunt	Betty Jacobs
Serke, her daughter	Goldie Eiseman
Chaim Jonah	Jacob Jacobs
Benny	Max Wilner

From the viewpoint of the patron of a national theatre, to whom entertainment in any other language is but meager fare, this production supplies approximately three hours of continued, uproarious laughter, skillfully blended with a slight touch of melodrama.

This is one of the fastest musicals produced on the East Side in several seasons. There are more laughs than in the average musical comedy hit on Broadway. The comedy situations are handled in a manner surprisingly clever for productions of this district. The melodramatic color, though delivered with restraint, is definite and effective.

With the two stars accounting for about $1,200 weekly, and a cast of approximately 35, the house is working under a terrific nut in the neighborhood of $12,000 to $14,000 a week. It is doing capacity business with Mollie Picon's "Some Girl," the only other musical on the street.

Opening is slow. The usual set of Yiddish chorus girls, looking more like ludicrous caricatures than actual players, squawk noisily at intervals. In this case the chorus boys should get first mention. Two are pot-tummied gents, a third is bald, while the fourth wore his stiff shirt front crumpled half way over his belt. The "boys" look as if they averaged well over 40. They are probably all relatives, so it must be okay.

However, they aren't the only relatives. Betty Jacobs is related to Jacob Jacobs, half owner of the house, through a legal ceremony of long standing. Bella Meizel, prima donna, admits a husband in the person of the orchestra leader, Olshanetsky, who also wrote the music.

The only principal who doesn't seem to have any blood ties in the show is Goldie Elseman, deriving the first half of her name from her hair. Goldie, playing in Yiddish stock in Harlem for the past three years, is on the East Side for the first time in her youthful career. She led several numbers gracefully, putting every ounce of her 90 odd pounds into her vocal numbers. Given flashier, more appropriate clothes and better spotting she should register more effectively. She has appearance and stage presence not yet fully developed. Her hoofing effort, unless intended as burlesque, should be confined to private showings.

Aaron Lebedev leaves a poor impression at the beginning. Getting into stride with the tempo, he soon outstrips his co-starring partner for results as a musical comedy ace, stealing the show in the last half.

Goldenburg is hardly in his proper sphere. A big draw as a dramatic actor, strong enough to carry his audience with him into musical comedy, he can attempt anything without danger to the box office.

Lebedev can wear clothes, delivers capably through a pair of powerful pipes and hoofs like a No. 2 act. They refuse to recognize their limitations in this part of the world.

The hit of the show is the rendition of "The Little Old School" with Hebrew synagogue cantations, by Lebedev and Goldenburg. The roof-splitting response that greeted this attempt should prove that the producer's occasional flights into English are not needed. There is, however, a question as to the advisability of chanting sacred hymns on the stage by men not wearing headgear of any kind; a violation of good taste and Hebrew custom.

As a whole the production harbors a strong cast. Jacob Jacobs and Betty Jacobs are a team of expert funsters, dispensing carloads of broad and clever wit adjusted to the likes of their customers. Bella Meizel, prima donna, is more or less satisfactory. Simon Wolf and Max Wilner are assets.

Story is about a wealthy bachelor, disappointed in his first love, failing for another gal half his age. The aunt tells him the girl is unattached and frames the match, though she knows Fanny and Lalbke have been childhood sweethearts. The gal becomes engaged to Gottlieb because his wealth would pay for a cure for her lame sister. *Mori.*

IRVING FISHER, JR., EXTRA

Irving Fisher, Jr., is an extra in the George Arliss "Merchant of Venice" company.

Fisher, pere, is an illustrious college professor, at Yale.

Patricia Spence Sick and Broke

Patricia Spence, a chorister in "Good News," is reported ill in a Detroit hospital, where the show is playing. She is understood to be without funds.

The case has been referred to Chorus Equity and the Actors' Fund notified.

Mrs. Sallie Cohen-Rice and daughter, Gladys Rice, the singer, are on a vacation tour over Florida for a few weeks.

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By Sidney Howard & Chas. McArthur
EMPIRE THEATRE B'way and 40th St.
Eves. 8:30. Mats. Wed. and Sat.

MADGE KENNEDY in "PARIS BOUND"
By Philip Barry
MUSIC BOX Thea., W. 45th St. Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
PLYMOUTH Thea., W. 45th St. Evenings 8:30
Mats. Thursday and Saturday, 2:30

EUGENE O'NEILL'S
Strange Interlude
JOHN GOLDEN Thea., 58th, E. of B'y Evs. Only at 5:15
Dinner Intermission of one hour at 7:30

The Theatre Guild Presents
Week Feb. 6
"MARCO MILLIONS"
Week Feb. 13: "Doctor's Dilemma"
GUILD Theatre, West 52d Street Mats. Wed., Thurs., Sat.

PORGY
REPUBLIC Th., W. 42d. Evs. 8:40 Mts. Wed. & Sat., 2:40

LYCEUM Thea., W. 45 St. Evs. 8:30 Mats. Thurs. and Sat., 2:30
INTERFERENCE
By Roland Pertwee and Harold Dearden
Lincoln Birthday Mat., Monday, Feb. 13

ROXY
7th Ave. and 50th St.—Under Personal Direction of S. L. ROTHAFEL (Roxy)
"Love Me and the World Is Mine"
MARY PHILBIN, NORMAN KERRY, Bess Compson, George Siegmann, Henry B. Walthal
"FANTASY ELENNESE"
Ballet—Ensemble—Orchestra
Kentucky Jubilee Choir

CAPITOL Broadway Doors open at 11:45 A. M.
First Time at Popular Prices
RAMON NOVARRO & NORMA SHEARER in 'The Student Prince'
ON THE STAGE
"DREAM GARDEN," a Revue
CAPITOLIANS, WALT ROESNER, Others

MARK STRAND
B'way at 47th St.
RICHARD BARTHELMESS in
'The Patent Leather Kid'
MARK STRAND SYMPHONY ORCH.

WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way Twice Daily 2:30 & 8.30.
SUNDAY MATINEE AT 3

SEE AND HEAR AL JOLSON in "The Jazz Singer"
TWICE DAILY
WARNER-THEATRE B'WAY

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM
STARRING IN
"LOVELY LADY"
At the Sam H. Harris Theatre, N.Y.

CLAIRE NOLTE
Feminine Lead
(Billie Moore)
"BROADWAY"
Curran Theatre, San Francisco, Now Management JED HARRIS

MARIE SAXON
CARE VARIETY, NEW YORK

MISS
BOBBIE TREMAINE
Featured Dancer in
"Just Fancy"
GARRICK, CHICAGO

GARDINER HART
JUVENILE
Pacific Coast Company
"HIT THE DECK"
Majestic, Los Angeles

CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

ELIZABETH MURRAY
Featured with
"SIDEWALKS OF NEW YORK"
En Tour

IF YOU DON'T
ADVERTISE
IN VARIETY
DON'T ADVERTISE

SOCIETY ACCEPTS THEREMIN, WHO PICKS MUSIC OUT OF AIR

Public Demonstration at Met.—Freak Concert Attraction—Makes Melodies Out of Squeaks—Demonstrator Rates as "Russian Edison"

Professor Leon Theremin, Russian physicist, gave a public demonstration Jan. 31 of his "Music from the Ether" invention at the Metropolitan opera house, New York. He thrilled a capacity audience that filled the spacious auditorium in expectation of a musical novelty.

Under Arthur Judson's recital management, Theremin should clean up as a freak platform attraction in the larger concert halls. The picture houses then might go for him like a visiting fireman for a couvert charge.

Prof. Theremin's invention, simply explained by a commonplace parallelism, is a variation of the everyday occurrence when one's hand touches the knobs of the average radio receiving set. The human body's natural radiation causes the loud speaker of the receiving set to squeak. What Prof. Theremin has done is to control this ether squeak and graduate it into musical volume.

By making magical passes in the

(Continued on page 56)

'Satevepost' and Radio

Radio and the "Saturday Evening Post" are being discussed by advertising men and radio sharps. The deflation in the "Satevepost's" advertising gross and the increasing popularity of the ether form of exploitation are given as the reasons.

Whether under instructions or in line with the best deemed advertising campaign, copy appropriations for the "Satevepost" seem to have fallen off in favor of new radio "time."

The stunt of getting a daily free ad in the radio columns of the national press is the best selling idea of it, in addition to the actual radio broadcasting. The constant mention of Hoover Sentinels or Stromberg-Carlson Hour, among the many others, which tips off on the Hoover vacuum cleaning product, and the Stromberg-Carlson radio set, without any charge whatsoever, is a daily free ad in every radio program in every daily newspaper.

Press Rules Milwaukee's Air; Has WGWB, WISN

Milwaukee, Feb. 7.

George W. Browne radio station, WGWB, forced to close due to the low wave allotted and tying up a huge sum in apparatus, has been taken over by the Wisconsin "News."

Wisconsin "News" recently took over the School of Engineering station, WSOE, and changed the call letters to WISN. It will hook up WGWB on the same call letters. This gives the newspapers here, "Journal" and "News," the two major stations in Wisconsin.

Only one other station, WHAD, operated by Marquette University, now exists here and it is drowned out by the other pair.

Morris-Adams Bureau

William Morris and John T. Adams, head of the Wolsohn Musical Bureau, concert management, will form a separate corporation on Adams' return from Paris for the booking of commercial radio talent.

Morton A. Milman of the Morris agency and Adams have a booking hook-up as the Adams Art Service, Inc., for radio talent, but the growth of the business will result in a separate entity.

Adams sailed Feb. 3 on the "Paris" for France on secret business.

No Lucky Strike Hour

Reports of a Lucky Strike radio hour are cold, despite the attempts of an organization to sell the American Tobacco Co. a broadcasting entertainment.

The reason given by Lucky Strike is that they were among the pioneer radio advertisers, as well as pioneers in other forms of advertising and exploitation such as sky-writing and testimonial ads.

Hence, they do not repeat on themselves or their competitors in publicity stunts.

No Time Saturdays

With the National Broadcasting Company's "time" oversold on certain days, curiously enough Saturday at no time has WEAF, the major station, got a commercial hour.

The N. B. C.'s twin station, WJZ, has two commercial hours Saturday in the RCA (Walter Damrosch and N. Y. Symphony) hour and the Philco Hour, which are the most popular features from WJZ.

This refutes the WEAF radio advertisers that Saturday is not a stay-at-home time, with everybody coming to town all over the land.

CONGRESS PLAN AIMS AT AIR COMMERCIALS

Another House Proposal Is to Limit Amount of Jazz in Programs

Washington, Feb. 7.

Senate interstate commerce committee has approved the Watson bill continuing the Federal radio commission for another year. Senator Dill's amendment to limit all licenses to six months was incorporated in the measure which kills, should the bill pass, the present right of the commission to grant licenses for two years.

Radio question is again beginning to work itself to the floor with many proposals set to be put forth as amendments. These include one from Senator Smith of South Carolina to limit the extent to which "jazz" orchestra programs may be broadcast.

Another question in connection with control of programs, which is expressly denied the commission because of the censorship angle, is being discussed. This to control the amount of advertising. Congressman White, sponsor of radio legislation in the House, has a plan to control this by classification of the various type stations. Chairman Sykes, of the commission, is backing the Congressman in this suggestion during the hearing that direct advertising programs be confined solely to the daylight hours.

Committee and witnesses all agreed that advertising stations consistently offering good programs should not be disturbed. That policy, it was pointed out, has prevailed during the past year.

Meanwhile Wired Radio, Inc., of New York City, has applied for a license to erect a New York transmitting station in Manhattan. H. D. H. Connick, representing the company, stated that several large companies had agreed upon combined patents and that shortly wired broadcasting would be on the air.

The alleged tie-up between Commissioner O. H. Caldwell and the National Broadcasting Co., and his acceptance of $7,000 from the McGraw-Hill Publishing Company, brought about a controversy on the floor between Senators Wheeler (D), Mont., and Couzens (R), Mich. Senator Wheeler said this was "buying off" the commissioner. Senator Couzens said it was the same as a "retainer fee" paid to a Senator when acting as an attorney.

Loew-Hearst Radio Hook-Up Called Off

Loew's is understood out of the radio network hookup with Hearst, although retaining a Hearst alliance over WHN, New York, which station is Loew-controlled.

Its legal department talked Loew's out of the proposed network when finding that the wire line charges for the network would come too high and that the linked stations refused to underwrite the tolls.

Paramount's proposal for an ether hookup with Columbia Broadcasting System also had much to do with this change of plans.

REPUBLICAN CONVENTION IS BRINGING OUT RADIO OPPOSISH

Columbia and N. B. C. Will Send Out K. C. Proceedings in June—Columbia Getting Edge in Boston—Columbia's Net Now 17 Stations

Morning Ballyhoos

Dr. Royal S. Copeland, former U. S. Senator from New York, is said to be getting $25,000 a year for his Monday morning radio ballyhoo for endorsed pure food products. The Royal S. Copeland Hour on WJZ is underwritten by a food trade industry combination which pays for the facilities, radio "time" and Dr. Copeland to plug themselves.

Dr. Alfred W. McCann via WOR is doing a similar stunt.

The a. m. radio spiels go great with the housewives and have proved their commercial value, it is claimed. The Radio Household Institute, contracted for by Young & Rubicam for WEAF, intermittently exploits baking powders, cooking spices and essentials, etc. The Betty Crocker Home Service Co., plugging the Washburn-Crosby Co., manufacturers of Gold Medal Flour, is another etherized household sales talk.

Kansas City, Feb. 7.

Looks like the Columbia Broadcasting System is out to give the National Broadcasting Co. stiff competition. Both chains will radiocast the Republican Convention from Kansas City in June. It will be an announcer-for-announcer set-to for the purpose of commanding the most attention.

This will be the first time announcers have been thus brought to the fore with so much national prominence in view of the political aspect of the broadcast theme.

The Columbia chain has KMBC (Midland Broadcasting Co.) on its network, giving it 17 stations, as against the NBC's elastic 14 to 28, or more for extraordinary ether events.

Columbia in selling its "time" will not add anything to the advertiser because of the additional station.

Another Broadcasting Stills

Close on the heels of Dr. E. F. W. Alexanderson's demonstration of broadcasting still photographs by radio, utilizing the National Broadcasting Co. facilities, WOR performed a similar stunt with a Cooley Ray-Foto receiving apparatus.

This photographic transmitter via radio through the ether is the invention of Austin G. Cooley. While the tests were similar to Dr. Alexanderson's, the apparatus differs, excepting that the average radio set can be used in either case.

Dr. Alfred N. Goldsmith, chairman of the board of engineers of the General Electric Co., at whose home, 450 West End avenue (82d street), the WEAF tests were received, was situated 25 miles from the Bellmore (L. I.) broadcast central of WEAF. The WOR tests were received in Queens Village, at a distance of approximately the same mileage.

Colony's 4 O'c Hour Sundays

Joe Well, temporarily supervising the Colony, New York, for Universal, has arranged for a Colony radio hour over Station WABC on Sundays at 4 p. m.

Well acts as announcer.

DeForest's Tube Decision Against R.C.A. and Others

The De Forest Radio Corp.'s legal victory by injunction against the Radio Corp. of America, and others, handed down Monday in Wilmington (Del.) Federal court, is expected to show a strong stock market reaction for De Forest. The curb stock has been a "tip" of several weeks' standing on the strength of the outcome of the litigation. It was up to 3¾ Tuesday morning.

The R. C. A. is enjoined from enforcing its agreement with the General Electric Co., Westinghouse Co. and about 25 other corporations in which the R. C. A. prohibits those whom it licenses from using, buying or selling any radio tube but those made by the Radio Corporation of America.

The court ruling is that this arrangement would give the R. C. A. a monopoly on the tube industry, and is a violation of the Clayton and Sherman acts against restraint of trade.

With De Forest's products afforded an open market, the curb stock reaction was thus anticipated.

PIERCE, PACIFIC ANNOUNCER

San Francisco, Feb. 7.

Jennings Pierce, for four years announcer at KGO, Oakland, has been appointed chief announcer for the Pacific Division of the National Broadcasting Co.

At KGO Pierce served in the capacity of announcer and singer.

DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY
(Variety's Correspondent at Mount Vernon, N. Y.)

Mt. Vernon, N. Y., Feb. 4.

PWX, Havana, Cuba, shows great strength these nights and once in is staying in. Caught a half hour's program from the Seville Biltmore played by Victor Rodiquez and orchestra, well selected presentation of latest American numbers. A corking good unit.

The Maytag feature, commercial, at WHT, Chicago, clicks. May and Tag, piano and vocal, offer a neat program advertising the machine company.

Wayne King and his orchestra handled things well at WOK, Chicago. Borden Brothers sang and gagged. Talk off and old.

WCSH, Portland, Me., strong, bringing the WEAF program. Also WWJ, Detroit. Likewise from the latter station the Hollywood frivolities, features at a local theatre, not badly handled.

Jack Denny's orchestra was in the usual good shape at the Mount Royal, Montreal, through CFCF. [illegible] point.

WJAX, Jacksonville, Fla. [illegible] early with program by Gardner orchestra.

WLW, Cincinnati, [illegible] to [illegible] a 62-hour [illegible]

broadcast in celebration of its seventh birthday apparently. Picked up here frequently during the special presentation and thoroughly enjoyed.

Up at WBZ, Springfield, Mass., Ross' orchestra played "Sidewalks of New York" with vim.

WAIU, Columbus, and WGHP, Detroit, are trying a new stunt of broadcasting on the same wave at the same time, using a new plan to prevent interference. Quite successful when we picked it up and Columbus came through without a whistle, Columbia program. Also heard at WEAN, Providence, two points away on the dials.

Miles Haskell, vocal, sounded well at KMOX, St. Louis, and WSM, Nashville, was filling in with records at the same time.

"A Musical Night Club" is the idea used at WSAI, Cincinnati, for something a little different, with the Rogers-Taylor orchestra furnishing the music.

Waddie Wadsworth, Terrace Gardens, Chicago, makes a specialty of playing musical comedy numbers from WBBM, a feature introduced by that station as a novelty in the [illegible]. Wadsworth has a nice band.

Listen-in Charge

Washington, Feb. 7.

With a $10 fee for membership from the listeners the "China Broadcasting Association" is being formed, reports the American trade commissioner at Shanghai to the Department of Commerce.

Purpose of the fee is to pay for programs and the rental of a station for certain hours weekly. This to improve the standard of broadcast programs in China.

Alwyn Bach in New York

In a move to bolster up the WJZ announcing staff, Alwyn Bach has been switched from WBZ and WBZA, Boston, to New York.

Bach has a large following throughout New England as an announcing rep.

Agency After Radio Accounts

Chicago, Feb. 7.

Morton A. Milman of the William Morris office was in Chicago to hook up commercial firms for radio advertising programs.

CONTINUOUS RADIO

Early a. m. dance music from the small outlying New Jersey stations permits for a constant marathon of radio entertainment from 6:45 in the morning until after midnight. It is possible at the present schedule to tune in every hour and half-hour, so that something comes through the air from sunrise to long past the witching hour.

Earliest of the jazz purveyors is the I. R. Nelson Co., readio dealers, station, WAAM, Newark, N. J., which offers an hour of dance music from 7 to 8 a. m. off phonograph records.

The 6:45 setting up exercises through WEAF and WOR precede WAAM by only 15 minutes, but for jazz, the Newark station has the record.

At 8 p. m. WEAF broadcasts a banquet or charity talk; WODA, Paterson, has dance records broadcast 9 to 10; WGL, ditto, 10 to 11, followed by WAAT, Hotel Plaza, Jersey City, and WBMS, Union City, also with a "canned" dance program before noon.

Afternoon

From noon the larger stations come on. The Woodside Radio Laboratories' station, WWRL, Long Island City, is another early bird, but not consistently, splitting its time with several other stations by order of the Federal Radio Commision. WWRL broadcasts on a 199.9 metres, the lowest wave-length.

The same Jersey stations are forced to broadcast long after midnight through practically no "circulation" during the height of the evening's ether programs, the larger stations either drowning out everything or commanding the most attention on merit.

Must Mention Cans

The use of phonograph records is not prohibited where it is so announced. Federal Radio Commission recently ruled that the "canned" source must be mentioned. Heretofore the hinterland stations indiscriminately announced Paul Whiteman or George Olsen, creating comment as to how these artists could be in several places at the same time, much less play in Paterson or broadcast from such a small station.

The announcers further carried this duplicity to a degree where they addressed the pseudo-maestros as Paul and George, and kept talking until the music was under way to camouflage the scratch of the needle, which was amplified and possibly detectable, lending the illusion the band cut in on the announcer's spiel, and not vice versa.

INSIDE STUFF

ON MUSIC

Song Writer Yearns for Acting

It's not generally known that Walter O'Keefe, author of the DeSylva, Brown & Henderson novelty song hit, "Since Henry Made a Lady Out of Lizzie," was formerly a South Bend "Tribune" columnist. He's also a Notre Dame alumnus. O'Keefe can write but has a stage yearn. O'Keefe has been around in the nite clubs singing his own novelty ditties.

Organist vs. M. C.

When masters of ceremonies write songs, it's kinda tough on the organist. Particularly when the master of ceremonies stands kinda high with the bosses and when the organist has been getting bux on the side for plugging songs for publishers. So now there's a bitter conflict on in Chicago between an organist and an M. C.

The M. C. demands that his songs be the only ones "plugged" and the organist sees a considerable cut in the accustomed side-money.

Freak Saxophonist

Phil Fabello, now bandmaster and presentation feature at Loew's 7th Avenue, New York, returned two weeks ago from South America with reports of a sensationally freak Portuguese saxophonist who hits three notes higher and two lower on his reed instrument than any other known saxophonist.

The Portuguese youngster's freak elasticity is the sensation of South America, and Fabello contemplates importing him north.

(Continued on page 56)

Spending $100,000 on Par's Organ School

At an estimated cost of $100,000 construction of the new Publix organ school to occupy the entire eighth floor of the Paramount building has been started. This school will ultimately be in charge of Jesse Crawford, who will only perform in the downstairs theatre for his solo specialty, and otherwise confine himself to the tutoring of new circuit organists.

The heavy investment is because of the necessary sound-proof qualities of the studios, to be equipped with several organs. It will also be used as a recording laboratory for Crawford's Victor recording and Krumgold's Okeh discs, both of which, particularly the former, are a great free ad for the theatre.

Publix is hungry for desirable organist material and is constantly on the alert for suitable prospects. Rival circuits and independent houses are regularly reviewed with this in view. Morris Press has charge of this division.

Copyright's 100 Percent Increase Bill by House

Washington, Feb. 7.

Yesterday the House passed the Vestal bill, increasing by 100 per cent present copyright fees.

The bill now goes to the Senate, where Mr. Vestal believes it will be as favorably acted upon.

Some opposition was voiced yesterday against the bill. Last session it was passed in the House, but did not reach the Senate.

Google Vs. Forster

Chicago, Feb. 7.

Barney Google, Spark Plug and the rest of the DeBeck comic family will appear this week in Judge Carpenter's branch of the Federal Court. They are to support the claim of their creator, Billy DeBeck, that in the publishing of "Horse Feathers," a popular song, the Forster Music publishers have infringed the copyrights of the King Features Syndicate.

Cue Sheets for Organists

Los Angeles, Feb. 7.

Hal E. Roach Studios with all of its pictures have been supplying musical effect cue sheets to the exchanges distributing them. These sheets in the past have been for orchestras only. Now at first run houses playing the pictures as well as at many houses which have no orchestras the same cue sheet is being made for the organists.

The Roach organization is the only one of the comedy concerns which scores its own pictures in this way.

Warings in Paris

One week before opening for Keith-Albee at the Palace, New York, Waring's Pennsylvanians engaged through the William Morris office to open in April at the Ambassadeurs, Paris.

K-A is paying the band considerably more than the figure first offered and without protection for an option.

The Pennsylvanians have played the Strand, across Times Square from the Palace, over and over.

Publix's Musical Dept. Now in 2 Divisions

Nathaniel Finston's musical department of Publix has been divided into sub-divisions, creating two new posts for Irvin Talbot and Boris Morros.

Talbot is no longer conducting the Paramount theatre house orchestra, succeeded by Adolphe Dumont, but is supervising all Publix house orchestras.

Boris Morros is the supervising executive of the Publix stage bands and their personality leaders and masters of ceremonies. Morros, first musical director with Balieff's original "Chauve Souris," won his spurs on merit, first as a house conductor, then as a unit maestro and later as a field scout for personality bandmen.

The organists' division continues in charge of Morris Press, chief assistant to Finston.

"The Tower of Fire"

Paris, Jan. 26.

It is not often the Paris Opera offers its habitues a novelty, but this national academy of music seems to have made an exception in presenting the 3-act lyrical drama "La Tour de Feu" by Sylvio Lazzari.

Score, inspired at time from Brittany folk lore, is somewhat mournful, yet quite appropriate to the triste story of the tragedy.

Yves is the lighthouse keeper (or the tower of fire as they dubbed it in those days), and has just married Nale.

Yann, pilot, is jealous and pays court to the bride, but Nale falls in love with a rich traveler, Don Jacintho, and consents to elope with him.

Yann is to carry them away in his smack, but warns the husband, who extinguishes the lights and the ship strikes the rocks with all aboard drowned.

Yves is mad with grief, sets fire to his tower and is burned to death.

Fanny Heldy is the unfaithful Nale, with G. Thill singing the role of Yves, and Claverie that of Yann. Marcel Journet is the tempter.

Ruhlmann conducts with authority.

There is a village-like ballet in the first act and the tempest in the third is by moving pictures on two screens with the scenic effect excellent.

NON-BREAKABLE DISC

The World Co. is marketing a celluloid composition phonograph record of the non-breakable quality.

Guy Robertson of "Lovely Lady" is making a recording for the new disc, featured by the recording artist's photograph super-imposed on its face.

PARKS AS U. A. ORGANIST

Chicago, Feb. 7.

Henry Francis Parks has been appointed first organist of the new local United Artists theatre. Parks was conductor of a musical department for the Chicago "Daily News." Articles on musical subjects by the organist have appeared in several national magazines.

Carlin One-Nighting

Bill Carlin and his orchestra closed at the Arcadia ballroom, Providence, and will barnstorm through Pennsy.

Arthur Spizzi is handling Carlin for vaude and pictures.

Popular Air Single

Little Jack Little, exclusive Columbia recording artist, is rated as the biggest radio "single" on the air, from WSAI, Cincinnati. Little is credited with a greater regular audience than any other single entertainer, through being centrally located and covering a wide radius.

Resents Organ Comment

Portland, Me., Feb. 7.

An article, printed on the "Evening News" theatrical page, has started a small-sized hornet's nest about the writer, who defined two classes of organists as: First, the "commen sense" organist, and second, the "squeaks and squawks and grunts and groans" organist.

The dramatic editor receives an anonymous reply, which savored of having been written by a local organist, recently imported, taking exception to the criticism against the organist who does nothing but sit at the console in the dark and finger the keys—no melody, but lots of wierd sounds.

The anonymous communication took a rap at "small town newspaper reporters who are instructed by their superiors" to write theatre reviews a certain way. This letter drew a reply from the d. a., and the odd part of it is that he revealed that he formerly had had actual experience in the management of theatres, saying hence he believed he knew enough about that business to speak authoritatively in his theatrical columns.

Beaut With Wallop

Milwaukee, Feb. 7.

Tennys Burdick, 20, model and winner of second prize in Universal's beauty contest here two years ago, may not make much of a housewife but she packs a powerful wallop.

This charge, coupled with others of similar nature, won an annulment of marriage for Roy Hessler, 19-year-old roadhouse orchestra member. Hessler got his annulment because he lied relative to his age on marrying Tennys two years ago.

According to Hessler's testimony, his wife became angry when he remonstrated with her over money matters and she clipped him on the chin with her right, knocking him out for several minutes.

$25,000 Band Trip

Albany, Feb. 7.

Some idea of the expense involved in operating a big band of the Sousa type can be gained from the fact that it would cost $25,000 to take the prize-winning band of the New York State Department of the American Legion to Texas for the national convention at San Antonio.

The band is the Erie County Bugle, which was awarded first prize, after keen competition, at the State convention in Troy last year. Buffalo legislators are seeking to have the state defray the expense of the trip to San Antonio and have introduced a bill for this purpose. Its passage is problematical.

"BOHEMIA" FOR REMICK

W. C. Pollas, the arranger, has turned over his "Bohemia," composed by himself and Phil Ponce, to Remick's.

Pollas worked the same stunt as with his "Dancing Tambourine," now a Harms publication, publishing and exploiting the tune on his own and thus creating a demand for it.

FILM SCORING BOOK

Dr. Hugo Riesenfeld is placing his film music scoring knowledge between covers for publication in book form by the Robbins Music Corp.

Abel Green (Variety) will collaborate as ghost author.

"Music for the Motion Picture" is the title.

Mrs. Davis Hostess

Philadelphia, Feb. 7.

Pierre Monteux, the French conductor here to direct the final concerts of the Philadelphia symphony, is, with Mme. Monteux, guests of Mr. and Mrs. Meyer Davis.

Mme. Monteux is the sister of Mrs. Davis.

Studio Adds Orchestra

San Francisco, Feb. 7.

Radio station KFRC (San Francisco "Call") has added an eight-piece orchestra under direction of Frank Moss to its studio staff.

Average Organist Needs Coaching; Big Demand for Specialists

The need for presentation organists rivals the demand for suitable masters of ceremonies in front of stage bands. Like the average musicianly orchestra leader who cannot qualify as a personality maestro and introducer, the console artists are not always satisfactory soloists for presentation numbers with song slides, etc.

While rehearsing by themselves at the house organ before and after theatre hours is a help, the average organist cannot get away from the fact he or she needs coaching on showmanship. Whatever the trick is, be it in the "glissandos" of the console technique, or the knack of proper song interpretation, which includes shifting tempos to hold the interest, the average organist needs the aid of a seasoned mentor.

Publix and Stanley are two circuits ever on the alert for suitable organ specialists. Publix has Morris Press, associated with Nat Finston, in charge of new recruits. Jesse Crawford was to have taken control of a Publix organ school to further this purpose.

In Boston, Del Castillo, who built a rep for himself at Loew's State there, resigned all theatre work and cannot find time to accommodate his present pupils at the Castillo School for the Organ. Castillo has a waiting list of scores of would-be pupils.

In New York, Lew White, the chief organist of the Roxy, has just opened a similar institution with three Kimballs installed.

No other branch of the presentation theatre business has created a greater demand for specialized musical talent than the organists who have proved themselves unquestionable drawing cards.

Sam Katz is particularly known for his favorable opinion regarding the organ and builds or acquires new houses with the organ among the first thoughts.

Ken Whitner Replaces Art Landry in Dallas

Dallas, Feb. 7.

Art Landry, who replaced Lou Forbes at the Palace (Publix) as stage band leader and m. c., is leaving after two and a half months, replaced by Ken Whitner.

Whitner, who has been touring Loew's eastern houses with Irene Swor and her dance act, closes at Pittsburgh, Feb. 11. He opens here at the Palace, Feb. 18.

Landry will go back to New York to do some more recording for Victor.

The policy of the Palace during Forbes' regime was to feature the stage band director as a drawing card. At present, he acts merely, more or less, as a master of ceremonies.

Sigmund Boguslawski remains in the Palace pit as musical director for the house.

Kahn's 4-Week Claim

Art Kahn, who closed at the Mark Strand, Brooklyn, N. Y., after four weeks, is seeking to recover an additional four weeks' salary through the American Federation of Musicians from the picture house. Kahn is proceeding on a minimum eight weeks' contract at $600 a week as master of ceremonies of the Brooklyn Strand.

Tempermental differences between the m. c. and Edward L. Hyman, the house manager, resulted in Kahn leaving prematurely.

Pat Casey is arbitrating the claim.

M. C.'s Alternating

Omaha, Feb. 7.

Jimmy Ellard leaves the Riviera after three months as m. c. He returns under a new plan in which he and Paul Spor will alternate here and at the Capitol, Des Moines. Ellard came h[illegible] from the Capitol. They will shift every 12 weeks.

Bargy Replaces Perella

Lured away by concert offers guaranteeing him $1,000 a week, Harry Perella, first pianist with Paul Whiteman's orchestra, is leaving.

Roy Bargy, erstwhile band leader, joins Whiteman in Perella's place. Bargy is a recording pianist of prominence.

Abram W. Lansing Dies

Abram W. Lansing, organist, pianist and orchestra leader and instructor, died at his home at Cohoes, N. Y., Jan. 26.

He was stricken with apoplexy while playing the organ at the Albany Masonic temple the week before.

NEW LEADER AND ORGANIST

Los Angeles, Feb. 7.

Will Prior, musical director on tour with "Ben-Hur," film, in Australia, is conducting the orchestra at Grauman's Chinese. He succeeds Arthur Kay.

Also a new organist for the house is Wells Hively, who replaces Will Davis.

HAROLD LEONARD, M. C.

Harold Leonard has gone Publix as a m. c. and band leader. He left the 54th St. Club last week to visit his home in Chicago prior to the picture house proposition.

Ask Extra Royalties on Music Roll Lyrics

Milwaukee, Wis., Feb. 7.

A complaint charging infringement of copyright was filed against 18 Milwaukee and one Racine music companies, in the federal district court here.

The action, brought by the American Society of Composers and Publishers, charges that the music companies manufactured and sold player piano rolls upon which were printed the words of songs written by members of the society. Each of the defendants is cited for five infractions with damages of $250 and an injunction asked in each charge.

According to attorneys for the composers' society, the suit will be a test case to determine whether manufacturers of player piano rolls can print the words to copyrighted songs on their product without paying additional royalty or if they are required to pay separate royalty and obtain special permission for this printing. If the composers are upheld, the complaint sets forth that they will demand an accounting on all player piano rolls made and sold thus far.

The owners of the copyright contend that regardless of whether royalty is paid on the music, if the makers of rolls desire to print the words on the strip they must make an additional contract. In other words, payment of royalty to play the music does not carry with it the right to print and use the words.

4 Chinese Eating Places On B'way Radio Bands

Paul Specht and his orchestra succeed Jimmy Carr Feb. 15 at the Jardin Royal, on Broadway.

Specht may bring in a WJZ radio wire instead of the present WOR broadcasting outlet which Carr employed.

Four Chinese restaurants on Broadway are now featuring their bands and radio, among others including Rolfe at Palais d'Or, Al Friedman at Yeong's (WJZ) and Nat Martin at Chimaland.

Specht is in at $1,800 a week.

Sunday Concert Out

Washington, Feb. 7.

Leon Brusiloff, formerly conducting the Columbia (Loew pcts.) orchestra but more recently associate conductor at the New Fox, has succeeded Adolphe Kornspan as director of the latter orchestra.

Leaving of Kornspan, who was transferred here from the Fox in Philadelphia, also marks the discontinuance of the Sunday concerts of the 40-piece symphony which have been broadcast through WRC.

BAYHA QUITS FLA.

Charles Bayha, after three years' retirement from the music business as a Florida realtor, is back in the field with Jack Mills, in charge of exploitation and orchestra departments.

Bayha was an executive with Shapiro-Bernstein before leaving for Florida.

Russ Morgan at Brooklyn Strand

Russ Morgan is slated for the Brooklyn Strand as m. c. and leader of the regular house orchestra.

BLANKET RAID COVERS CHI CAFES WITH NO SEARCH WARRANTS USED

Report Action Is Start of Political Campaign—Cafe Owners Decry Hotels Untouched—Padlock Proceedings on Sites Totaling $6,000,000 in Realty

Chicago, Feb. 7.

Chicago cafes were raided about 1:30 Sunday morning in a blanket raid covering practically every cafe in the city. The affair had political earmarks and included the largest cafes in and out of the loop. Among the better known victims were the Blackhawk, Alamo, Samovar, Rainbow Gardens, Jeffrey Tavern, Parody Club, Hollywood Barn, Midnight Frolics, Ansonia, Rendezvous and the Chez Pierre.

For the first time in the history of local prohibition enforcement no search warrants were used, and every guest that had a highball glass, ice, ginger ale or charged waters at their tables were given the once over. Names and addresses were taken and verified before the people were permitted to leave.

It is understood the hip-carriers will not be prosecuted, but that they will be required to testify that they purchased drink accessories at the cafes. About 75 percent of the cafes included in the raid were absolutely in the clear. No booze on the premises and known by patrons to be straight-laced "non-sellers."

Places affected by the raid would probably total to a net realty value of close to $6,000,000 and their combined rentals should aggregate about $400,000 annually. Padlock proceedings are to be instituted immediately against all when there is evidence of violation.

Political Angle

Proprietors of the cafes charge favoritism, inasmuch as not one hotel dining room, or cafe operating in a hotel, was included in the early morning raid.

Mann's Rainbo Gardens involves $2,000,000 in buildings alone. It is here that Jai Lal is played in an adjoining building, the Rainbow Fronton. The cafe seats 2,000 and has dancing accommodations for 1,500. It is probably the largest cafe in America conducted strictly on a dine and dance basis.

It is said by those reputed to be on the inside, that this is simply a beginning of a presidential and senatorial fight for control of Illinois. The government is also interested in ferreting out gangland's hand in connection with the cafe business. It is further stated that the government has 20 men from the Department of Justice investigating the beer and rum traffic, bombing, blackmailing and labor racketeers.

Cafe owners will unite to combat the Federal padlock proceedings. In combining to fight, the cabaret men have selected Fred Mann, of the Rainbo Gardens, to head the defense committee and the legal force is now being selected. Mann, it will be remembered, was the leader in a movement to organize a protective council of Chicago cafe owners. The move was unsuccessful, however, and the newly planned body is endeavoring to expedite organization "now that the horse is stolen." Fred Mann, at present in Florida, will return immediately.

Squads which visited the Blackhawk and the Midnight Frolics reported that no liquor had been found on the premises. In a statement issued to the press, Pierre Nuyttens, part owner of the Chez-Pierre, said "Everyone knows that we never sold a drop of liquor. There's nothing we can do except wait for what's coming."

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Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN, DETROIT

The Furnace, New and Hot

"Feet" reopens in the 50's this week, on the site of the original Hotsy-Totsy. It will be known as The Furnace, "the hottest place in town."

Jo-Jo and Tiajuana Red (Stella Ward) will do marathon songs and act as hostesses, respectively.

PHILLY'S NEW SHOW

A new show opened at Madrid Cafe, Philadelphia, Feb. 6, booked by Sam E. Collins.

Entertainers will be Chic Barrymore, Cliff O'Rourke, Velos and Yelando, Jean Wallins, Peggy O'Neill, Ann Woods and Joe Candullo's Orchestra.

BILL BARNES' ROAD HOUSE

Bill Barnes has taken over and is now running the Blossom Heath Inn on the Merrick road, at Lynbrook, L. I.

Some years ago Barnes conducted the Pre-Catalan cabaret on West 38th street, then a more favorite place with college students, especially of Princeton, than Jack's.

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Few Spots Only

Broadway cafe biz is looking up again as far as the few "spots" are concerned.

The others are also-ran, with the Chinks breezing along merrily, regardless.

BLACK AND TAN MELEE; THREE PEOPLE SHOT

Cotton Club of Minneapolis Holds Bad Row—2 Policemen Injured—Many Arrests

Minneapolis, Feb. 7.

As a result of a shooting affray in the Cotton Club cafe, local black-and-tan frequented by whites and negroes, and following receipt of complaints against other places, the city council license committee here has started an investigation of all Minneapolis night clubs.

Revocation of licenses is threatened in cases where "looseness" among patrons is permitted and where questionable characters are allowed to congregate.

Two policemen and one patron were wounded in the Cotton Club scrape. One of the policeman is

(Continued on page 56)

LE PARADIS

(WASHINGTON)

Washington, Feb. 2.

This Meyer Davis dancing and eating place ranks almost as a Washington institution. It has stood up while competition has come and gone.

Many of the regulars say there is nothing like it in Manhattan for real charm and actual outlay in cash. Every season some change is made in the general layout. That keeps everything bright and new. This is supervised by Mrs. Meyer Davis.

At the present time all business, day and night, is going through a slump heresbouts. Davis is feeling it, naturally, but instead of letting down he goes out to get 'em.

A floor show and the return to the original, instrumentation of Davis' Le Paradis orchestra starting. Nathan Brusiloff is directing, succeeding Milton Davis (no relation to his former boss) and the band is now one of the sweetest hereabouts. For the waltz series, two-a-night, Brusiloff goes in heavy for careful playing and much subdued quality. For the pop stuff all is bright with excellent rhythm, special arrangements in the main and of the general brand that makes the customers want to dance.

Phelps Twins, Al White (not Al B.) and Margaret McKenzie constitute the imported entertainers. All are class and clicking. Each week another set of three acts is scheduled.

Food is always excellent, and though at the present time attempt is being made to padlock the place for serving cracked ice with ginger ale, Davis has never sold anything. The publicity is naturally bad, but he is not running into the red.

Meakin.

COLLEGE INN

(CHICAGO)

Chicago, Feb. 1.

The College Inn, downstairs in the Sherman, has blossomed out with almost a cabaret show. Line-up includes Bee Palmer, Ted and Betty Healy ("Night in Spain"), Al Segal and Eddie Smith's Alabamians, four-piece colored orchestra. For regular dance music there's the Maurice Sherman All Star College Inn orchestra of 12.

Ted Healy is m. c. Considering the inn gets all the good-time Charlies from in and out of town, it's a revelation to watch Ted keep enthusiasts under control. He is distributing a mixture of gagging, clowning, dancing and table-talk, at all times himself and a good comedian at that.

Bee Palmer, now billed as the Bernhardt of song, is singing special numbers backed by the Alabamians with Segal at the piano. She finishes with a condensed composite of Charleston, blackbottom and shimmy, always her forte.

That "Bernhardt of Song" billing! Speaking of other things with the same idea, when Betty Healy comes out for crossfire with Ted, she informs she can sing and dance equally as well. Ted suggests she tell a story, and hearing a few suggests singing as an alternative. Finally, he suggests dancing as a last resort. Bee Palmer likewise is a good dancer.

Healy has a straight man from "Spain," working fast, short and snappy gagging and cashing in on it extensively. New York would like it even more, with Healy made-to-order for any Broadway pleasure joint. His flip stuff caught on here surprisingly well.

The show is closed by Surway and Norway, speedy dance team well suited for cafe work. Norway does one of the fastest spins ever accomplished on a dance floor with his partner's rigid body held above him by her legs and neck.

Maurie Sherman, whose previous orchestras have been so-so, now has a line-up ranking with the best in the country. Six of the men formerly were with Isham Jones, and the rest were culled from the local field as the best in their respective departments. The outfit specializes in hot music developed from a basically lowdown element of jazz. The trimmings have made it quite respectable (witness two pianos), but there remains a wicked rhythm. The band also has a heavy air following through regular broadcasting over WLS and is regarded extensively as the local air favorite. Maurie Sherman warbles the vocal bits in a mild way. Personnel: Carroll Martin, trombone; Herb Quigley, drums; George Mender, banjo; George Frewert and Ferdinand Steindel, pianos; Herman Reily, James Fallis, Joe Bulgel, reeds; Eddie Kooden, Vine Neff, trumpets; John Kuhn, tuba, and Maurie Sherman, director, fiddle.

College Inn is doing well with a $1 evening cover charge, going to $1.65 holidays. It's getting a heavy separate tea dance trade of gigolos and lonesome gals who pay 75 cents to meet inside.

Loop.

CIGARET GIRL'S JAMS

Florence Smith, Discharged on Spite Charge, Rearrested for Bigamy

When Florence Smith, 25, 321 West 42d street, cigaret girl at the Maytime Club, 23 West 49th street, was arrested for burglary her troubles only began.

No sooner had Magistrate McQuade dismissed the burglary charge in West Side Court than Florence was again in custody on a bigamy charge. Florence was so flabbergasted when informed of it she fainted.

It was charged that on Feb. 22, last, she married Lawrence Druss, 3737 Warren street, Elmhurst, L. I., while still the wife of Sol Lowe, violinist, Hunter, Greene county, N. Y., without having obtained a divorce.

Immediately following the discharge of Florence, Detective Stepat, West 68th street station, went to the 42d street house, arresting her. Florence says the burglary charge was spite work on the part of Frank Seyfang, 321 West 42d street.

Despite this she was held in $1,500 bail for further hearing. The young woman had been living in Seyfang's apartment and decided to change apartments. When she went to get her clothes she found the door locked. She climbed through a window, and later Seyfang caused her arrest. Magistrate McQuade refused to entertain the complaint and dismissed the charge. Her arrest on the bigamy charge followed.

Dallas' Nite Club With No Opposish

Dallas, Feb. 9.

The latest in Dallas is a real cabaret, opened here by J. T. Brennan, former roadhouse operator, under the title of La Boheme. It's a second-story affair, at $1 couvert, with regular entertainment in cabaret fashion.

Jack Sullivan is m. c., with Mildred Holmes featured, together with a dancing team.

Bills changed each Saturday. Three performances nightly, beginning at 10 and ending after 12, with the place open from 8:30 to 2.

Maroney's "Bohemians," local six-piece jazz band, going over well.

Opening week drawing the money crowd of the city. Rainbow Gardens, only other night place near here, is 32 miles away, toward Ft. Worth and has a well established patronage. J. C. Martin owns it.

TOO MUCH WORK

Ben Bernie states his Club Intime (nite club) interferes too much with benefits and he's quitting the place to concentrate on the Hotel Roosevelt.

The relaying between the hostelry and the cafe nightly, plus deb dances and parties, is too tough for Bernie.

SPYING INVESTIGATORS GET OWNERS IN JAIL

Hotel Men Looked for Evidence Against Spider's Web Cafe —Trio of Sleuths Beaten

Chicago, Feb. 7.

Ted "Spider" Meyers and Frank Covellie, joint owners and proprietors of the Spider's Web cafe, night club in the basement of the Claridge, theatrical hotel, were sentenced last week by Judge Lyle at Grand Crossing court to serve a year and a day in jail and pay a fine of $300. The pair were found guilty of beating and kidnapping a Mrs. Betty Rubinstein, her husband, Harry Rubinstein, and his friend, Al Atkin.

Owners of the hotel had retained the Rubinsteins as private investigators to visit the night club and ascertain whether or not the club was permitting the sale of intoxicants to show people. The management of the hotel declares that the investigation was instigated with an eye to forcing the voiding of the lease on the hotel basement, held by the "Spider."

BERLIN NITE PLACES CLOSE

Berlin, Jan. 27.

Palais de Dance and the Pavilion Mascotte have permanently closed.

Before the war these dancing restaurants were the height of elegance and the center of the very swift Berlin night life.

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INSIDE STUFF—MUSIC

(Continued from page 54)

Fabello, who was the general musical director for the Metro-Goldwyn-Mayer (Loew's) 18 picture houses in San Paolo, Brazil, introduced down there musical themes and scores to film accompaniment. Heretofore they played anything and everything for flicker musical motifs, with hybrid native and American jazz music, performed without any thought to propriety and conformance to the screen situations. As a result Fabello cleaned up in the wholesaling of musical scores to native musical conductors, who purchased Fabello's extensive libraries in huge lots.

Song Hit Despite Obstacles

George Gershwin's "The Man I Love," from the flop "Strike Up the Band" show, which Edgar Selwyn produced and folded up out-of-town, is catching on of its own accord by the dance orchestra, who are plugging it a-plenty. The excellence of the fox-trot prompted this spontaneous plugfest which has spread westward, and the song has reached the proportions where Gershwin asked Selwyn to release it for general use, or for another show.

Selwyn refused on the statement he contemplates reviving "Strike Up the Band" next season and wants the song intact.

Tito Schipa's Ballad

Helen Goodman, an unknown in songwriting, has engineered a classy feat in having Tito Schipa, operatic star, plug her waltz titled "You Only" in his coming concert tour.

This accomplishment is all the more surprising in music publishing circles because Schipa never before has sung pop stuff. He will use Miss Goodman's number as the exclusive ballad in his repertoire.

Statler as an Overlooker

One of those coincidental meetings occurred at the Miami Biltmore last week where Earl Carpenter and his orchestra are the features. George Olsen, vacationing with a Broadway gang in Florida, paid Carpenter a visit simultaneous with E. M. Statler, the hotel man, also being in the place.

Olsen asked Statler for whom he worked at the Hotel Pennsylvania, New York, whether he ever heard Carpenter's band before. Statler was surprised when told that Carpenter was a year at the Hotel Statler, in Buffalo, booked there by Olsen.

At the Paramount, New York, during Jesse Crawford's three-week absence in Chicago, the latter returning this week, Sigmund Krumgold was the relief console operator, built up for two weeks with a wow specialty for his blow-off week. This was to have included a special film illustrating on the screen how a "pedal cadenza" is played, referring to Krumgold's foot manipulation of the organ.

It was an opportunity that could have made Krumgold, who merited this featuring, when on the eve of his Saturday opening he was advised by his folks in Jersey City that his father was dying. Krumgold, pere, died the day of his son's scheduled featuring at the Paramount. It threw the program last week out of kelter, with Henry Murtagh impressed into service while he was hanging around doing nothing, pending his debut at the Capitol, New York, as feature organist.

Variety's review unwittingly credited Murtagh's performance to Krumgold, because of program billing.

Hotels Taking Publicity Angle

Taking its cue from the Hotel Pennsylvania, which now bills its dance orchestras as the Statler Pennsylvanians, the Hotel McAlpin's new dance band is identified as the McAlpineers. It opened Monday simultaneously with Ernie Golden, long the McAlpin's maestro, opening at the Knickerbocker Grill.

The Pennsy got tired of building up name bands only to have them walk out on them, after benefiting from the hotel affiliation and the attendant radio exploitation, and the McAlpin is similarly building up a name, so that no matter which band poses as the McAlpineers it won't make any difference.

The Pennsylvania is giving Johnny Johnson and his Statler Pennsylvanians equal billing, which the McAlpin is reserving only for its trade name. The fault may be a lack of personality.

Golden, after many years at the McAlpin, had a row with Arthur L. Lee, the managing director of the hotel, over salary increase, and accepted a proposition to control his own nite club.

Golden will radiocast thrice weekly via WOR. The opening festivities are on via WRNY. William Schmiedel is running the room for Golden.

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COLUMBIA'S SHOWMEN

In line with Variety's plug for radio showmanship, the Columbia Broadcasting System states that it predicates its business existence on that very thing, and enumerates its permanent staff of radio showmen.

Columbia states it has a corps of experienced showmen, headed by Harry C. Browne, producing manager; Channing Collinge, libretist; Jacques Byrne, continuity writer; Major J. Andrew White, executive general manager and a veteran radio announcer; exclusive booking channel in the Arthur Judson Bureau; and a permanent 22-piece symphony and concert orchestra headed by Donald Voorhees, as well as a permanent operatic stock company.

Columbia builds its commercial hours weekly from this organization.

BLACK AND TAN MELEE

(Continued from page 55)

dying with bullet wounds in his abdomen. Despite a bullet wound in his leg, the less seriously injured of the policemen succeeded in arresting 30 patrons and employees.

The trouble started at 4 o'clock in the morning, after Jack Sacketer, white, attempted to flirt with Valencia Nay, one of the colored entertainers, known as "Shuffle Along," when she came to his table where he was seated with Joseph Becker, taxicab driver, whom he had engaged for the night.

A white "friend" of the girl resented Becker's familiarity and a fist fight ensued. Guns were drawn. After being beaten up, Becker left the place and returned later with the two policemen.

The policemen had been informed by Becker that there was "a mob with guns" in the club. As they entered they drew their own revolvers and commanded the patrons to line up to be searched for firearms. While one policeman began the search and another went to the phone to call the patrol wagon, a patron suddenly drew a revolver and opened fire on the officers.

In a second other pistols were drawn in the crowd and bullets filled the air. As the policemen returned the fire, screaming men and women scurried to cover. Despite their wounds, the policeman took control of the situation and rounded up everybody who had remained behind.

Society Accepts Theremin

(Continued from page 53)

air around an almost inconspicuous antenna, the professor produces musical sound of a sonorous vibrancy that rivals the beauty of the most resonant violin. What the professor lacks is musical skill, but since he is guided solely by the ear in the musical pitch to draw from the ether, his performance is well-nigh sensational. Were he a skilled musician, the effect might take the musical world by storm. A private exhibition at the Hotel Plaza a week preceding his initial public demonstration won him columns of space.

Gimmick Suspicion

Sigmund Spaeth read the carefully worded introductory, explaining Theremin's steps. This part of the ballyhoo became boresome after a while, but necessary to the best explanation and for the desirable scientific impressiveness. Otherwise it might be suspected a gimmick was in it, which suspicion still persisted with some, although the showmanly manner of the diffident and aesthetic appearing young man's presentation was generally impressive.

It thrilled the audience and pitched their interest to higher points with each succeeding number, once the concert proper got under way, opening with Schubert's "Ave Maria."

Prof. Theremin used Kurt Ruhrseitz as piano accompanist to his ether music.

At times the pitch was not as true as the musical sharps would have liked it, but that was secondary for the immediate purpose to the novelty of the etherized musical presentation.

Prof. Theremin's pupil, J. Goldberg, contributed several numbers, with as good and sometimes better technique than his master.

The volume and pitch are controlled by electrical apparatus and capable of throwing at a distance such as back of the orchestra floor, the sides, as well as from the stage.

Prof. Theremin uses both hands for the demonstrations, the right hand apparently giving quality to the tones, while the left hand produced the actual melody.

The character of the tone as demonstrated can become like that of strings, wood-winds, brass or reeds, as desired.

Theremin is being taken up by society as a fad. Brig.-Gen. and Mrs. Cornelius Vanderbilt chucked a reception and dance at their 640 5th avenue hut in honor of the professor who demonstrated his stuff Wednesday night. It was the first private, non-scientific demonstration by the vodka Edison.

The underlying scheme of the professor's stunt is commercial. It is to sell the air-music thing to every home, with a notated set of rules on how to do it, same as the zither, pronounced without the "z."

Big House's Sole Organist

At the Keith-Albee Chester theatre, Bronx, N. Y. C., Eddie Schwartz is the sole organist at the huge instrument.

CABARET BILLS

NEW YORK

Ambassadeurs
Adelaide Hall
U S Thompson
Eddie Gray
Brown & McGraw
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Casa Lopez
Vincent Lopez Or
Al Shayne
Miss Harriett
Ethel Taylor
King & King
Case Sis
Roseray & Capella

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Lido
Fowler & Tamara
Meyer Davis Orch

Connie's Inn
Leonard Harper R
Allie Ross Bd

Cotton Club
Dan Healy Rev
Alda Ward
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Club Ebony
Colored Show
Ebony Bd

Club Monterey
Jack Irving
Elaine Manat
Claire Stone
Alitia Lewis
Edna Sedley
Sonia Coy
Madlin LaVerne
Mary Adams
Jerry Osborn
Lustig's Sirens

Club Richman
Geo Olsen Orch
Fuzzy Knight
Leni Stengel
Juliette Johnson
Geo Murphy

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Benny Davis
Fuzzy Knight
Frances Shelley
Dorothy Barber
Mary Lucas

Frivolity
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Marned
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good
Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madl'ne Northway
Geo Chiles
B Cummins Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Jimmy Carr Orch
Ted Relly Rev

Knickerbocker Grill
Ernie Golden Orch
Golden's Rev
Dorothy Braun

Leverich Towers Hotel
Brooklyn
Marguerite Howard
Glersdorf Sis
Ethel Allison
Mel Craig
Leverich T'w'rs Or

Little Club
Dolly Bernard
Grace Hayes
Joey Chance Or

Mirador
Eleanor Ambrose
Chas Sabin
M & B Johnston
Ernie Holtz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ernie Golden Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Cent'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Franklin Morris
Patricia Salmons
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Dolores Farris
Beth Challis
Don & Mae
Vercelli Sis
Tom Gott Or

Small's Paradise
L'd'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev
Warner Gault

Ten East 60th
Margaret Zoinay
David Gerry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Don Beck
Dale Dyer
Lew King
Scandia 2
Dorothy Dale
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarks

Ansonia
Lew Jenkins
Helen Gordon
Evelyn Dean
Bobby Pincus
Grace Johnston
Bill Kranz Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Ohman 2
Bee Palmer
Al Siegel
4 Alabamians
Sherman-Barry Bd

Colosimos
Bobby Danders
Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Bonnie Adair
Frank Libuse
Lischeron & H
Al Handler Bd

Frolics
Roy Mack Rev
Babe Kane
J & M Jennings
Nellie Nelson
Hal Hixon
Gypsy Lamore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Henrie Gendron Bd

Katinka
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

Lido
Inez Gamble
Kaalhue & Kaena
Charile Schultz
Barry Clay Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Mirador
Sylvia DeVere
Betty Darling
Hyland Sis
Thelma Randall
Mile Modjeska
Flo Myers
Earl Roth Bd

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Sheffall
Flossie Sturgiss
Jules Novit Bd

Rendezvous
Joe Lewis
Natalie & Darnell
Freddy Bernard
Al Schenck
McCarthy Sis
Madelon McKenzie
Myrtle Deveaux
Al Wagner
Eddie Murray
Kenneth Nash
Chas Straight Bd

Rainbo Gardens
G & M Moore
Ray Oswald
McLaughlin & D
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Joffre Sis
Leon & Bebe
Fred Waite Bd

Terrace Garden
Will Higgle
Marie Rossini
Diana Bonner
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Mirth Mayer
Gladys Kromer
Karola
Dick Hughes
Leo Wolf Bd

WASHINGTON

Better 'Ole
McWilliams' Orch

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fideiman
Meyer Davis Orch

Club Lido
B Dougherty Or

Club Madrillon
Orville Rennie
J O'Donnell Orch

Club Marlboro
Phoebe Orch

Club Mirador
M Harmon Orch

Club St. Marks
Schulty-Roscy Or

Le Paradis
Ethel Alderson
Hope & Burns
Molly O'Dougherty
Nathan Brusiloff
Paul Fideiman
Hal Thornton
Walter Kolle
Meyer Davis Orch

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann
Sidney's Orch

Swanee
Roland Young
Al Kamons
Meyer Davis Orch

Villa Roma
Villa Roma Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI

Club Balboa
Chester Alexander
Billy Pcel
Rhoda Freed
Teddy Gordon
Frank Madden Or

Embassy Club
Norma Gallo
Dorothy Doeder
Marian Marchante
George Marshall
Grace Hill
Tex Reynolds
Gene Fosdick's Bd

Monte Carlo
Warren Murray
Pat Dougherty
Jack Taylor
Billie Deshon

Silver Slipper
Evans B Fontaine
Minnie Allen
Benny Fields
Anita & Fermine
Frank Novak Orch

The Frolics
E Young's Scandals

PALM BEACH

Ch'z Bouche Jungle
Dooley 2
Doris Robins
Jennsen's Orch

Mulciter Grill
Polly Day
Marco d'Abreau
Bon Bernie Orch

Valencia Gardens
Chas Sharp Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Al Payne Orch

CARNIVAL MAN INFORMER FOR BOOZE COPS; COURT ON METHOD

Lee Benjamin Spotted Liquor Sites in Summer, Returning with Feds in Winter—Got $9 Daily and Expenses—Comm. Disapproves D. A.'s Tactics

Milwaukee, Feb. 7.

How a carnival concessionaire used his knowledge of the habits of show workers for "side cash" by turning stool pidgeon for over-zealous Wisconsin county prosecutors, was disclosed here last week in a hearing before U. S. Court Commissioner Harry L. Kellogg.

Lee Benjamin, who gave his occupation as carnival concessionaire and "special investigator," was called by the Government as a witness in the preliminary hearings of 27 Kenosha county roadhouses, cabaret and saloon keepers nabbed in a clean-up staged by the Kenosha authorities aided by the feds.

Benjamin testified that for eight years he has been a carnival man and for the past two years has worked the carnivals in the summer and then offered his services to the various county attorneys through Wisconsin and northern Michigan to spot booze joints, the places he had pegged while working the town with carnivals or fairs. His winter work consisted, he said, of hiring out to the counties, getting the dope on the booze peddlers and turning the info over to the feds.

Explaining how he got the dope on Kenosha county violators, Benjamin told the court he had gone into bars and asked proprietors if they wanted to buy "alchy." When told that none was needed he would ask for a drink "to compare the barkeeps supply with his." The drink served, he would sop it up with a syringe, or if the barkeep was watching too close, hold it in his mouth, go out and empty the booze into a small bottle which he later turned over to the authorities.

Benjamin's tactics were rapped by the commissioner, who said:

"While the evidence here is sufficient to prove probable cause and bind these defendants over to trial, I disapprove vigorously with the tactics employed by the Kenosha district attorney's agents."

Benjamin testified that he received $9 per day in addition to living expenses and cash to make his liquor buys.

Parks' Free Acts and "Gentlemen's" Agreement

Free acts will be in a minority next season in the amusement parks of northern New Jersey if last week's meeting of the park men can be taken as a harbinger.

The northern New Jersey park managers, who previously were pitted against each other in heated competition for outdoor patronage, met in Hackensack, N. J., and discussed the free act. At the wind up a "gentlemen's agreement" was reached wherein competitive park managers will not enlarge their free show program next season.

Last season Arcola Park, pitted as opposition to Palisades Park, increased its free act program to eight acts, with no results save the heavy expense in competition against the show at Palisades. Several other small parks plunged similarly on the free acts and all chopped later to two and three-act programs, upon finding the longer shows were not bringing them in.

Farmer Sues World Service for $10,000

Spencer, Ia., Feb. 7.

E. W. Zieman, farmer, has brought suit for $10,000 damages against the World Amusement Service Association, South Dakota corporation, for the death of his nine-year-old daughter, who was instantly killed the last day of the Clay County Fair last fall when a racing car plunged through the fence and struck her. The auto races were staged under an agreement with the fair association by which the two organizations shared in the gate receipts. The fair is not made a defendant to the action, but has been holding $2,795 of the amusement company's share of the receipts in anticipation of the suit.

WILD ANIMAL FARM FOR HAGENBECK HERE

Germany's High Tax Forces Circus Man to Change Market Plans

Hudson, N. H., Feb. 7.

Herr Hendrick Hagenbeck, circus magnate, of Hamburg, Germany, on a visit to his wild animal farm here, indicated a sweeping change by his company.

Rising overhead and tax on headquarters in Germany, from which many circus animals are sent to the United States, may result in the Hudson plant being greatly enlarged for reception of animals which will not pass through the headquarters in Germany.

H-W Circus Gets Break In Kan. Free Fair Tie-up

Topeka, Kans., Feb. 7.

One of the immediate results of the Hagenback-Wallace tieup with the Kansas free fair next fall was the elimination of all city license fees. City hall officials co-operating with the fair association, issued permission for a daily parade by the circus on downtown streets with no charge attached. The city water department also issued orders for free water connections.

"Blind" Ticket Prices

Minneapolis, Feb. 7.

A. G. ("Buzz") Bainbridge, veteran local stock impresario and former circus man, has evolved a novel ticket selling stunt for the three-ring indoor circus which he is running for the Shriners at the local auditorium the week of Feb. 13.

The several thousand members of the order and many of their friends are equipped with ticket books. The purchaser draws one or as many tickets as he desires from a book and pays for each ticket the amount specified on its back. The amounts run from 1c to 50c.

A chance to see a three-ring circus for 1c appeals to people who ordinarily would not be interested in buying circus tickets. The tickets are going fast and the show promises to be the most successful ever staged here by the Shriners.

CIRCUS QUESTIONNAIRES

Washington, Feb. 7.

Questionnaires have been sent by the Circus Fans' Association to 55 tented outfits as to their lot requirements. Purpose is for the membership to make survey and report back so that an incoming outfit will have all such data in advance.

Library of Congress has appointed an expert in the bibliography section to compile complete data on all writings in the library on the circus. Copies of this are to be circulated to newspapers, etc.

PARIMUTUEL BILL IN ALBANY

Albany, N. Y., Feb. 7.

Parimutuel betting on all race-tracks in the state would be permitted under a bill introduced in the legislature, by William Breitenbach, Democrat, of Brooklyn. It opens the way for the parimutuel machine by making it a misdemeanor for any person to make or record a bet or wager unless such a bet is made by the purchase of parimutuel shares or tickets issued by the corporation conducting the race meeting.

It provides meetings be limited to 30 days and requires racing associations to pay in advance a license fee of $6,000 for each racing day. The state would receive 10 per cent. of parimutuel sales.

LOMSKI WINS EVERY ROUND OVER McTIGUE

Battle of Four Bloody Eyes Keeps Fans on Edge—Kaplan Loses to Rosenbloom

By JACK PULASKI

Leo Lomski, of Seattle, whom they refer to as a prototype of the famed Stanley Ketchel, won another fight on his way to the light-heavyweight crown. He was about a 3 to 1 favorite over Mike McTigue at the Garden last Friday night and the odds were about right. He gave the veteran what is known as a shellacking.

It was a battle of four bloody eyes. Rarely has such a bout been staged in that respect. First, Lomski's left peeper went. He had entered the ring with a plaster on that spot. Suddenly Mike's port lamp spilled blood. Then his other eye became damaged, but this was evened up when Mike opened a cut on Leo's cheek under the right lamp.

Louis Magnolia, referee, went to both corners and peered into the damaged optics of both men. Louie is a fellow who stops fights when serious injury is threatened. Satisfied, he let the boys continue.

Leo the lion-hearted, tried his best to topple the old master. The bell saved Mike more than once it seemed. And it looked like Lomski copped all of the 10 rounds. Fans figured on Mike going out like he did against Mickey Walker in Chicago about a month ago. But the Irishman was under orders and he was sent in to stay. That was evident in the first round.

Lomski refused to let it go at that. He was continually trying to get out of Mike's embrace. Leo got tired late in the fight from his efforts in that direction and his tireless arm swinging. McTigue proved the better boxer but it was no use trying to tame a wild cat.

McTigue, one of the best bicycle riders that the ring ever knew when he wants to be, did not stay on the defense all the time. He bent his right on the Coast boy's map plenty. It was a problem whether Leo could take Mike's socks. He did and late in the milling when Mike landed on the button, Lomski crossed with his right like lightning. Mike didn't try it any more. They were saying after the fight that Mike was about through as far as the Garden is concerned. Maybe that's true, but doubtful because they like the old boy.

Maxie's Easy Win

The semi-final was another wow of a scrap. K. O. Phil Kaplan and Maxie Rosenbloom, old Harlem antagonists, again met with Maxie the winner—easily too. That was something of a surprise, because Kaplan has been showing plenty of stuff of late. Maxie outpointed him almost all the way.

Rosenbloom has not turned in so good an exhibition for some time. He let go with the right plenty and if some of those swings were not slaps it might have been a tougher night for Kaplan. Both men have ambitions for the middleweight title, and both are yet something of contenders.

PONIES' $2,853,969

Belmont Tops Tracks for Year With $784,859—Saratoga, $467,812

Albany, Feb. 7.

Galloping ponies drew $2,853,969.25 for the five racing associations in New York state last year, according to the racing commission. The commission estimates that there were approximately 1,000,000 paid admissions.

Belmont Park was far ahead on attendance, its receipts amounting to $784,859. Aqueduct was next with $606,326. Jamaica took in $533,-105.50; Saratoga, $467,812.70, and Empire City, $461,866.

The state receives no revenue from racing.

SINGER'S $334,892

(Continued from page 1)

financial announcement was a "gross breach of confidence."

In his letter to the "Star," Coppicus in giving the amount of the net earnings as $334,892, stated the amount resulted after deducting expenses for management, traveling, advertising, photographs, assisting artists, pianists, taxicabs and all the other items of expense for which a concert singer must make allowance.

To this net amount must be added, he says, Marion's income from her Metropolitan engagements and her royalties from the discs.

In his letter he also says: "On her recent tour the music critics of many cities suggested in their reports of the respective concerts that Miss Talley should retire for a year or two in order to study. I made the same suggestion to her."

In her wire to the "Star," Miss Talley added: "I cannot explain his actions in any way excepting that he must be angry because I threw him over for personal reasons and refused his many requests and pleas for renewals of his management contract. Seventy-three concerts in 1927 and more offered than I can handle this year after I return from Europe show what the public thinks."

Her mention of the European trip was the first confirmation that she was going abroad.

Miss Talley's rapid rise to stardom after her New York debut a few years ago was the talk of the musical world, and her premiere appearance in New York was given wide publicity.

Sam Kaplan, president of Local 306, M. P. O., was tendered a testimonial dinner Jan. 28. About 1,000 persons were present. Roxy acted as master of ceremonies.

OBITUARY

TED McNAMARA

Ted McNamara, 36, of the featured comedy film team., McNamara and Sammy Cohen (Fox), died Feb. 3 at the Ventura Hospital, Ventura, Cal., of pneumonia. He went to Wheeler's, Hot Springs, to treat a cold and was later moved to the hospital.

Four days before his death he completed work in "Why Sailors Go Wrong" for Fox. McNamara came to prominence through his work in "What Price Glory" (film), which won him a contract with Fox. He was playing in vaudeville when seen

THOMAS J. NEARY
My Beloved Husband
Passed Away
January 27, 1928
May His Soul Rest in Peace
JESSIE NEARY
(KENNISON SISTERS)

by Winnie Sheehan, who placed him in the "Glory" cast. From that time on he remained in pictures.

McNamara was an Australian, coming to the United States 20 years ago as a member of the Pollard Juvenile Opera Co. He was in "Battling Butler" for George Choos, and is survived by a wife and four-year-old daughter, living in New York.

THOMAS W. MUSGROVE

Thomas W. Musgrove, 40, noted international organist, died Jan. 13 in Montreal after a three weeks' illness.

Musgrove received his musical education at Trinity College and when a child was regarded as a phenomenon at the pianoforte. Prior to coming to the United States he had achieved a reputation in England, and at one time had been accompanist for Mme. Melba and other famous singers.

He had been connected with the Rivoli, New York, as organist prior to going to Montreal some years ago, where he first played at the Palace and later at the Midway theatre.

Funeral conducted in Montreal under the auspices of the Montreal Musicians' Protective Association.

His wife and a sister survive.

EVA C. LANCASTER

Eva Collins Lancaster, 43, died in Cooper Hospital, Camden, N. J., Jan. 31, following an operation.

Mrs. Lancaster was the wife of Tom Lancaster, manager, Queen theatre, Wilmington, Del., and was a niece of the late George Bunnell, owner, Hyperion theatre, New Haven, for many years.

Mrs. Lancaster was professionally known as a banjoist, having appeared in lyceum and vaudeville and then later turned her attention being the Rullman Ticket Agency. When Mr. Rullman died, Carl organized the Rullman Co., handling the librettos which were sold at the Met Grand Opera house.

LUCIE KIESELHAUSEN

Lucie Kieselhausen, charming dancer, was still in her prime when the terrible accident in Germany which caused her death overtook her. She was not a great technician but a delightful personality and registered her effects through the individuality of her work.

The dancer was cleaning gloves in the bathroom with a bottle of to organ playing. At the time of her death Mrs. Lancaster was organist at the Queen theatre, Wilmington.

JOHN W. CARL

John W. Carl, at one time an advance agent for the old Barnum & Bailey circus and later a ticket seller, died Feb. 2 in Polyclinic Hospital, New York.

Carl had been attached to a number of theatre ticket agencies, one gasoline when a burning gas flame ignited the fumes and caused a terrific explosion. Before help could reach her she was so severely burned as to be beyond medical aid.

MYRA REED

Mrs. Myra Reed, 50, at one time in vaudeville, was found dead, her body slumped in a chair in front of a stove in her home at Portland, Me., Jan. 30. Death was caused by heart disease.

Mrs. Reed was born in New Harbor, Me., but went to Portland 40 years ago, where she had made her home following her retirement from the stage.

Herbert Blood, 56, many years director of Burk & Blood's Orchestra, died recently in Rome, N. Y.

FOREST GEORGE WINANT

Forest George Winant, 36, legit actor, died suddenly at Hotel Alameda, Alameda, Calif., Jan. 30, while visiting his mother, Mrs. Charles T. Holman. Winant had but recently left the Alameda Sanatorium. He was a New Yorker by birth, and favorably known in legit circles. Burial was held in San Francisco.

Marcus Loew

IN REMEMBRANCE OF
EDGAR LOTHROP
Who died February 4, 1924
AL SOMERBY

William F. Roberts, 62, formerly of Lynn, Mass., in his youth an actor, died at his home in St. Cloud, Fla. He was owner of hotels in Florida, Maryland and Canada and had conducted the Chateau Frontenac at Sherbrooke, Quebec. He leaves a son, brother and two sisters.

Charles Pemberton, 73, veteran advance man, died Jan. 31 in the county poor farm at Spokane, Wash. Pemberton for many years was ahead of minstrel and "Uncle Tom's Cabin" shows.

Benjamin Franklin Lewis, 85, for 50 years president of the Lewis Publishing Co. of Chicago, died Feb. 1 at Pasadena, Cal.

Deaths Abroad

Paris, Jan. 30.

Gustave Simon, 79, French author and dramatic critic, died in Paris. Deceased was a son of Jules Simon, founder of "L'Echo de Paris."

Clifford F. Snyder, 63, artist (former dentist), died at the American Hospital, Paris.

Cora Parsons Kessler, widow of the late George A. Kessler, of New York, died at Nice, France.

Maria Guerrero, Spanish actress, died in Madrid.

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Five companies and three singles at the Palace this week. No matter how you arrange a bill like that it can't get hot. And not a name in the lineup that can draw in Chicago.

First was Galetti, Kokin and an unbilled dancer who had an act featuring two monkeys. Monkeys get a few laughs, one doing a wooden soldier dance and being announced as the only dancing monkey. Okay as an opener.

Buster Shaver and his Tiny Town Follies followed in full. Shaver has five midgets in a song and dance revue that can score on novelty. You can't figure this for the deuce spot, though. It was followed by another in-full act "Yesterthoughts" featuring Reggy B. Merville with four men and two girls in support. After cleverly burlesquing modern pop radio concerts, the company changes to old-time costumes for more refined vocalisms. As a surprise finish, all double in brass on a few numbers, working as good instrumentally as they did vocally. Recommended for picture houses.

Ethel Davis, singing special songs, fourth as the first act in one and made a moderate impression. Nare Lockford Company closed the first half in great style with a dance revue that's a setup in picture houses. Lockford carries four girls, all with wow figures and none reluctant about showing 'em. Combined with Lockford's dancing these figures are legitimate reasons for giving the act feature spotting in any house.

Joe Browning, satirizing reformers in song and talk, had the comedy end practically to himself and took a few deserved encores. The house went nutty over his gag about the woman who had a theatre program attached to the back of her skirt reading: "This curtain goes up at 8:15 on the biggest show in town." Also they gobbled one about children looking more like their fathers since we have frigidaires. Browning's stuff is pretty racy but gets results.

Lily Morris, English comedienne, has not localized her material and most of it is alien to America. She does three comedy character numbers, thoroughly English, received with less enthusiasm than desired. With her numbers adapted somewhat to American credence Miss Morris would hit solidly. At it is, it's a halfway affair, with the act carrying along on her brilliant personality. She was featured at the Palace, next to closing.

Marie White and the Blue Slickers, novelty musical and dancing act, closed. Business about three quarters. *Loop.*

Business just fair at the Majestic's Sunday matinee. A group of standard small-timers kept the house in its customary position among loop attractions. Britt Wood, the Sutcliffe family, and the Jimmy Allard company, were the more meritorious offerings, with "The Gorilla" (F. N.) furnishing laughs and thrills from a cinema standpoint.

The Sutcliffe Family opened in kilts, dancing, tumbling and acro work neatly done. Conlin and Hamilton have a bad opening. A hard boiled dissertation on women, by a male speaker of no great strength, serves to introduce a piquant young lady who doffs her kicks and goes through some rhythmic dances, ending up with some toe work minus shoes. Occasional comments from the h. b. male are out of place during her dance. Both make attempts at singing that should be dispensed with. A duo dance or so that is fair. Archer and Belford, heavy straight mama and a comic tramp, have a bit of comedy involving the moving of a piano that neighbors will laugh at. Knox Comedy Four is a fair quartette for the same class of time.

Jimmy Allard Company do their stuff in a California type roadhouse, special scenery providing a nifty flash. Some comedy that is handled well enough centers about the two couples who are occupying private dining rooms at the inn. One felow has the other fellow's wife and vice versa. The waiter, a lad with a distinct southern accent, is the actor of the outfit. His sweetie, a cigarette girl, has a very fair voice. Britt Wood, gag man, mouth organ manipulator, and blessed with personality, manages for some real laughs and deserves 'em. Shuron DeVries revue is simply a flash and specialty skit for the small time, although a featured girl dancer does one number involving some contortionistic wrinkles, in a black and silver costume, that is A1. *Loop.*

An all-girl show was at the Belmont last week. It comprised 24 girls, two sister teams, one girls' orchestra, the ballet and a young woman who, acting as master of ceremonies, was a sensation.

Vera Post, attired in masculine full dress, silk topper and all, assumed the role of magician, as she gestured with her walking stick, causing the curtain to swing back and reveal a huge prop hat, with flights of stairs on either side. As the orchestra tuned in a galaxy of girls poured out of the hat, and down the steps to the stage. All pretty girls, too, in black and white costumes.

Of the specialties the first was Brooks and Rush (sister team), dancing, and that well. Shorr Sisters, a petite duo of voice, followed with some vocal material that was exemplary. Next were the Gibson Navigators, girl orchestra with a knowledge of music, attractive personnel and a sense of humor. The women were grouped on the steps leading from the brim of the hat, while the ballet went through some intricate steps.

Four girls in police uniforms appear and find four others, obviously hobos, asleep. The ballet cops escort the ballet "tramps" off stage, only to reappear with the "tramps" wearing prison stripes and attached to their guards by nickel-plated leg irons, which clink musically as the eight do a cleverly devised dancing bit.

Then the girl orchestra appears in sailor uniforms of silk, working in front of a drop depicting the deck of a yacht. The girls pep things up. Vera Post, m. of c., was the hit of the show. Off to rather a cold start, she walked away with the show. Her tap dancing, eccentric dancing, songs, character bits and general versatility carried her far. All her work was done in male attire.

Everything at the Belmont this week is A1 material for presentations. The entire show could move into picture houses and register effectively.

Business, d spite good show, was poor. Lack of attention to detail is obvious in the front of the house. No credits were given acts, no billings, no stage announcements. *Loop.*

Acts individually all right at the Tower the last half last week, but as assembled weren't impressive. Burt and Lehman, dispensing the only humor, were in next-to-closing with insufficient results. The gags are topical, some asking for applause rather than laughs. The straight foils pretty good and sings the customary ballad with clear pipes.

"Radiana," mystical novelty, held the feature position. Through electrical control the man in the act claims to make the hands on a dummy write, play piano and shave a gent. The dummy is a bust figure, resting on a glass case containing numerous colored lights and a load of machinery. The stuff was rated interesting, although received rather dubiously.

Ben Barton and his band (New Acts), closing, were actual headliners. Barton has 10 men, a girl fiddler and a girl dancer. He's a capable talker and directs his men well in a routine of pop orchestrations. The act is reliable for vaudeville and great for picture houses. Three Good Knights, novelty musical trio, had no luck with a few attempts at comedy, but got along on their unusualness. Joe St. Onge Trio, two men and girl on rings, opened. The tricks include a unique toe-to-toe catch after a double back somersault. "Wild Geese" (Tiffany) feature. Business climaxed at 8 p. m. Thursday with a two-thirds house. *Loop.*

Ben Tidwell, now with Premier booking office, represents George Bentley's St. Louis office.

Benson has placed Ferdinand Steindel's orchestra with the Bal Tabarin, Hotel Sherman, and Jack Chapman's Victor Recorders with the Hotel Stevens.

Billy Stoneham replaces Harry Hume as Chicago professional manager for Shapiro-Bernstein.

Ramola Remus, daughter of George Remus, who was acquitted of charges of murdering his wife and consigned to a psychopathic institution is playing several weeks of vaudeville in northern Ohio, booked by the United Bureau of Attractions, Chicago. Previously she was in a Chicago cafe.

Boris Petroff's "Leap Year Fancies," first Publix unit produced in the mid-west, started a 16-week tour at the Norshore this week.

Al Lyons, former manager, People's theatre, replaced Louis De Wolfe as manager of the Terminal, with De Wolfe now in charge of Covent Gardens.

Tex Austin here promoting the 1928 rodeo in Soldier's Field, conferring with Mayor Thompson and George Getz of the park board.

Balaban and Katz will open the ninth of their string of Chicago theatres early in October, upon the completion of construction work on the $3,000,000 Paradise. The Paradise construction job was started in 1926 for the National theatres, Lubliner and Trinz have just purchased it, and will complete the job. Balaban and Katz are to operate 4,500 seats.

Cornella Otis Skinner, appearing in a series of dramatic sketches at the Harris theatre, has been signed for an Australian tour by R. C. Gravestock, Australian impresario, early in May.

C. L. Carrell (Carrell agency) has a new department to handle club and fair bookings with Ray Feldman, formerly W. V. M. A., in charge of the new books.

Sells-Floto circus opens at the Coliseum April 14 for a 16-day stay.

Roy Bargy, pianist, left the College Inn orchestra to join Paul Whiteman.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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ST. LOUIS

An effort to settle the strike which has delayed the construction of the Fox theatre, at Grand and Washington boulevards, was made when A. M. Frumberg, attorney for William Fox; Henry Kiel and Bert Boas of the Boas-Kiel Con. Co., which has a greater part of the subcontracts, met with the building trades council at the Carpenters' hall.

Members of the International Bridge and Structural Steel Workers' union, representatives for Fox and sub-contractors had previously made a futile attempt to reach an agreement. Construction was delayed about three weeks ago when the strike was called. The meeting broke up at midnight. Maurice J. Cassidy, secretary of the building trades council, said the council took no action on the Fox plea, but would stand on its action when it hacked the striking iron workers.

Following changes reported Joe Owen opening theatre in Clarksville, Mo., Owen theatre in that city transferred to D. Middleton; Illmo, Mo., Opera House, transferred from John Dohogne to J. P. Lightner; Majestic, St. Louis, from Popular Amusement Co. (Charles Goldman), to A. T. Pappas; Swan theatre, Wickliffe, Ky., from C. B. Wickliffe to Gill Pace.

"The Beggar's Opera," as London revived it and as it was sung here in November, will be presented at the Odeon Feb. 10-11.

Effingham, Ill., a thriving little city on the St. Louis-to-Chicago highway, let the reformers know how they stood on the Sunday shows. Vote was 1,218 for and 600 against pictures on Sunday.

MINNEAPOLIS

Metropolitan—"King of Kings" (photoplay). Second week.
Shubert—"Take My Advice" (Bainbridge stock).
Hennepin - Orpheum—Vaudeville (Hollywood "Red Heads") and "The Desired Woman."
Pantages—Vaudeville (Crisp Sisters) and "Two Girls Wanted."
Palace—"Lightnin'" (McCall-Bridge tab).
Seventh Street—Vaudeville (Original Musical Queens) and "Red Riders of Canada."
Gayety—"Sugar Babies" (Mutual).
State—"Gentlemen Prefer Blondes."
Garrick—"The Student Prince." Second week.
Strand—"The Patent Leather Kid." Second week.
Lyric—"The Open Range."
Grand—"Love." Second loop run.

Much ado was made here in connection with the 200th anniversary of "The Beggar's Opera," celebrated here last Sunday night by a gala performance at the Lyceum. The English touring company presenting the piece remained over for the extra performance.

George Tyler's all-star "Diplomacy" is announced for Metropolitan in March. Tyler's "Trelawney" cleaned up here.

"Rosebuds' Orchestra," comprising local girls, started a W. V. A. route at the Seventh Street theatre here last week.

KANSAS CITY

Charlie Winston, for the last few months publicity director of the three Loew houses—Midland, Newman and Royal—has left for New York for assignment in the home office.

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MILWAUKEE

By HERB M. ISRAEL

Davidson—"Blossom Time."
Empress—German stock.
Gayety—Burlesque (Mutual).
Alhambra—"Wine."
Garden—"The Dove" (2d week).
Majestic — "Racing Romeo"-vaude.
Merrill—"Student Prince" (2d week).
Miller—"Red Raiders."
Palace—"The Harvester"-vaude.
Strand—"Serenade."
Wisconsin — "Rose of Golden West."

Frank Miller, former press agent, Davidson, is handling the program and signboard contract for the Milwaukee baseball team.

Fritz Fischer, director of the German stock Co., announced last week that he will keep the company intact and not disband, as previously announced. The German plays will be staged at the Empress (burlesque), now being reconditioned for the stock company. The German shows have been playing the Davidson for the past week.

The Shorewood (neighborhood) has gone into the stage band policy for two nights weekly. A local band, recently recruited, is furnishing the show and rotates to other neighborhoods other nights.

Police ordered the cashiers at the Majestic to stop selling tickets last Sunday night when the line outside the theatre threatened to overflow into the street. A local made kid movie caused the jam.

Emil R. Franke, manager Universal's State, has been transferred to the Venetian.

Oriental, one of the newest neighborhoods built for Saxe by M. L. Anneberg, formerly Hearst's circulation manager, and taken over in the Fox deal two weeks ago, is going to drop movies, according to semi-official reports emanating from headquarters.

The house is a 2,500 seater and Anneberg is collecting $75,000 per year rental on a 25-year lease. The house has not been making money since it opened. Stage shows, vaudeville and all manner of entertainment has been tried in addition to the movie bills. The house opened July 3, 1927, and cost around $1,000,000 to build and equip. It is in the "gold coast" neighborhood.

Doped dished out here has it that the house will play drama and concerts. It is said that Fox and Milwaukee officials have already begun negotiations to book in attractions other than pictures, and "The Beggars' Opera," originally slated for the Pabst, closed as unsafe, is scheduled for the Oriental March 5.

With the Davidson the only legit house and an old structure dating back to the '80's, the Oriental is seen as opposition with its big stage and the fact it is handy to the money people who live close by. Although about five miles from the downtown sector, the Oriental is on three street car lines, bringing it into easy access.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"Able's Irish Rose."
St. Charles—"The Noose" (Saenger Players).
Crescent—Musco Italian Players.
Loew's State—"Latest From Paris"-vaude.
Saenger—"The Circus."
Orpheum—"East Side, West Side" and vaude.
Palace — "Yours to Command"-Danny Duncan musical.

"The Barker" is at the Tulane next week with Richard Bennett. Bennett in a curtain speech panned the southern public at Atlanta because of its neglect of legit attractions. Just a little flurry, but Richard is himself again.

While "The Noose" was turning them away at Loew's State last week, the St. Charles, where the stage version is being offered currently, distributed handbills to the people standing in line, reading: "You will see 'The Noose' in pictures this week. Compare it with the stage version at the St. Charles next week."

When the Silver Slipper night club burned to the ground last week Jules Bauduc and orchestra lost $3,600 worth of musical instruments. "Smilling" Henry Berman, formerly at the Slipper, is now master of ceremonies at the Victory Inn. George McQueen is the new floor master at the Little Club.

"Abie's Irish Rose" got over $12,000 at the Tulane last week at $1.50 top.

Flappers around are now referring to their sweethearts as "their thrill."

The Lyric, long the South's largest theatre catering to negroes, passes into the hands of the wreckers shortly. Colored people around New Orleans prefer to have their entertainment dispensed by white folks.

DETROIT

By JOE BIGELOW

Cass (Shubert) — "Good News" (7th week). One more week to go on two-week extension; continues strong.

Lafayette (Shubert)—"The Squall" (2d week). Current week will be last; clicked on hot angle first few days, but now down to more moderate pace.

New Detroit (Whitney) — "Lulu Belle" (2d week). Overcame handicap location to get by on limited engagement (two weeks), and now fighting "Good News" for leadership.

Shubert Detroit (Shubert) — "Countess Maritza" (1st week).

Bonstelle Playhouse — "Devil in the Cheese" (Stock).

Majestic — "Treat 'Em Rough" (Woodward Players).

Adams (Kunsky)—"Love" (M-G) (3d week).

Capitol (Kunsky) — "Gentlemen Prefer Blondes" Par)-stage band presentation.

Fox Washington (Fox) — "Sunrise" (Fox)-Movietone (1st week).

Madison (Kunsky) — "The Jazz Singer" (Warner)-Vita (7th week).

Michigan (Kunsky-Publix)—"The Latest From Paris" (M-G)-"Blue Plate," Publix unit.

United Artists (U. A.) — "Sadie Thompson" (U. A.). New house premiered Friday.

Oriental (Miles)—"Badge of Honor"-Pantages vaude.

State (Kunsky) — "Two Flaming Youths"-Loew vaude.

Temple (K-A)—"Two Girls Wanted"-K-A vaude.

Cadillac—"Naughty Nifties" (Mutual).

Chicago Civic Opera Co. appears at the Masonic Temple auditorium three days, beginning Feb. 16.

Detroit theatres are being checked to discover the whereabouts of Catherine Munro, 15-year-old high school student, who disappeared a week ago.

The noted Selden cabaret and eating place at 33 Selden avenue, went under the w. k. padlock at an official ceremony last week. The place was closed down after a raid in November. Proprietors are awaiting trial on prohibition violation charges.

The Robert Mantell-Genevieve Hamper Shakespeare rep follows "Lulu Belle" in the New Detroit Feb. 13 with "Merchant of Venice."

The population of Detroit, as estimated on July 1, 1927, is 1,745,788, according to figures released in the directory of R. L. Polk & Co., regarded as the foremost authority. This number exceeds the last U. S. counting by almost 200,000, but the government estimate did not include several suburbs encompassed by Polk's.

When enumerating population affected by Detroit theatres, the 50,000-odd inhabitants of Windsor, Can., across the river, should be included. The number of Windsorites attending Detroit theatres daily is large.

A close estimate places the colored population of Detroit proper at 50,000.

Film exchange managers now in Detroit are Jack Goldhar, U. A.; Frank Downey, M-G-M; Lester Sturm, Fox; Otto Boley, P-F-L; Fred North, First National; Ray Moon, Universal; Jim Allen, Warner Bros.; Oscar Hansen, Pathe; Art Elliott, FBO; Harlan Starr, Educational; Carl Shallette, Tiffany, and Al Bowman, Columbia.

With opening set for Sept. 1, 1928, work on the new Fox theatre is progressing. The house, seating 5,547, surpassed in size only by the Roxy, A 10-story office building is included in the project.

Among legits booked here is "Peggy Ann," now at the Selwyn, Chicago, due Feb. 19 at the Shubert, following the two-week stay of "Countess Maritza." The musical is getting a play in Chi and if business continues the local date may be set back.

The Lafayette has a trio of one-week stands dated. "The Jazz Singer" (Jessel), plays week Feb. 12, while "Excess Baggage" and "My Maryland" follow in order.

Police raided a stag party at 3230 Gratiot avenue after arresting Joseph Comella, 1537 E. Jefferson, on a charge of possessing indecent picture film. The cops relieved Comella of the pictures and gained entrance posing in his role. About $20 and a register went to the government when no one would admit proprietorship of the hall. Also three barrels of honest-to-goodness beer and a quantity of liquor.

Karl Hagenbeck, of the famous Hamburg, Germany, zoo, has been engaged to draw plans for the new Detroit city zoo, to be located at Ten Mile road and Woodward.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark. Next week, "The Vagabond King" (return); last half, "Hit the Deck."
B. F. Keith's—Vaudeville-films.
Temple—Pop vaudeville-films.
Crescent—Ind. vaude-films.
Empire—Presentation (Don Alvin)-"Valley of the Giants."
Strand—"Becky"-Vitaphone.
Eckel—"Chicago."
Regent—"The Rejuvenation of Aunt Mary"-"Stolen Pleasures."
Harvard—"Back Stage."
Rivoli — "Alias the Deacon"-"Once and Forever."
Palace — "A Man's Past"-"The Bachelor's Baby."

Supreme Court Justice Leon C. Rhodes denied a motion which would have granted a posthumus decree of absolute divorce to Emma Olga Harrington, actress, murdered mysteriously in New York some weeks ago. Counsel for Mrs. Harrington sought the final decree in Binghamton. Mrs. Harrington had won an interlocutory decree from Guy Harrington, stock leading man, who rewedded shortly after his wife's death.

Representatives for Shubert, Harris and Woods were in Utica last week to size up "Jealousy," new drama by Lincoln Osborn, given a tryout by the Myrkle-Harder Players at the Majestic.

The lights didn't work when Boar's Head Dramatic society of Syracuse University produced "The Changelings" at the Regent theatre last week. The foodlights failed as the curtain went up for the first act, and the student cast played the act in semi-darkness.

Tom Linton is producing the "Utica Follies," with 30 Utica girls next week at the State, Utica, in conjunction with the regular combination bill.

The Lyceum, Ithaca's oldest theatre, will increase its seating capacity 1,400 and be converted into a picture house.

Winifred Anglin will be in the Wilcoxian opposition company at the Temple this season. In private life Miss Anglin is the wife of Dewitt Newing Wilcox's former partner, who will operate the Temple. Newing has also signed Jim McHugh, who has been playing in "Broadway" this season. The Temple's new juvenile will be Gilbert Squarey of the Jacques stock, Waterbury.

NEWARK

By C. R. AUSTIN

Broad—"Shanghai Gesture."
Shubert—"Gay Paree."
Proctor's—Vaude-"Legionaires in Paris."
Loew's State—Vaude-"The Divine Woman."
Newark—Vaude-"The Wise Wife."
Branford—"The Spotlight"-Vaude.
Mosque—"Gentlemen Prefer Blondes"-Vaude.
Rialto—"The Dove" (2d week).
Fox Terminal—"Sunrise."
Capitol—"A Reno Divorce"-"The Devil Dancer."
Goodwin—"Now We're in the Air."
Empire—"Ladies of the Evening" (Stock).
Lyric—"Dimpled Darlings."
Orpheum—"Creola"-films.

The Empire Players opened Sunday matinee with "Ladies of the Evening." The Co. includes Helen Baxter, James Billings, leads; Cecil Spooner, Barbara Gray, Bernard McOwen, Bart McLane, T. Hudson Fawcett, Jerry Taylor, Dann Malloy, James R. Garey, Mona Ellis. James R. Garey, director; T. Hudson Fawcett, stage manager; Dann Malloy, stage director; A. Johnny Mack, manager.

A 40,000 candle power searchlight with a nine-mile radius has been installed on the roof of Proctor's. It is the only one of its kind in New Jersey.

The plot of land from Branford place to Market street on Washington street is being offered for a theatre without so far any takers. This includes the Empire.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Wings."
Eastman—"Gentlemen Prefer Blondes."
Rochester—"French Dressing"-Pan vaude.
Regent—"On Your Toes."
Piccadilly—"The Spotlight."
Fay's—"Snowbound"-vaude.
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

Lyceum turned to the movie field again with "Wings" this week.

Canandaigua preachers plan an organized protest, it is understood, against contemplated action of the Common Council in abiding by decision of a referendum, when Sunday movies were favored by a majority of 19 votes in 2,404 cast. Sponsors of the Sunday films say the council ordered the referendum and is bound to abide by the result.

Raymond Kelly, 18, Hornell high school lad, tried to qualify as a "pusher-in-the-face," according to Viola Gregory, usher at a theatre there. She says he pushed her down a flight of stairs Jan. 22 when she remonstrated with him for his actions in the balcony. Next time he came to the theatre, she had him arrested and he will face trial Feb. 11 for assault, third degree.

The Corinthian, recently abandoned when the Mutual moved over to the Gayety, was used for the Yiddish opera, "The Rabbi of Caucasia" last week.

Nikitas D. Dipson (Batavia) and John R. Osborne, officers and directors of some half-dozen theatre corporations, have organized the Vendome Theatre Corporation, with 1,000 shares of no-par stock. They plan to take over a number of upstate houses.

The old Liberty Theatre building in Corning, wrecked by fire December 2, 1924, must come down, Building Inspector J. W. McCarthy has ordered. The ruins constitute a menace to public safety, he told the Schine Theatrical Enterprises.

ATLANTA

By ERNIE ROGERS

Erlanger—"Rose-Marie" (road show).
Howard—"The Circus" (film) and Publix unit, "Jazz a la Carte."
Capitol—"Finders Keepers" and five acts Pantages.
Loew's—"Man, Woman and Sin" and five acts, Loew.
Keith's Georgia—"The Night Flyer" and five acts, Keith.
Metropolitan—"Women's Wares."
Rialto—"Grandma's Boy."

The operas selected for Metropolitan Opera company here April 23-28 are "L'Africaine," "The Barber of Seville," "Hansel and Gretel," "Pagliacci," "Die Walkure," "Norma," "Carmen" and "La Bohema."

First string Met singers include Rosa Ponselle, Galli-Curci, Bori, Martinelli, Tibbett, Easton, Grace Moore (the Tennessee phenom), Gigli and Scotti.

The week of Metropolitan opera in Atlanta is the biggest entertainment event of the year and draws patronage from all the southern states.

MONTREAL

In spite of pictures a long way better than anything showing the first months of last year, the slump in theatrical business here takes a lot of lifting. "Beau Geste," "Ben-Hur" and "The Circus" should command attention but they took only around $50,000 between them.

Unemployment here has been bad this year and is not getting any better until the opening of navigation in April. Although very heavy tourist traffic has crowded the hotels to turning-away point, this does not quite make up for the drop in local patronage.

Six hundred thousand cars will use the highways of the province of Quebec the coming season, according to the provincial motor car conference held this week in Quebec City. In 1927 there were 330,000 United States cars using Quebec highroads; this year the estimate is for 400,000. They are expected to leave around $50,000,000 of Uncle Sam's money in the province.

PITTSBURGH

By W. J. BAHMER

Nixon—"Tommy."
Alvin—"The Jazz Singer" (George Jessel).
Pitt—"Abie's Irish Rose."
Davis, Harris, Sheridan Square, Aldin—Vaude.
Penn—"The Dove."
Grand—"Patent Leather Kid."
Gayety—Burlesque (stock).
Academy—"Bright Eyes" (Mutual).
East End—"Getting Gertie's Garter" (stock).

Robert B. Mantell in Shakespeare rep at the Nixon last week did the largest week's business ever done by Mantell in Pittsburgh in many years. The business was capacity every show and that included the gallery. The gross was $21,553.

Ziegfeld "Follies" cancelled and Manager Brown of the Nixon replaced it with George C. Tyler's star revival, "Diplomacy."

Thurston did his usual master trick of filling the Pitt theatre three weeks.

Molly O'Day got the biggest break on the screen here, appearing in three pictures within two weeks—at the Grand in "Shepherd of the Hills" and "Patent Leather Kid," and at the Aldine in "Lawful Larceny," starring her and her sister, Sally O'Neil.

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By HARDIE MEAKIN

Belasco (Shubert)—"Broadway" (Joe Harris); next, "The Letter."
National (Rapley-Erlanger)—"Diplomacy" (Tyler all-star revival).
Poli's (Shubert) — "Student Prince" (Shubert).
Keith's—Vaudeville.
Gayety (United burlesque) — "French Models of 1928."
Pictures
Columbia — "Last Command"; next, "The Circus."
Earle—"Love Mart" and presentation; next, "The Gorilla."
Fox—"Old San Francisco" and presentation.
Little — "Merry-Go-Round" and Chaplin's "Easy Street."
Metropolitan—"Jazz Singer" (return); next, "Helen of Troy."
Palace—"Two Flaming Youths" and presentation; next, "The Dove."
Rialto—"The Spotlight" and presentation; next, "Hero for a Night."

Wesley Eddy is back on the job as permanent master of ceremonies at the Palace with a new two-year contract with the Loew organization.

Rialto is doing a condensed version of George M. Cohan's "Mary" as stage presentation.

Fox is introducing a new effect locally by using a loud speaker to announce various acts in its presentation. Innovation received favorable reaction in the dailies.

Joe Bombrest is the first of the local orchestra leaders to announce the next summer contract. He is to go to Chesapeake Beach.

Reports of a new legit house in the uptown section on Connecticut avenue are persistent. Shuberts are said not to be connected with the venture though Poli's, now leased for a net figure of $5,000 annually from the government, is to be torn down shortly in the new plan for official buildings.

City Central Corp., a Boston company with many holdings here, is said to have been approached to finance the new house.

New policy at Meyer Davis' Le Paradis with the imported floor show of three acts and a master of ceremonies is proving a business builder.

"Times" (Hearst afternoon daily) has increased, without advance notice, its dramatic rate from 35 cents a line to 38½ cents a line.

BUFFALO

By SYDNEY BURTON

Teck—"Broadway."
Erlanger—"Kid Boots."
Buffalo—"Sporting Goods."
Hipp—"The Spotlight."
Great Lakes—"The Jazz Singer" (second week).
Loew's—"The Divine Woman."
Lafayette—"The Devil Dancer."
Gayety—"Nite Hawks."
Court Street (stock)—"The Midnight Rose."

A bill providing for admission to picture theatres during afternoon performances of children between the ages of 10 and 16, providing the films have been approved by the State Licensing Bureau and marked by them "for family use," will be introduced into the State Senate at Albany by Senator Charles Freiberg of Buffalo.

Payment of $200 damages and $138.50 costs by the defendant was ordered by the Federal District Court here in suit between Shapiro, Bernstein & Co., Inc., vs. Winthrop's Rendez-Vous, a local dance hall. A similar order assessing the same damages was awarded to Leo Feist, Inc., against Oscar Larson of Greenhurst, Chautauqua County, near here.

At the same time four suits were filed by publishing companies in Federal Court this week alleging copyright infringements.

Three legitimate attractions which played the Shubert-Teck this season were among the current film offerings at local moving picture houses here last week. The plays were "The Student Prince," "The Jazz Singer" and "The Noose."

Herbert M. Addison, manager of Fox's Great Lakes, was elected president of the Buffalo Theatre Managers' Association here this week, succeeding Al Beckerich, former manager of Loew's. Other officers elected were William E. Saxton of Loew's, vice-president, and William W. Bradley of the Elmwood, secretary and treasurer. The board of managers is composed of Jules Michaels, Regent, chairman; Robert L. McNabb, Teck; Vincent R. McFaul, Buffalo; William H. Raynor, Lafayette; Robert V. Murphy, Kensington, and Roy E. Van, Gayety.

ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"Paris."
Stanley—"Home Made."
Virginia—"The Gorilla."
Earle—"Wolf Fangs"-vaude.
Colonial—"Forbidden Woman."
Strand—"Love."
Capitol—"Ben-Hur."
City Square—"The Red Raiders."
Globe—"The Firefly."

"It is rumored that United Burlesque had been dickering for the City Square theatre. It would be a good bet for them, as the house is right in the center of the resort, but the chances are nil, as the theatre comes under the jurisdiction of the Stanley company. Property has been sold to a large department store concern here and is now on a rental basis.

William L. Clendenning, an employee of the Palace theatre, was seriously scalded last week when a valve blew off the hot-water heater as he was banking the fire for the night.

Three premieres in a row for the Apollo, with Irene Bordoni in "Paris" making its bow this week, followed by David Belasco's "The Bachelor Father" and "The Wrecker," the latter an English mystery drama, to be presented by Guy Bates Post.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"The Letter."
Werba's Brooklyn—"Whispering Friends."
Cort (Jamaica)—"The Play's the Thing."
Teller's Shubert—"Spring 3100."
Strand—"The Circus" (film).
Loew's Metropolitan—"The Divine Woman" and vaude.
Momart—"Brass Knuckles."
E. F. Albee—"The City Gone Wild" with vaude.
St. George Playhouse—"The Snob."
Fulton (stock)—"The Monster."

Promoters, politicians and civic leaders of the borough of Brooklyn have hopes of landing the 200th anniversary celebration of the birth of George Washington and the proposed International Exposition in 1932 at Marine Park.

Marine Park boasts of some 2,200 undeveloped acres of land near Jamaica Bay. The Brooklyn Chamber of Commerce is interested in the idea, and an assemblyman has already introduced a resolution in the Legislature for holding the national exposition and celebration in Marine Park.

The police reserves had to be called out to quell a riot at the Jamaica theatre, where Peaches Browning was featured. A couple of doors and several railings were broken in the rush to get in the theatre. Fifty cops set the crowd in its proper place.

The Half Moon Hotel in Coney Island, which opened last May, is now being managed by the owners of the hotel. They were dissatisfied with the lack of "personal touch" shown by the lessees, the American Hotel Corp. Coney Islanders built the hotel, costing about $2,500,000.

James A. James is now the manager of the Casino theatre.

"Spring 3100," now rewritten, is at Teller's Shubert before its Broadway bow. George M. Cohan's new comedy, "Whispering Friends," is at Werba's Brooklyn.

Next week is a bright one here, with "Gay Paree" at the Majestic and "Diplomacy" coming to the Brooklyn. "Tommy" comes to the Cort.

SAN ANTONIO, TEX.

Bob Blair, local city manager for Publix, has resigned and is due to leave for Chicago or the west in a few days. Blair has been here for two years.

A new manager has not been decided upon, but O. Hare is temporarily in charge.

"Gentlemen Prefer Blondes" has the town's attention. The well known story is playing the Palace's stage, and the Texas' screen. Gene Lewis and the Palace Players, with Helene Millard in the leading role, opened Saturday at the Palace to turnaway business. The Paramount picture also opened Saturday to capacity. This is the first time in the theatrical history of the city that two versions of any story has ever played day and date. Some weeks ago, "Seventh Heaven" was playing at the Palace, and the Majestic gave a midnight show of the picture on a Wednesday of the Palace date. Nobody hurt.

Movietone is in the Majestic and apparently there for good. Tied with Fox news it is creating favorable attention. Business good.

Maxine Flood, second woman with the Gene Lewis players, has returned to her home in the east. Sam Flint and Ella Ethridge have joined the company.

Victor's Harlendale theatre opens this week. It is the first of a string of neighborhoods this company is opening in this city. "Rose of the Golden West" opening picture.

Business in the southwest is good. Nothing sensational but holding its own. Great things are expected this year with the American Legion convention here and the Democratic convention in Houston. The new stadium for the Stock Exposition is nearing completion and will be ready for the First Annual Stock Show in the spring.

Texas open golf tournament is under way, to be followed by a polo tournament with 17 teams competing.

TORONTO

By G. A. S.

Royal Alexandra—"My Maryland," Seymour Hicks, next.
Princess—Dark.
Empire—"The Home Towners" (Keppie Stock).
Victoria—"The Silent Witness" (Glaser Stock).
Hip—"The Wizard"-vaude.
Regent—"Sadie Thompson."
Tivoli—"Ben-Hur" (3d week).
Uptown—"Beau Sabreur."
Pantages—"On Your Toes"-vaude.
Loew's—"Becky"-vaude.
Gayety—"Red Hots."

The Westminster Glee Singers on their trans-Canada tour will join church and theatre, playing under the patronage of Bishop Mathison, primate of all Canada, and management of Lawrence Solman.

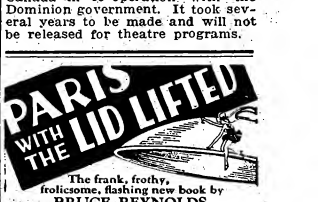
L. H. Dilling has bought the Royal, Whitby, from Mrs. Frank Curl.

Oriental Amusement Co. has applied for charter to erect and operate a picture house in London, Ont. They will start with a 1,000-seater, with pictures and independent vaude likely policy.

George Bradley, producer of small revues for the Ontario tall timber circuit, went on a bread and water diet for seven days Thursday. He also handed Magistrate Robert Browne ten new ten-dollar bills. The charge was assaulting an applicant for a place in the chorus. Bradley had a black eye to show the girl hit back.

Postage stamp size dance floors will have to close when a new police ordinance becomes effective next week. Unless lawyers find a way around it this means the end of cabarets here. The new law forbids dancing except in a licensed place. Licenses are not issued unless the floor is so big.

An Arctic travel picture, "Sunset and Sunrise," has just been completed by the Anglican Church in Canada in co-operation with the Dominion government. It took several years to be made and will not be released for theatre programs.



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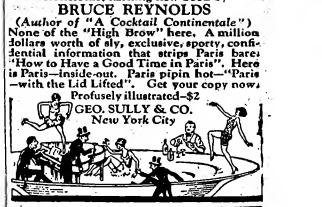

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An old-time Orpheum show last week at the stellar local house of that circuit. Many a moon since they had one, and the almost capacity house appreciated the fact. As headliner they had Fanny Brice. It's several years since Miss Brice worked for the circuit. Last time she turned them away from the old Orpheum for about four weeks. The new Orpheum is much larger, and if she does it here it will be accomplishing a miracle for her two weeks' stay.

Sunday night was a pushover for Fanny. Her friends were there and she was on the stage for 46 minutes, closing the first part. She opened with the telephonic duel on figures with Albee. Her "sacha" number was a wow, as was "Mrs. Cohen at the Beach." An encore was "My Man."

Balance of the bill was smooth and fast. First turn was Peggy MacKechnie, a youngster who memorizes cards in the deck and does multiple concentration. This girl is smart and sells in convincing fashion. Too bad she had to start the show, but okay, nevertheless. Dick Henderson, deucing, knocked them over. This boy, with his fast patter and song, had some 75 scenario writers, gag men, directors and title writers making notes. Spotted too early.

Tom Terris did "The Three Shadows," a playlet adapted by himself from Dickens' "A Christmas Carol." Terris plays Scrooge, the miser, and did well. However, turn and supporting cast are hardly adequate for the two or three-a-day vaude houses. Art Henry, aided by a "doll" whom he calls Callahan, told gags, mugged, danced and musicalized prior to Miss Brice. Tough spot for Henry, but he did nicely.

Opening second part were Brennan and Rogers in their conversational banter, programed as "You Slay Me." To the wise ones the turn was a neat dish. To those who could not keep up with it the turn was just too bad. But enough of the mob on hand to make the stay on the rostrum for the boys worth while. How they'll fare in Iowa, Kansas, Missouri and Indiana is another matter.

Next to closing was Roy Cummings with a new bimbo, a looker, too. Roy did his regular routine of falling and tearing, only letting up on the fall into the pit, which did not smack as $600 worth. Cummings had remarked to the house leader that he did not know whether he could go through the week doing his batting routine for $275. Despite it all, he was a panic. Closing were a quintet of jugglers listed as the Mongadors. Though after 11, they held the bunch. *Ung.*

Ruth Elder headlined at Pantages last week. The flying femme winged it here from San Francisco, got into a little jam on the way and the time table Monday was jockeyed around. Four shows were scheduled, but with Miss Elder late the first frolic was chalked off and the vaude went on at three, as per usual. The aviatrix appeared in street clothes. She did not stay on the stage very long. Probably tired and a little nervous. A fair-sized trailer of her exploits preceded her.

Rest of the bill was not average for the house. Bob Larry's Entertainers are a nine-piece band who play good music and use effective settings. Scenic accompaniment makes quite a flash. Closing on this bill, the turn was a standout. Rubin and Malone, blonde and brunet song and dance gals, were openers. Fair-haired one does the stepping, while her darker-hued companion warbles a fair note. She scored best with a ballad, also doing several quick changes neatly.

Paul Kirkland Co., next. Girl assistant handling props is the rest of the act. Kirkland starts off with some hoofing, then a variety of things, including a dancing ladder, chair and paper cone juggling and also falls. Ray Huling put a trained seal through usual routines in the trey. The kids went for this. Screen feature, "The Small Bachelor" (U).

Walter Myers, of the William Morris office, has booked the Gaucho Marimba Band, which closed last week at Grauman's Chinese, for 14 weeks with Fanchon and Marco, opening Feb. 23 at the Metropolitan here.

Al Cohen will adapt "The Butter and Egg Man" for First National. Jack Mulhall featured.

Tom Mix would rather his daughter Ruth, 15, does not embark on the theatrical career outlined for her by her mother, Mrs. Olive Stokes-Mix, from whom the picture star has been divorced for over 10 years.

The occasion for Mix's attitude in his daughter's welfare came up in court, where Mrs. Mix No. 1 brought suit to have the girl's allowance increased from $50 to $1,500 a month.

Mix told the court he was willing to take care of his daughter and provide every means for her, suggesting she be placed in an exclusive school. However, if her mind is made up to go on the stage, Mix will not raise an objection, he said, though he prefers she wouldn't.

Action on the suit was deferred until a guardian is appointed for Ruth.

Burton King will produce "Women Who Dare," an original by Langdon McCormick, for Excellent.

Helen Chadwick featured, and starting Feb. 10.

Alan Hale will play another featured role in William Boyd's next picture, "The Cop," for Pathe-De Mille.

Byron Morgan has a new one-year contract to write originals and adaptations for M-G-M. During the past year Morgan wrote the originals of "Rookies," "Smart Set" and Buster Keaton's first for M-G-M, besides adapting "Fair Co-ed."

At the Hollywood Playhouse, "Interference," mystery play by Roland Pertwee and Harold Dearden, now current in New York, will open Feb. 27. Leslie Pearce will put it on. "Undertow" goes out either Feb. 25 or 26 after four weeks.

"No, No, Nanette," is the musical production at the Shrine Auditorium this week under auspices of Al Malaikah Temple. This is the seventh of a series of 10 to be given.

When the "Scarlet Woman," new play by Zelda Sears, opens at the Belasco March 4 the cast supporting Pauline Frederick will be Thomas Holding, Hope Drown, Henry Hall, Norman Peck, Frank Raymond, Marie Shortwell, Tina Marshall and Gertrude Elliot.

Tilly Homer, assistant secretary to Henry M. Henigson, general manager at Universal City, is engaged to marry David C. Lane, local bond and mortgage broker.

Buddy Fisher, m. c. at the Avalon in Chicago for a year, is now on the coast with his family. Fisher is expecting a visit from the stork any day now and intends to remain here for quite some time.

Winona Winter has been given a route over the Pantages circuit.

Competition is worrying a lot of small independent picture exhibitors about Los Angeles so much that they resort to trick and device. One exhibitor was known to bill a rather salacious film as sensational and no one under 16 would be admitted. This meant that if a minor was 14 and said he was 16, there was no further questioning.

Beaux Arts Playshop presented "Scrubbing Brushes," by Roger Quayle Denny, with cast headed by Lillian Rivers. It included Birdie Ray, sister of Charles Ray; Charles Gillman and others. The play ran for four nights and a matinee. Ralph Herman and Joseph Duochowny are directors of the playshop.

Thomas Meighan returned to the coast from New York and will wait four or five weeks, while his next story is being written for his first Caddo - Paramount production. Lewis Milestone will direct.

"Speedy," Harold Lloyd's latest comedy now being finally edited, will be pre-viewed this week. It is scheduled to have its world premiere in New York on Easter day.

Eddie Rogers, playing coast picture houses and vaude as a dancing single, joined the floor show at Miller's Lafayette cafe. Rogers came here from the east.

Finis Fox, accompanied by Albert Benham, his assistant, left for the San Jacinto mountains to work on Dolores Del Rio's next story for United Artists. It is "The Bear Tamer's Daughter," by Konrad Bercovici. Edwin Carewe will direct.

Bob McHale, assistant manager at Loew's State, has been sent to Seattle and Portland to install and train the service staffs in the two new Paramount houses to be opened in those cities.

George Riley moved over from the Metropolitan to take over McHale's job in his absence. Bert F. Naus, chief usher at the Metropolitan, was made assistant manager.

Jack Coogan, Sr., accompanied by Jackie's business manager, Arthur Bernstein, sails from New York Feb. 24 on the "Olympia" to conclude pending deals for Jackie's further career and education in England.

"It's All Greek to Me," featuring Charlie Murray and Louise Fazenda, will be dressed up with a set of titles by Ralph Spence.

William Desmond, former picture actor, will appear on the stage at the Belmont next week in "The Timber Wolf," northwestern meller.

Los Angeles Society of Magicians stage their annual show at the Gamut Club Feb. 7. Frank Fewkins is president of the society.

Max Shagrin, twin brother of Joe Shagrin, who has been managing the Park, Youngstown, O., with the latter spending his annual winter vacation in Hollywood.

SEATTLE

By DAVE TREPP

Metropolitan—"King of Kings" (road show).
President—"Cradle Snatchers."
Fifth Avenue—"Man, Woman and Sin."
United Artists—"Student Prince."
Columbia—"The Cohens and Kellys in Paris."
Blue Mouse—"The Jazz Singer" and Vita (6th week).
Pantages—"The Wizard"-vaude.
Orpheum—"On to Reno"-vaude.
Palace Hip—"The Down Grade"-musical.
Winter Garden—"My Best Girl"
Strand—"London After Midnight"

Stage folks of Seattle went to midnight church again last week, going to the Trinity Parish Episcopal Church to listen to Rev. Charles Stanley Mook, chaplain of the Episcopalian Actors' Guild of America.

W. S. Pertuz, manager, United Artists theatre, won first prize for greatest percentage of business gains during three months period of any house in West Coast circuit of the Northwest, including Oregon, Washington and Montana. His theatre went from 27th rank to the top of the list. Good pictures were a factor, but good management played an important part.

"King of Kings" played two weeks at Met, opening Jan. 31, to fair biz. Price scale 50c. to $1.10., mats, 50c. $1.65 evenings.

Al Franks, popular comedian, is now in his 75th week at the Palace Hip, a musical comedy record for Seattle. The Palace Hip is to be torn down to make way for the new insurance building.

City Theatres Company, Inc., has leased the old President theatre (3rd and Madison) opening Feb. 17 at pop stock prices, 30 cent top. Calvin Heilig is president, with Mr. Madell, formerly in Tacoma, resident manager. The house resumes its old name, the Heilig.

Ralph Pender, manager, State theatre, has been doing well, getting the house out of a long streak of red. Pender is former university lit teacher. He was recently married to Ruth White (non-professional).

Mae Tibbetts (Palace Hip) last week was operated upon for appendicitis. She will recover.

L. L. Peterson, former manager West Coast houses in Bremerton, and recently manager at Broadway, Tacoma, has come to the Fifth avenue as assistant to Manager Jim Cleminer. Arnold Flink, former assistant, has been transferred to the Broadway, Tacoma.

When Oliver Wallace gets on the Wurlitzer at the new Seattle, opening Feb. 24, for 12 weeks, a daily feature from 11.30 to 12 will be his organ concert on the air. Opening night, midnight, mat will be broadcast from the stage.

Edward J. Keighley had his revue booked for two engagements night of Feb. 6 at Olympic hotel, before the annual butter and egg men's banquet and General Tire & Rubber banquet. The eggmen also used seven vaude acts, and the tire boys three.

John W. Nelson, former feature writer for Star, now free lance publicity, has been engaged to whoop'er up for Chicago Civic Opera, to be at Fifth avenue, March 19, for three nights and one matinee. Scaled up to $10. Advance looks like sell-out at $64,000.

SAN FRANCISCO

Raymond Lucas, treasurer at the Curran (legit) and Lauretta Barry, non-professional, will be married in the spring.

Installation of Movietone has been started at the Embassy, San Francisco home of Vitaphone. The new talking device will not be used for about 30 days, according to present plans.

K. P. Walton, Sr., has just placed his fifth coast quartet, Varsity Quartet, with the road company of "Hit the Deck." Another of Walton's quartets is "The Cheer Leaders" at the Warfield for Fanchon and Marco.

Gaston J. Ley has been appointed manager of the Alexandria, Ackerman & Harris house, recently taken over from George C. Oppen.

"Arms and the Man" will be given by the Little Theatre of the University of California in Wheeler Hall, Berkeley, Feb. 10. Cast will include Houghton Furlong, Elizabeth Bates, Frank Ferguson, John Grover, Louise Craviotto, Claude Anderson, Alton Williams, Emily Lowry and Rhea Radin. Michael Elwyn C. Raffetto is directing.

Doakes and Doakes, male comics, left the Warfield after the opening day, due to unusual length of show. The boys had no trouble getting over on the Warfield bill, but in view of eastern bookings were glad to be able to get away six days earlier, with full salary being paid.

Two issues of theatre stock have been offered by local brokers. Lehman Bros. are offering $10,000,000 of convertible preferred of the new Keith-Albee-Orpheum stock, while other brokers are announcing an issue of $4,550,000 Theatre Realty Company first mortgage fee and leasehold 6½ per cent sinking fund bonds. This latter issue is for William Fox, intended to finance his new St. Louis house, now under construction.

At the Lurie, Pauline Frederick debutted in "The Scarlet Woman," a new drama by Zelda Sears and Reita Lambert, Feb. 2. "Sunny" (operetta), another new one, got under way at the Columbia. Cast includes Helen Patterson, in fem lead; William Valentine, Harry Miller, Nicky Pitell, Ernest Woods, Elmira Lane, Fred G. Holmes, Peggy Fear, Wendell Marshall, Morgan Williams, Crosby Brothers.

Pasadena Community Players (Little Theatre group) presented two plays, "Shaw's Getting Married" and "Cake" (Witter Bynner) at the Lurie.

G. E. Rosenwald, branch manager for Universal in Los Angeles, has been named assistant sales manager, Western division. Mrs. Louise Weinstein, former secretary of W. J. Heineman, local "U" branch manager, has been named secretary to Rosenwald.

Maurice Diamond, former vaude dancer, sailed from here on the Tahati for Australia, to produce for Moss Empires, Ltd.

With arrest at the Granada by House Manager Frazer of Francis Long, a talented singer, dressing room thefts at the Granada, the Lurie, Princess, Wigwam and others are explained. Long confessed to ten dressing room burglaries. They included the theft of about $100 from several Fanchon and Marco chorus girls several months ago, the theft of about $90 from Jack Durant, of Mitchell and Durant, playing in "Hit the Deck" at the Lurie, and others. Long several years ago was prominently featured on local stages by Paul Ash. Big things were predicted for him.

Clifford Wayne Trio, Indian singing, talking, dancing act, had a salary dispute with Alexander Pantages and upon closing at the local Pan house signed immediately with the Orpheum circuit, opening at Oakland.

DENVER

By HARRY M. FORWOOD

Aladdin—"The Fortune Hunter."
America—"The Irresistible Lover."
Broadway—Dark.
Colorado—"Wild Geese."
Denham—"Sally" (stock), second week.
Denver—"Student Prince."
Empress — "A Hawaiian Romance" (musical comedy stock), and "What Price Glory" on screen.
Orpheum—Vaude.
Rialto—"Under the Tonto Rim."
Victory—"Grandma's Boy," first half.

Jack Krum, for several years local manager for United Artists, has been succeeded by H. Bradley Fish, who comes here from Kansas City, where he worked in the Fox branch office. Fish was one time exchange manager for M-G-M in Denver. D. Bershon, western sales manager for U. A., came to Denver from Los Angeles to install the new local manager. Krum has not announced his plans for the future.

A theatre catering to the negro population will be built at Five Points (black belt) in the near future. Promoters plan to use pictures and vaude entertainment by colored talent. New house, to be known as the Cosmopolitan. Officers and incorporators include E. G. Goldsworthy, president, and M. M. Dickerson, Frank E. Hickey and John Brown.

Mabel Normand joined her hubby, Lew Cody, last week, while he was winding up his fifteen-week Orpheum tour here. He was being partied to death before he had the ball and chain excuse. Will soon start new picture for M-G-M, he reports.

Babe London, rotund comedienne, also visited in Denver last week. Stopped over here (where she used to live) to see her hubby, Billy Green, also on the Orpheum bill. Babe is en route to Hollywood to resume free-lance comedy work.

With business tough, the America theatre (U.) is cutting down on help. Frank Pratt, assistant manager who came from Portland, leaves this week for other fields, and several other payroll reductions are being made.

KOA, General Electric broadcasting station situated here, has been cut in on the National Broadcasting Company's "red" hookup, giving Denver radio fans with even crystal sets all the more reason to stay at home every evening and catch New York programs. Theatre men love the arrangement!

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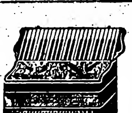

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BRONX, N. Y. C.

Sydney Cohen will enlarge his Bronx Strand theatre to 2,500 seats, the work to start early in the summer. Cohen has extended his lease on the property for another 21 years.

Ben Marks, who relinquished the Alhambra, in Harlem, recently, has acquired the Pantheon, picture house. The theatre has been on the debit side of the ledger since the opening of Loew's Burnside, a few blocks away, about two years ago. Marks will introduce new features to build business.

A 3,500-seat theatre is to be built at 161st street and Walton avenue, a block from the Yankee Stadium, by I. Robinson and a group of others. The property was purchased some time ago from Col. Jacob Ruppert, owner of the Yankees. The theatre, which will cost about $1,500,000, will be operated by one of the large vaude circuits.

The Inwood section is to get a new picture house, to be located at 207th street and Sherman avenue. It will be of 2,000 capacity.

Abe Cogut and Louis Hirschhorn reopened the Bensenson, former picture house, with Yiddish vaudeville and pictures, Friday.

A report that the Intimate Playhouse, former legit playhouse, may reopen soon with art films. The house played films at one time.

DALLAS

By RUDOLPH DONAT

Palace (Publix)—"The Dove"; stage, Art Landry and band with "Florida."

Majestic (Interstate)—"The College Hero"; stage, Eddie Pardo.

Melba (Publix)—"The Gaucho."

Circle (stock)—Miller Players in "White Cargo."

Old Mill (Saenger)—"Breakfast at Sunrise."

Capitol—"The Divine Woman."

Arcadia (Dent)—Vita.

Pantages (tab)—Buddy Morgan Revue.

Bob O'Donnell, booking chief for Hoblitzelle's Interstate, has a "conferencier," or a master of ceremonies. Eddie Pardo is the boy selected for the job and has been proving himself a drawing card for the Majestic.

Dick Penny, local representative for Bert Levey and independent booking agent, started a new racket in movies on the Hickman case. His proposition includes news reels of the boy, together with a lobby display of a manikin, a dummy electric chair and photos.

Joseph D. Miller, head of the Miller Players at the Circle, encountered difficulty with the city censor, Mrs. Boyce, when he announced production of "White Cargo." The play has been given here twice before and each time caused trouble. Censor's objection is that the play depicts a love affair between a white man and a mulatto girl.

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McElga Aubrey
Mole Joe
Moore & Montieze
Morgan Chas
Morris Elmer

O'Brien Edna
Owen Dick

Paggetto Paddy
Palmer Ify
Pappas Tom (Sp. Del.)
Pastorelli Nina
Patts Aerial
Tymm F & P

Ray & Dayton
Reed & Lucey
Regent H
Renault Francis
Riley Joe
Robinson Charlie
Rogers & King
Rome & Dunn
Ross & Gilbert
Ross Katherine
Rothschild Irving
Rubini & Rosa
Russo Mabel

Seymour Grace
Shannon Helen
Sharp Billy
Sherry Edith
Siggie
Smeck Roy
Spencer Paul
Steinbeck Bruno
Sylvester & Vance

Thornton Richard
Tingley Lillian
Tip Tops 8
Turner Townsend A

Ubright Dottie
Uyenos Japs

Vance Fred
Vell Marge
Vespo L & M
Vincent Larry

Waldron Jack
Wayne Clifford
Weise Bruno
West Irene
White H K
White H Pierre
Whitman Flo
Williams Dixie
Woody Arch
Wright Geo M
Wynn Ray

Yuga M

Zeigler L & H

MOVIETONE OUTDOORS

(Continued from page 1)

Movietone may be put to at present without the sight attachment is unknown. It could be operated as a campaign spieler.

Up to the present Fox has mainly employed its Movietone for newsreel interest, though Fox has made many Movietone short film subjects, comedy and otherwise.

Majestic, Paterson, N. J., which recently scrapped its stock burlesque policy, has reverted to legit.

NEWS FROM THE DAILIES

(Continued from page 37)

uel, young Jewish heavyweight of San Francisco.

Emanule was to have gone to New York this month for several fights under auspices of Tex Rickard, but Dempsey has cancelled the program, and intends keeping the boxer away from Madison Square Garden for several months.

When Theodore Von Eltz, stage and screen actor, failed to show up in court on a traffic charge, Judge Valentine issued a bench warrant for his arrest. The charge was for speeding.

Sheriff's office nabbed two of the four men alleged to have robbed the California theatre, Pomona, where $1,500 was taken. The pair in custody are Porter L. Clark and Curtis Carwille. Other two are still at large.

Jack Dempsey and his former manager, Jack Kearns, were sued for $26,700 by Adreana F. McPhee, tenant in an apartment house owned by the pair. She charges she was injured when falling on a cake of soap in the corridor of the building. Case came to trial, but was continued to Feb. 29.

CHICAGO

Walter J. Harmon, who some time ago represented himself to Hazel Siemers as Walter Donaldson, writer of popular songs, and induced her to invest $195 with which to publish his latest song, was sentenced to serve one year in the county jail last week.

He was charged with obtaining money under false pretenses. Miss Siemers gave him her savings with which she had expected to attend school.

Doris Hemphill, ex-chorus girl, better known as Marion Kirk, who has been facing murder charges here for the past month, was dismissed from custody last week due to lack of evidence.

Doris will return to her home at Estherville, Ia., where her father will finance a music shop which she will operate.

Frank A. Peska, city prosecutor, has announced a campaign against bunco parlors. He states the amusement places will either have to close their doors or operate under a city license costing $25.

William Joslin, former cafe cornetist, was arrested last week on a charge of wife desertion. He was found playing his cornet in a prayer meeting at Murphy's mission. Joslin told the cops that his wife had given him $2 and told him to "clear out."

Free motion pictures are shown to guests of the Chicago Y. M. C. A. hotel every Saturday night. "Mockery" (M-G) was last week's feature.

Glencoe, a suburb of Chicago has just authorized Sunday movies. The town has no theatre. David Nelson, north shore business man who has been contemplating the erection of a house, may proceed with his plans, now that the ban is lifted, with a presentation policy likely.

Fire Department officials are investigating a complaint from T. J. Reynolds, head of the Chicago Motion Picture Operators' Union. Reynolds claims that films of nitrocellulose material are being shown at some of the schools. Questioned in the matter, Dudley Grant Hays, director of visual education, stated that some of the school principals had been exhibiting films without the sanction of his office, and that the practice would stop.

Harry Duffy, manager of the Triangle cafe, is being sought by Chicago police on a charge of having shot and wounded two women at the cafe last week.

LONDON

For the first time one of E. F. Benson's novels is to be staged. This is "The Luck of the Valls," an early mystic work which Archie de Bear will present. In the cast will be Lady Tree, Felix Aylmer and Donald Calthrop, who will also produce the piece.

Miles Malleson has written a new play, "Ladies and Gentlemen," more or less a sequel to "The Fanatics."

A new play by H. F. Maltby, called "Our Countess," comes to the Strand Feb. 5.

A wedding of considerable interest to circus people took place Jan. 26 when Poppy Ginnette, famous horsewoman of Ginnette's Circus, married George Sanger, trapeze artist, and nephew of the late "Lord" George Sanger. Bride will join her husband's circus.

Matheson Lang's "Such Men Are Dangerous," from the Russian by Ashley Dukes, will have a few weeks' try out commencing at Edinburgh, Feb. 6.

It is definitely decided that Nigel Playfair will revive "The Beggar's Opera" at the Lyric, Hammersmith, when he resumes managership there Feb. 13. Cast will contain most of the original players who appeared at the same house a few years ago.

"Lumber Love," the musical play by Leslie Stiles, with music by Bert and Emmett Adams, has a cast including Joan Lockton, Dorle Sawyer Mai Bacon, Joan MacDonald, Fred Kitchen, Frederick Leicester, Basil Howes, Jamieson Dodds, Arthur Finn and Conway Dixon.

Purchase of the London Theatre of Varieties by a new syndicate will result in the retirement of its managing director, Charles Gulliver, at the age of 46.

PALM BEACH

(Continued from page 43)

spacious room, the class element being present in large numbers for the first time in many years. Under the management of John and Christo who have successfully catered to Long Island and Saratoga society, the Gardens is taking on tone, but the couvert remains two bucks, with a slight tilt on Saturdays, and the natives are not being scared off. Drawing society to a former hotsy totsy is no easy matter anywhere, but to do exactly that in Palm Beach where the book most widely circulated is the Palm Beach Social Register, is a feat for which Downey deserves much of the credit.

Ralph Wonders, Grace Kay White and Murray Smith's orchestra still remain, and each has a considerable local following. Wonders is a past master in working up the special night gag, having been recreational director of Hollywood, Fla., for three years.

The result is that Lord ond Lady Hemingway of England and Mr. and Mrs. Joe Zilch, from West Palm Beach, are subbing elbows on a Palm Beach dance floor while stepping on each ther's dogs. So John and Christo have another money maker, the only night club here not in the red at present.

Even the federal raid the other evening is not expected to dent trade.

Meyer Davis' orchestra units are at the Breakers, Jack Lube, director; Everglades Club, Irving Weiss, director; Whitehall, Lon Chassy, director, and Patio Lamaze, Ben Glasser, director, and Gus Lazaro, vocalist, with the Honolulu Serenaders also.

Mose Gumble and Walter Donaldson are at the Poinciana.

Harry Frazee is occupying the Duke of Alba suite, the most expensive and luxurious apartment in the Alba Hotel.

Harry Rosenthal and his orchestra opened at the exclusive Bath and Tennis Club Monday. Rosenthal, society favorite, is in his 11th Palm Beach season.

Irving Caesar, songwriter; Louise Grody, Clare F. "Jay" Gold and his wife (formerly Lorraine Manville), Walter Reade, Sam Scribner, Nat Evans, owner of Brook Club, Saratoga, among arrivals this week.

Valencia Gardens, new night club, has closed, owing everybody.

Benny Fields opened as master of ceremonies at the Vineta Hotel Thursday, coming here from the Silver Slipper, Miami. Others there are Olive Hill, the Marvelous Miller and Paul Specht unit, under direction of Al Payns.

Markel's Melodians, singing trio, are due to play private party engagements.

Flo Ziegfeld spent two days in Palm Beach this week, bringing Billie Burke and daughter, Patricia, for the season. Flo will return here after "Three Musketeers" premieres in New York.

David Bernstein, treasurer of Loew's, is at the Alba hotel. Sam Williams is at the Royal Poinciana and Lee Shubert is expected Thursday (9th).

BURLESQUE ROUTES

Weeks of Feb. 6 and 13

Bare Facts—Gayety, Boston; 13, Lyceum, Canton.

Band Box Revue—Trocadero, Phila.; 13, Gayety, Baltimore.

Banner Burlesquers — Casino, Boston; 13, Empire, Brooklyn.

Bathing Beauties—Star, Brooklyn; 13, Trocadero, Phil.

Be Happy—Empire, Providence; 13, Plaza, Worcester.

Big Revue—Gayety, Baltimore; 13, Gayety, Washington.

Bowery Burlesquers — Empress Cincinnati; 13, Gayety, Louisville.

Bright Eyes—Academy, Pittsburgh; 13, Lyric, Dayton.

Carrie Finnel—Columbia, N. Y.; 13, Lyric, Newark.

Dimpled Darlings—Lyric, Newark; 13, Gayety, Brooklyn.

Follies of Pleasure—Empire, Toledo; 13, Columbia, Cleveland.

French Models—Gayety, Washington; 13, Academy, Pittsburgh.

Frivolities of 1928—6-8, L. O.; 9-11, Capitol, Albany; 13, Gayety, Montreal.

Ginger Girls—6-8, Col., Utica; 9-11, L. O.; 13, Empire, Providence.

Girls From Happyland—Gayety, Louisville; 13, Mutual, Indianapolis.

Girls From The Follies—Gayety, Kansas City; 13, Gayety, Omaha.

Girls of U. S. A.—Garrick, Des Moines; 13, Gayety, Minneapolis.

Happy Hours—Gayety, Montreal; 13, Casino, Boston.

Hello Paree—Plaza, Worcester; 13, State, Springfield.

High Flyers—Empress, Chicago; 13, Orpheum, Grand Rapids.

High Life—6, Geneva; 7, Oswego; 8-11, Schenectady; 13-15, L. O.; 16-19, Columbia, Utica.

Hollywood Scandals — Gayety, Omaha; 13, Garrick, Des Moines.

Jazztime Revue—Hudson, Union City; 13, Orpheum, Paterson.

Land of Joy—Columbia, Cleveland; 13, Grand, Akron.

Lid Lifters—Gayety, Brooklyn; 13, Hudson, Union City.

Moonlight Maids — Orpheum, Grand Rapids; 13, Cadillac, Detroit.

Merry Whirl—H. & S. 125th st., N. Y. C.; 13, Star, Brooklyn.

Naughty Nifties—Cadillac, Detroit; 13, Empire, Toledo.

Nite Hawks—Gayety, Buffalo; 13, Gayety, Toronto.

Nite Life In Paris—Orpheum, Paterson; 13, Gayety, Scranton.

Nothing But Girls— Howard, Boston; 13, H. & S. 125th St., N. Y. C.

Parisian Flappers—Gayety, Milwaukee; 13, Empress, Chicago.

Pretty Babies—Empire, Brooklyn; 13, Columbia, N. Y. C.

Record Breakers—Mutual, Indianapolis; 13, Garrick, St. Louis.

Red Hots—Gayety, Toronto; 13, Gayety, Rochester.

Saratoga Chips—State, Springfield; 13, Howard, Boston.

Social Maids—Gayety, Rochester; 13-14, Geneva; 15-16 Oswego; 17-18, Schenectady.

Speed Girls—Gayety, Wilkes-Barre; 13, Casino, Brooklyn.

Snyder, Bozo—Casino, Brooklyn; 13, Howard, Boston.

Step Lively—Grand, Akron; 13, Gayety, Buffalo.

Stolen Sweets—Garrick, St. Louis; 13, Gayety, Kansas City.

Sugar Babies—Gayety, Minneapolis; 13, Gayety, Milwaukee.

Tempter—Gaiety, Scranton; 13, Gaiety, Wilkes-Barre.

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BILLS NEXT WEEK
(Continued from page 39)

Paul Yocan
Antrim & Vale
Jack Janis
Pellie & Wally

Earle (6)
Gen Pisano
Lee Gail Rev
Jim Lucas
Peaches Browning
Bobbie Rowland
Jones & Rea
Monologist

GRAND O. H.
2d half (9-12)
Fitch's Minstrels
(Others to fill)

Keith's (6)
Hama & Yama
Jerome & Evelyn
Bob Caperon
Alice Zapelli
Payno & Hilliard
Count Bernivici
Johnny Berkes
Eltinge & Vernon
(13)
Harry Carroll Rev
Mason & Keeler
(Others to fill)

PITTSBURGH
Davis (6)
Clarence Downey
Chas & R Flager
Allon & Canfield
Hermanos Williams
Joe Marks
Dave Appollon
(13)
Agenos
Lottie Mayer
Sid Marion Co
Nazimova
(Two to fill)

Harris (6)
Casting Stars
Melville & Stetson
Parisian Art
Demay Moore
Creeden & Davis
Takeo

PLAINFIELD, N.J.
Proctor's
2d half (9-12)
Gault & Totten
Vagges
John Herman
Omer Hibbitt
(One to fill)

PLATTSB'RG, N.Y.
Strand
2d half (9-12)
Maude Ellet
O'Brien 6
Dave Thursby
(Two to fill)

PORTLAND, ME.
Keith's
2d half (9-12)
Ward & Diamond
4 Aces & a Queen
Harry Ames Co
Davo Vino
Allman & Nally
Lauren & LaDare
1st half (13-16)
Midget Follies
B & K Morris
Kalre & Raven
Toni Lano
Mack & Stanton
Dion Sis
2d half (16-19)
Dorothy Lind Co
Carr Bros & Betty
Gevan & Hunt
McCool & Doon
Corinne Arbuckle
Riddle & Cooper

PORTSMOUTH, O.
Leroy
2d half (9-12)
John J Fisher
Rodriga & Lila
Micareme
Morley & Anger
(One to fill)

POUGHKEEPSIE
Avon
2d half (9-12)
Diehl Sis & McD
Fountain of Dance
Frank Eldrid
(Two to fill)

PROVID'NCE, R. I.
Albee (6)
Serge Flash
Muffett & Sullivan
McL'ghlin & Evans
Jim Kilpatrick
Wm Royal
Mcroy Sis

SCHENECTADY
Palace
2d half (9-12)
Mollie Williams
Emil Knuff
Nat Burns
Rathburn 3
(One to fill)

SPRINGFIELD, O.
Palace
2d half (9-12)
Corner Drug Store
Riddle & Cook
Norton & Haley
F Ferdinand Orch
Paull Bros

STEUBENV'LE, O.
Capitol
2d half (9-12)
O'Neill & Oliver
Sawyer & Eddy
Alice Donahue
Texas 4
(One to fill)

SYRACUSE, N. Y.
Keith's
2d half (9-12)
Norman & Norman
Harris & Holly
Billy Arlington
Sybil Vane
Francis & Wally
Billy Sharp Rev

TOLEDO, O.
Keith's
2d half (9-12)
Frank Evers & G
Covington & Kent
Frank Stafford
Bernard & Keller
Cole & Snyder
Missler Sis Rev
1st half (13-15)
Guy Voyer Co
Sid Moorehouse
Quiey 4
Mme Herman
(One to fill)
2d half (16-19)
Kelso Bros
Oxford 4
Ruby Norton Co
(Two to fill)

Scott Sanders
Jerry & Baby Gr'ds
(13)
Hardeen
4 Pepper Shakers
Butler & Parker
(Two to fill)

READING, PA.
Rajah
2d half (9-12)
Jack Lavier
Sylvester & Vance
Morin Sis
(Two to fill)

RED BANK, N. J.
Palace
2d half (9-12)
Flo & Frank Innis
Roode & Francis
Chas Mack
Drew & Barnes
(One to fill)

RICHMOND, VA.
Lyric (6)
2 Daveys
Hickey Bros
Mixed Pickles
Kirby & Duval
Yong Keo Tr

ROANOKE, VA.
Roanoke (6)
Harris & Pepper
Harry Kessler
Eddie Martin
Robinson-Conine
Al Barnes Co

ROCHESTER, N.Y.
Temple
2d half (9-12)
Valentine & Bell
Ashley Page
Reynolds & Clark
Norberto Ardelli
Reaves & Wells
Gracella & Th'dore

SARATOGA SP'GS
Congress
2d half (9-12)
Ewing Eaton
(Others to fill)

SAVANNAH, GA.
Bijou
2d half (9-12)
T & B Waters
Samsel & Leonhart

TORONTO, CAN.
Hippodrome (6)
Dippy Delrs & B
Lee Marshall Rev
Billy Day
Passing Parade
(One to fill)
(13)
Harry Wolf Co
Irbahes Ent
Reed & Lucy
Norman & Norman
(One to fill)

TRENTON, N. J.
Capitol
2d half (6)
Chas Frink
Plunkett & Mason
Rogers & Wynn
Nelson's Elephants
Les Jardys

TROY, N. Y.
Proctor's
2d half (6)
Levan & Bolles
May Wirth
Gracie Deegon
K & E Gress
Oasaman & Shepp

UNION CITY, N. J.
Capitol
2d half (9-12)
J & J E McKenna
Mem of the Opera
(Three to fill)

UTICA, N. Y.
Gaiety
2d half (9-12)
Eugene Costello
Clark Sis
Roxy LaRocca
Haven McQuarrie
Paul Kodak

WARREN, O.
Robbins
2d half (9-12)
Hickey Masart En
At 1 P M
Lestra Lamont
Galns Bros
Hope Vernon
Stillwell & Fraser

WASH'GTON, D. C.
Keith's (6)
Joe Frisco
Ada Reeve
Rosita & Ramon Co
Arthur Devoy Co
Millard & Marlin
Duponts
Bert Sheppard Co
Jack Hedley 3
(13)
Count B Vicol Co
Gaston & Andree
Johnny Berkes
Ferry Corwey
Jack & Ruth Hayes
Jerome & Evelyn
3 Nelsons
Hama & Yama

WASH'GTON, PA.
Keith's
2d half (9-12)
Rose's Midgets
(Others to fill)

WATERBURY, CT.
Palace
2d half (9-12)
Hite & Reflow
Hardeen
Frank X Silk
Madeline Patrice
Barbarina Lorenzi

WAT'RT'WN, N.Y.
Avon
2d half (9-12)
Vic Lauria
Don Yan & B Sis
Chew Hing Tr
(Two to fill)

WH'LING, W. VA.
Victoria
2d half (9-12)
Sult 16
Louis London
Rhodes & Gorman
Dell O'Dell
(One to fill)

WHITE PLAINS
Keith's
2d half (9-12)
Watts & Hawley
Sully & Thomas
(Three to fill)

WILM'GT'N, DEL.
Garrick
2d half (9-12)
Brems Fitz & M
Russell Carr
Hawahl
Muriel Kayo
Hartwells

W'NSCKET, R. I.
Bijou
2d half (9-12)
Delvoys
Alf Grant
Sadie Banks
Bigson & Herbert
Green & Lockard

W'RC'ST'R, MASS.
Palace
2d half (9-12)
McCool & Doon
Chisholm & Breen
Jack Sol Freed
Rev Fantasy
5 Anderson Sis

YORK, PA.
York O. H.
2d half (9-12)
Bardelangs
Adams & Rash
Redmond & Wells
Maddock's Mascots
(One to fill)

YOUNGSTOWN, O.
Keith-Albee
2d half (9-12)
Mme Hermann
Ann Codee
Comedy Surprise
4 of Us
(One to fill)
1st half (13-15)
Rogers & Wynn
Rose & Thorne
Chas Withers Co
Frand Svero Co
Joe Roberts
2d half (16-19)
Val Harris
Lubin Sis
Corinne Tilton
Manny King Co
(One to fill)

O'NEILL'S MARATHON
(Continued from page 1)

ner. The standees sat, presumably, for their dinner.

The show was regarded pretty much as a freak before it opened and all the Broadway gagsters went the limit on it. Every wit and dimwit pulled a line about it. Those that landed in the main Stem columns were accounted successes by their makers. Here were some of them:

"Yea—they can stand up at the end of the seventh act and stretch."

"Strange Interlude? Yeah—that's the dinner hour."

"It's about a Eugenic O'Neill baby."

"Where are you going this week-end? To see the long O'Neill play."

Woollcott, who was not allowed to review the show by "The World," through Bayard Swope, executive editor, objecting to Woollcott's having expressed a previous opinion on it in "Vanity Fair," came back Sunday and wrote a piece saying he didn't like it, but giving no reasons.

Business for the show has been capacity. Seats were put on sale for the first 10 weeks the day after the opening. This batch was well eaten into by the steady and long window sale, which began at 9:30 A. M. and ran until that time at night. Guild subscribers do not take up the entire supply at each of the six weekly performances.

That dinner intermission is funny.

Good for Hotels

Most of the people go out to eat, the Park Central on Seventh avenue getting the heaviest play. This hotel, along with a flock of restaurants, advertises in the theatre program, while every other restaurant leaves its cards for distribution on the back rail.

Dinner hour begins at 7:45 and nearly everybody is back on time. The head waiter at the Park Central reported that they were feeding a good portion of the audience in their dining rooms, giving them quick service.

Some of the people remain in the theatre and send their escorts out for sandwiches. On the opening night three women stayed in the orchestra and sent out for coffee. Some of that is being done in the balcony. But most leave the theatre and get back on time. Those who don't have to start until the end of the act.

With the six performances weekly the Guild's worry is whether the actors can stand it.

A SPONTANEOUS SONG HIT!

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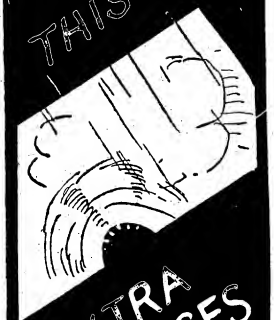

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VARIETY

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CHURCH'S WORLD CIRCUIT

'SUCKER MONEY' FROM 'ANGELS' DISAPPEARING FROM SHOW BIZ

Near-Producers of Legit Plays With Short B. R. Find Former Fertile Field Nearly Dried Up—Outsiders Now Investigate First, and Then Don't

"Sucker money" that the "angels" previously provided for the production of legit shows has nearly disappeared. It also lessens the number of shoestring and short bankroll near-producers who have hitherto depended upon their suavity and the guile of the theatre to tempt outsiders to invest.

Investigate first and then keep your coin, appears to be the present rule that the money people go by

(Continued on page 2)

Finally Getting Known

A vaude songster was asking for requests from his audience, and one of them was for "Kol Nidre," the Hebrew hymn. Because of the unusualness of the request, the title did not impress right off and the performer asked that it be repeated.

It was: "You know, 'Kol Nidre' from 'The Jazz Singer.'" (The hymn is part of Al Jolson's song repertoire in the Vitaphone version of "Jazz Singer," although it's a chant that is centuries old).

OPENING SHOWS WITH LECTURES ON BRIDGE

Great States Rotating Chi Whist Club Pres.—30 Card Tables on Mezzanine

Chicago, Feb. 14.

Great States Theatres is installing various features of community interest in its houses. The outstanding hit thus far is the community bridge party.

Great States recently retained the

(Continued on page 39)

Canada's Whisky Brand Radioed Over U. S.

Toronto, Feb. 14.

Distillers of Scotch whiskey have just as much right to broadcast as makers of tires or cough drops, according to the government, which has granted permission for a big station to Gooderham and Worts.

When the American Anti-Saloon League got the wind up saying citizens of the Republic would be contaminated by hearing about whiskys over the air, there was viewing with alarm and the permit was hung up.

CKGW will start making them thirsty by March 1. The station, to be located just outside Toronto, is expected to reach right through the U. S. A.

Original call letters were CFGW, to which the slogan was fitted: "Canada's Finest, Gooderham and

(Continued on page 39)

60% OF DANCE PUPILS IGNORE THE STAGE

15,000 Learn by Mail—Women 50 and Over Take Ballet

Ned Wayburn's Dancing School, with the largest enrollment of pupils of any dancing school in the world, estimates that fully 60 per cent. of its pupils take up stage dancing with no thought or intention of appearing professionally.

This percentage has been arrived at by a check-up of the average of 2,000 pupils who daily attend the 23 different classes in the Wayburn Building and 15,000 "corresponding" pupils who study dancing by mail.

Many take up dancing for their health; some for the love of it; others so they can "show off" in parlors or amateur shows. Women of 50 and over are among the pupils studying ballet. The enrollment is almost exclusively feminine. At

(Continued on page 3)

CATHOLIC FILMS ON PERCENTAGE

Preparing "Hidden God" on Roadshow Basis—In Theatres and Public Halls First Year—Nat'l Film Producers Co. Providing Churches with Training on Management — Own Censor Board

73 BISHOPS ENDORSE

Performance of a gigantic circuit of Catholic churches exhibiting films in their halls and schools and the production of features and shorts for the 18,000,000 Catholics in the United States, as well as for countless millions in other countries, is now under way with the support of a distinguished group of ecclesiastical figures.

The idea was first suggested by John Whitsor, president of the National Film Produce:, Inc., during the International Eucharistic Congress held at Chicago in 1926. A picture of that celebration, attended by thousands of Catholics from all parts of the world, was released through the courtesy of Fox, and out of it came the plan to make a big picture with the Eucharist itself as the theme. An editorial board consisting of Bishop Thomas J. Shahan, rector of the Catholic University of America; Bishops Joseph Schrembs, of Cleveland; Francis C. Kelly, of Oklahoma; Rt. Rev. Msgr. Joseph H. McMahon; Rev. Joseph Husslein; Charles A. McMahon, director of the Motion Picture Bureau of the National Cath-

(Continued on page 2)

Miami Can't Get Jury To Try Federal Men

Miami, Feb. 14.

Miami just won't be friendly with Uncle Sam's coast-guardsmen. This was forcibly brought to attention last week when—in a trial against eight coast-guardsmen for the alleged killing of two "runners"—a jury could not be secured in or about "The Magic City." During the trial it was necessary to go to the jury boxes at Jacksonville and Tampa so the men would have a fair trial and because of this marked ill feeling.

Anyway, you can buy better liquor cheaper in Florida than any other state, despite that the government has let loose a flock of federal men to stop the flow.

BALCONY BIZ IN B'WAY LEGITS PLAINLY HURT BY PICTURES

First Decided Kick Back From Film Palaces Felt in New York—If in Orchestra Can't Be Yet Detected—"Road" Trade Admittedly Shot by Films

Plenty Collegiate

An Equity collegiate with a strong campus complex is Abe Lyman, bandmaster with the Detroit company of "Good News," who is seen in the lobby of the Book-Cadillac hotel wearing a jersey with the large "T" on it.

The letter represents Tait, the pseudo-university for which the Dick Merriwell of "Good News" makes the winning touchdown.

Balcony business in the numberless Broadway legit theatres has been hurt so far this season by the picture palaces.

This is undenied and receives stronger confirmation through the report that Joe Leblang's cut rate ticket office has decidedly felt this kick back from the big film house shows at little prices along the

(Continued on page 39)

FRENCH FLIERS IN N. Y. WANT SHOW WORK

LeBrix and Costes, Self-Maintaining, After Flying 20,000 Miles

LeBrix and Costes, famous French fliers, reached New York after seeing 20,000 miles pass beneath them from the day they left their native Paris. These airmen, who support themselves, ship and trip, want to see some incoming coin—they want a show chance.

It is expected they will be submitted to the Locw Circuit bookers for the opportunity the fliers appear to feel they need before flying across the American continent.

During their long flight over many countries they had to go above the Andes mountains at a height of 18,000 feet, alighting at Lapas and taking off from there at 4,000 feet. The two men reached New York from Washington, which they made from New Orleans over the U. S.

'B'WAY'S YELLOW PERIL' IS NO LONGER A LAUGH

Chinese Restaurants Spreading All Over Greater N. Y.—White Joints Flopping

Chinese restaurants are the coming thing in the New York nite life as well as out-of-town, it looks. Large capacity, fast turnover and pop scaled Chinese-American eateries are the most substantial outlets for dance music these days. Conventional cafes and nite clubs are limited and flopping.

What was punningly characterized as the yellow peril of Broad-

(Continued on page 62)

STAGE QUOIT TOURNAMENT

San Francisco, Feb. 14.

Nick Turner, manager of the California at Stockton, on Feb. 15-18 will stage an old-fashioned horseshoe tournament.

Mirrors will be used on the stage to show the full flight of the shoes and the landing in a bed of clay around each peg.

MME. ALDA AS ACT?

Mme. Frances Alda, of the Metropolitan, is contemplating vaudeville.

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LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 4.

This was a week of excitements. Dr. Harold Dearden, who helped to write "Interference," was the first author to submit himself for inspection. Terrible things were said of his comedy, "Two White Arms," before it came to London.

"Owen Nares will be dreadful," people said.

The truth was that what was written as comedy succeeded as farce. Owen Nares, who would be considered a much better actor, were he not so good-looking, fell into a sudden mood of joyousness and put the play over.

Noel Coward and Myself

I cannot write about Tuesday's first night for I was not there.

Noel Coward, returning to the stage as an actor, requested that I should not be asked to the performance. He had no feeling against me. He had a long and trying part to play and he says quite frankly that he felt that if I were in the house he could not do it.

Better Actor Than Author

It was in S. N. Behrman's play "The Second Man" that Noel acted the other night. Rudolf Mayer, of Daniel Mayer, Ltd., part owners of the show, was furious when told the other half did not want me present. After all, I went to his wedding.

The author, I am told, was also upset. He had read me in Variety. There is no feeling in the matter It is just a matter of nerves.

The extraordinary thing is that, on the last occasion I criticized Noel as an actor—that was on the first night of "The Constant Nymph," I was so flattering that he thanked me. I dislike his plays. I admire his acting. I have always said so.

When I Piled It On

"The Amazing Noel Coward," I screamed across a page after "The Constant Nymph," saying that he definitely challenged Gerald du Maurier's supremacy as "master of the casual, naturalistic modern school."

Bunk About Venice

Why on earth Alban Limpus staged "The Masque of Venice" by a high-brow platitudinarian called Gribble, I do not know. Sydney Carroll, the retired critic, implored him not to put his own money into the show when he read the published play. Marie Tempest had cold feet, a week before the show. There were nerves shown at rehearsal.

Actor Makes Up As Me

Then, on the first night, amid all the dreary talk about Lord Byron's love letters and Casanova and a lot of other people they won't bury in Westminster Abbey, J. H. Roberts made the grave error of coming on the stage in the part of a descendant of Casanova and looking exactly like me. I did not notice it, because Roberts is rather like me and we laugh about it. The gallery saw it at once, however, and began to shout "Swaffer."

When, in the second act, Roberts sat at Marie Tempest's feet and recited long love passages from a dull diary, they shouted, "Swaffer making love!" That was the end of it.

Billy Merson as a Baby!

The night after, Billy Merson, appearing in a farce called "Lord Babs," in which he had to pretend to be a baby of twelve months or so, behaved like one of those baby-boy critics, in his attempts to be infantile in manners. Some of the dialogue reminded me of Gordon Beckles's criticisms.

This is the play that Donald Calthrop was announced to appear in at Brighton two years ago, but he walked out, or something, and never did.

This is a touring proposition. Whether Merson is West End money as a farce actor, remains to be seen. Anyway, the play, which is by Keble Howard, is very well written for a farce.

The Challenge of "Lumber Love"

I have been to Birmingham this week to see "Lumber Love," the all-British musical play which I have been trying to make managers produce for two years as a challenge to the American supremacy.

The story behind the play is the greatest romance of any musical play I know—a story of heart-broken composers, despised British people, the knockers, money that fell down suddenly, Lee Shubert saying "No," and then losing the book, oh, lots of that.

Well, my judgment, in spite of all the theatre managers of London, has been abundantly justified. I knew "Lumber Love" would be a success. I have just heard that at Birmingham this week, where it had its first try-out, "Lumber Love" broke the records for 38 years!

I shall write more about this, as my views on it are very important to the American theatrical industry.

When a Man Knows

The moment I heard the music, two years ago, I knew "Lumber Love" would be a success. I never had a doubt. I cannot understand how managers can be such fools. Music, you cannot mistake.

If you play a beautiful tune on a tin whistle, outside a public house, everybody knows—except the managers, I suppose. They are tone-deaf, stone blind, flat-footed.

I think I have broken the cash registers of every London play-taster's mind.

AL JOLSON

bidding farewell to his managers as he leaves for Loew's St. Louis. In the background Lou Shreiber is being advised what disposition to make of the luggage by none other than

HARRY ROSE

"The Broadway Jester"
PARAMOUNTOURING
This (Feb. 11)—Buffalo, Buffalo
Next (Feb. 18)—Michigan, Detroit

CIRCUIT OF CHURCHES

(Continued from page 1)

olic Welfare Council, and the Rev. Thomas M. Schwertner, has been appointed. Father Husslein, a Jesuit priest, was entrusted with the task of preparing the scenario.

The synopsis, and with it the project of producing further pictures suited for Catholic audiences, was submitted to and obtained the written endorsement of 72 bishops of the United States, the major part of the Canadian Hierarchy, and of 58 provincial heads of religious orders and congregations, as well as of many pastors. Cardinal O'Connell of Boston was one of those approving the project.

Later it was decided to modify the scenario, on the advice of non-Catholic experts, to make the appeal more general, and to exhibit the picture in theatres and public halls the first year. A director, described as "one of the most experienced and successful film and theatre supervisors of Europe," was engaged, and plans made to produce it on a road-show basis. Its title is "The Hidden God."

With the assistance of Catholic authorities, the National Film Producers (said to be composed of experienced business men chosen without regard to religion) has fallen steps to organize a circuit of Catholic churches to place the project on a sound financial basis. An exhaustive survey was conducted in 50 dioceses and other investigations were later made, as a result of which it was found that in many Catholic halls and schools there were not proper projection facilities, inspection and maintenance of them.

Play on Percentage

Accordingly, it was decided to offer circuit members, who will take pictures from the company on a percentage basis, the following service: A survey of conditions and needs in each parish desiring and warranted by local conditions in showing films; adaption of available auditoriums; installation of necessary equipment at cost on a time payment basis; a permanent supply of complete picture programs approved by a board of censors of the Church; provision of plans for attracting audiences; training in the execution of such plans: training in mechanical operation and business management of operations, and a settlement of differences by a committee on legal and industrial relations.

Three Purposes

The company stands ready to provide permanent supply of releases as well as to make each year one complete religious drama, together with shorter films on the life of saints, educational features, etc. The work of organizing the circuit is still under way, the promoters desiring to have everything set before going ahead.

The plan is three-fold in its purpose: Religious, educational and financial (local parishes are expected to profit).

The Catholic Church is the largest single denomination in the world, and is generally conceded to be the strongest in organization.

NO MORE "ANGELS"

(Continued from page 1)

when a show production is mentioned for their check book. Fraud bureaus are consulted and the career of the producer looked up. Few can stand the scrutiny.

Publicity on the fallen fortunes of many an angel-backed Broadway play, with some others similarly financed that never saw Broadway, has been the general educator.

Some see it in the lesson now being taught by Edgar B. Davis, the millionaire gift maker who has nearly reached the first million with his loss on "The Ladder," now on sight and sound for nothing at the Belmont theatre.

Other moneyed men from reports find that more money may be lost on a single show than they had believed and are now a bit wary over making a minor investment for a theatre play in fear they may be drawn into the Davis class.

Don't Want Outsiders

The chumps also have learned that the recognized Broadway producers are all over the money-taking day. No longer is the show girl informed that if the boy friend will come across, she will find herself a principal. Instead the producers of standing, when believing they have something in script or play form, sell a share or more, if any, to their confreres in production.

Several current shows on Broadway have more than one interest at the head, but all of the associates are also in the theatre business. The outsider is no longer needed, for a show with possibilities can easily find its own financing within the ranks of the show business.

Stopping at Source

A producer on the verge of starting a musical was importuned last week by a close friend in a commercial line to give him a piece of the show. The producer replied he wanted no partners and needed no money. But the friend persisted, "just to have a bit of it," he said, with the producer surmising another objective. So the producer said:

"Listen, I'll let you in and take your dough now, but if I ever catch you talking to one of the girls or hanging about the stage, I shall declare your money forfeited."

The legend of "angel" as a disguise for the more explanatory word, "sucker," is that in the olden days when a producer "took" a layman, he would exclaim with the money, "Sent from Heaven."

This was reduced to the word "angel" as taking in more territory and indicating what a sweet and liberal man the provider was estimated to be and also from the same place, Heaven.

RITZY

Out-Britishing the British

At home Ernest Truex has long been known as a clever comedian. He is now starring successfully in London in "Good Morning, Bill." That he is capable of good character work, including a mastery of dialects, is proved by his faultless "English" accent, now assumed off-stage as well as on.

As a rule women are better at this sort of thing than men, and Americans nowadays, encountering Dorothy Dickson, Edythe Baker, Ethel Levey, Maxine Elliott and a score of other American actresses who have settled in London, note that these ladies out-British the British! Tallulah Bankhead now says "cairn't" and "sharn't," but combines this adaptation with distinct traces of her original southern drawl.

Apropos of Truex, he is ably supported by Lawrence Grossmith, who married Coralie Blythe, sister of the late Vernon Castle.

Happily Married

Encountering Prince and Princess Nicholas Karageorgevitch about town, after their honeymoon abroad, one finds them apparently ideally happy.

Although sensational publicity was given the rumor that his title was doubtful, Nicholas is indeed a cousin of King Alexander of Yugoslavia. The couple first met a year ago in Capri, where the then Mrs. Cochran was residing while writing a novel. She had divorced Dr. George Gilfillan Cochran, Jr. Originally Dorothy Snyder, daughter of Mrs. Susie Snyder, of Brooklyn, a wealthy grandmother, Mrs. Susie Cruickshank, recently died, leaving more than $1,000,000, of which the Princess inherited only $1,000. However, in 1921 she inherited $500,000 from the grandfather, and will presumably eventually come into her mother's share of the fortune. The Princess has appeared in various Broadway productions.

Stage-Peerage Union

A happy alliance between the peerage and the playhouse was that of Maj.-Gen. Sir Charles Sackville-West and Anne Meredith. She had been on the stage for years, including some productions of David Belasco. Then she married and divorced Stephen S. Bigelow, a Boston society man. Sir Charles had also been married before.

In 1925 he was appointed governor and commander-in-chief of the Channel Islands of Guernsey, of Alderney and of Sark. Sir Charles was the principal British representative on the Allied War Council at Versailles, and also at the headquarters of the entente military supreme command at the front, where he was intimately associated with Gen. Tasker H. Bliss, the United States representative.

Exclusive Dorothy

When Dorothy Clark was dancing at the Club Lido, in 1925, various society people applauded her efforts, her partner being Billy Reardon. Nowadays, when Dorothy dances, it is as one of the smart guests at private entertainments, as she has become not only fashionable, but quite exclusive. A year ago she married, out in Los Angeles, Bradford Norman, Jr., son of Mr. and Mrs. Bradford Norman, of Newport. Her wealthy father-in-law is head of the water works in the Rhode Island community, and her cause has been taken up by her mother-in-law, a pillar of conservatism. Last summer the young Normans occupied a villa, and this winter they have been of the permanent colony.

Gertie and Bertrand

Interest is expressed, in London and New York, in the eventual marriage of Gertrude Lawrence and Bertrand Taylor, Jr., New York society man and Yale '15. Miss Lawrence, originally Gertrude Dagmar, was recently divorced from her husband, an English theatrical man, Francis X. Howley, known professionally as Francis Gordon, and has a daughter, Pamela.

Taylor is the brother of Dorothy Taylor, who divorced Claude Grahame White, and then married Count Carlo Dentice di Frasso. Grahame White then married Ethel Levey, who had divorced George M. Cohan. Di Frasso had been divorced by the daughter of Mrs. Henry Siegel, of New York. Bertrand Taylor, Jr., was divorced by Mary Bovee, who then married Francis H. McAdoo, son of William Gibbs McAdoo. A crossword puzzle!

Versatile, These English

The Hon. Lois Sturt (not Stuart), is soon to marry the Hon. Evan Morgan, son and heir of Lord Tedegar. He has published a novel and a volume of verse. He is also a painter and an aviator. She is the sister of young Lord Alington, and has acted in stage and screen productions. She owns a racing stable, and is also a painter. Versatile, these English.

New York remembers Lord Alington as the house guest of the senior Cornelius Vanderbilt. Later he moved to a studio in Greenwich Village, and went about with Teddie Gerard, Tallulah Bankhead and Leonore Harris, actresses. Finally he returned to London, and there continued the friendship with Tallulah, Miss Bankhead, now a favorite with English playgoers, has been starring in "The Garden of Eden," and is soon to be starred in "Blackmail." "Eden" only lasted a week in New York, produced by Arch Selwyn and directed by Edwin Knopf. Knopf divorced from Mary Ellis (now co-starring with Basil Sydney), has been rather ritzy and high-hat, in the past. He is now directing a stock company in Baltimore.

Jessica Brown Remarrying?

When Jessica Brown, the dancer, married the young and handsome Earl of Northesk, all seemed rosy. But his friends in English society did not enthuse over the Countess, and there were other developments.

So now they are being divorced, and it is rumored each will speedily remarry, she choosing a dashing attache of the diplomatic service. Northesk is much in evidence at St. Moritz, recently hobnobbing with the King and Queen of Belgium.

Jimmy, the Well Dressed Man

Several tailors and haberdashers on the main thoroughfares of London now display photos in their windows of the Mayor of New York, with wordings indicating that they can fit out customers so as to compare with His Honor, James Walker, "the best-dressed man in America!"

New York establishments have been known to similarly advertise the Prince of Wales! "You scratch my back and I'll scratch yours!"

"Interference's" Part Author

Harold Dearden, an Englishman, who is a physician as well as a dramatist, is known in America as part author of "Interference," running simultaneously in New York and London. This playwright-nerve specialist is also the author of "Two White Arms," recently produced in London.

He and his wife have been visiting the American millionaire, Howard Gould, at his villa at Monte Carlo, a fellow-guest being Mrs. Oscar Lewisohn, of New York, known to playgoers as generation ago as Edna May.

First Glass Style

Recently observed at Cannes were Mr. and Montague Glass. The author of the "Potash and Perlmutter" series has gained fame and fortune, and now lives in luxury, or as one expressed it, "in first-glass style."

Wilda Bennett's Return

The return to Broadway of Wilda Bennett finds this actress still good looking and attractive. Hailing from Asbury Park, she first acted in "Everyman" in 1911, appearing in London with that production. Then she was in "A Good Little Devil," David Belasco's fantasy starring Mary Pickford and providing a bit for Lillian Gish as a fairy who flew off on a wire.

After Hope Hampton opened in Philadelphia in "Pompadour" Wilda had the role in New York, which led to a lawsuit.

Mrs. Charles Frey was awarded $37,500 damages when she sued Wilda for alienating her husband's, Charles, affections. This amount was later reduced to $25,000. Frey then attended Texas Guinan, but was finally barred from Tex's club.

Wilda married "Peppy" de Albreu, a South American dancer, but they have separated. After she had occupied a mansion in East 90th street, rented from Charlotte King Palmer, the owner was awarded $4,000 damages for injuries to the premises.

Mrs. Palmer was the victim of a sensational robbery in that house a few years ago, when she was beaten and stripped of jewels valued at $650,000. A generation ago Charlotte was a well known showgirl and appeared with De Wolf Hopper in two shows. Then she divorced the late James Cresson Parrish, Jr., a new York society man. During the past year Mrs. Palmer has broken into the society columns

(Continued on page 35)

NO ENGLISH BOYCOTT AGAINST AMERICAN ACTORS AT ANY PAY

Foreign Professionals With Bonafide Contracts can Obtain British Labor Permits—But They Must Apply Before Entering Country—N. Y. "World's" Story

London, Feb. 14.

Labor permits for foreign professionals to appear in this country must be applied for before entering. When the foreigner holds a bonafide English theatrical contract, the permit is granted, if there is no exceptional cause why the player should not enter.

Low or high salary is not an exceptional cause and the salary is immaterial to the Labor Ministry.

Alden Gay (American) appears to have made a statement to the New York "World" and printed in that daily yesterday, to the effect foreign professionals earning under $100 weekly on the British stage are discriminated against, to afford English actors that employment.

It's the same bunk that foreign actors who flop in this or any other country tell what a tough country it is upon returning home.

Played Without Permit

Miss Gay played at the Kew theatre, London, some time ago for one week without a labor permit. At

(Continued on page 35)

"Burlesque" for London With Nelson Keys

London, Feb. 14.

Herbert Wilcox and Nelson Keys, heads of the newly formed British Dominion Film Company, have secured the English stage rights to "Burlesque," paying $10,000 bonus and 50 per cent. of the profits in addition to royalty.

Keys will play the principal role. He sailed for New York on the "Olympic" tomorrow (Feb. 15) to see the play.

Keys is reported to have said that the cost of securing the piece was of small consequence compared to his desire to advertise the film company.

Adele Astaire Engaged

London, Feb. 14.

It is believed on inside show circles here that Adele Astaire is engaged to marry Billy Gaunt, son of William Gaunt.

Gaunt, Sr., is the Bradford woolen magnate and principal stockholder in the six Shubert West End theatres.

Philadelphia, Feb. 14.

Rumor of the engagement of Elizabeth Altemus, socially prominent here, and Fred Astaire is emphatically denied by Mrs. Bessie Dobson Altemus Eastman, the girl's mother.

Mrs. Eastman declared that her sons and daughters have known Fred and Adele Astaire for some time, and entertain them a great deal when they are in Philadelphia, but that the engagement report is without truth.

Miss Altemus is at present in Aiken, S. C.

Little Tich Dead at 59

London, Feb. 14.

Little Tich, 59, died near London, Feb. 9, following a long illness. In his day, Little Tich was the highest paid music hall artist in England. He once appeared in New York where he failed and could never be persuaded to return.

Swaffer's 2 Loves

London, Feb. 14.

"Lumber Love," Hannen Swaffer's greatest love, next to himself, comes to the Lyceum March 14.

REVUE FOR RAQUEL

Paris, Feb. 14.

The Palace is hastening a new revenue, aiming to premiere production March 26.

Raquel Meller will be starred. A novelty is promised in the presence in the cast of Gina Palerme, noted screen comedienne.

CANNES' NEW CLUB

Paris, Feb. 5.

A new cabaret, Casanova, under direction of M. Bronstein, has been inaugurated at Cannes.

Season on the Riviera is brisk.

'Yellow Mask' and 'S.O.S.' Liked, but Handicapped

London, Feb. 14.

A new musical melodrama and a straight drama may only be around for a short time.

In the musical-melo, Edgar Wallace's "The Yellow Mask" at the Carlton, it's mostly a matter of small capacity. Played competently and cordially received, the piece is an undoubted success but the theatre only can seat 1,100 making it tough for the management to "get out." The cast has been requested to give an additional matinee to relieve the pressure.

Well presented dances staged by Max Rovers, Chinese settings and several views of the Tower of London rate as the most attractive stage effort in this vein seen here in many years.

At the Saint James "S. O. S.," drawing room plot starring Gerald Dumaurier, was politely listened to in the stalls, but the pit and gallery became slightly restless.

Piece is splendidly acted and produced with an obvious attempt to duplicate the success of "Interference." Effort is unlikely to attain that mark because the story, while interesting, will not stand analysis.

Dumaurier's personal draw and the library "buy" figure to carry the play for a time.

Gibbons' Son in N. Y.

Sir Walter Gibbons' son is in New York and has been at the Fox offices. It led to a report the youth was following his father's instructions in a possible deal with the Gibbons houses (Gulliver) of England and the Fox chain.

That report was dissipated, however, by recalling a story in Variety of some weeks ago when it was stated that Fox had turned down the proposal, through his position of requiring houses shall be of 3,000 or over capacity.

At about that same time the proposal was broached to other picture chain operators, without having it considered.

Foreign Bookings

T. D. Kemp, Jr., has booked Morton Downey to open at the Cafe Anglais and Cafe de Paris, in Paris, April 2 for a run; Johnny Marvin in British vaude doubling with Kit-Cat, London, starting May 14; Carola Goya and Carlos de Vega, concert dancers, open March 26 at the Kit-Cat, also for a run. Summer bookings by Kemp include the Giersdorf Sisters, Mollie O'Doherty and Hal Kemp's orchestra.

Kemp is also financially interested in the new musical revue, "Will of the Whispers," starring Jack Smith, whom he manages.

Mistinguette Tour Off

Paris, Feb. 14.

Mistinguette has relinquished her proposed tour of the central European capitals. Explanation is that it has been found almost impossible to hook up consecutive dates through dealings with separate and often rival managements in different countries.

She has signed for re-engagement with Moulin Rouge revue, due in April, with Earl Leslie interested.

"Name" Male Quintet

London, Feb. 14.

A new quintet is being lined up for night club work. They are: Roy Royston ("Girl Friend" Co., Palace), Chick Endor (American, "Clowns in Clover," Adelphi), Caryl Gibbons (American, late leader Savoy Hotel band), Dennis Cowles ("Clowns in Clover," Adelphi) and George Metaxa.

With their West End reputations, the boys are asking for big money.

WILL MAHONEY

Joseph Mulvaney, Sunday's N. Y. "American," said: "This is the heydey of hoofers. But it is a highly specialized hoofer that Broadway demands. He must be subtly funny, sympathetically humorous, . . . he must sing or tell stories, and Will Mahoney of "Take the Air" is probably the greatest find of this kind."

Direction Ralph G. Farnum, 1560 Broadway.

Pollock Picks 'Em Good

London, Feb. 14.

Channing Pollock wrote a column article for the "Evening News" Friday entitled "The Stage Is Anaemic."

Bernard Shaw, Sir Alfred Butt, Fred Terry and Winston Churchill's private secretary right away jumped into print with replies.

None of these men work for Pollock—on salary.

Gibbons Delays Payment; Palladium Reopens Mch. 1

London, Feb. 14.

Payment of the remainder of the purchase money by the Gibbons syndicate for the Gulliver circuit, due yesterday Feb. 13) was postponed until later this week.

Queried by Variety, it was stated there is some hitch in the wording of certain clauses and that payment would be made not later than tomorrow (Wednesday).

Palladium, former Gulluver house, closed Saturday (Feb. 11) as scheduled and is due to reopen March 1, although its policy is still uncertain. It is reported there is some difficulty in securing a suitable film feature to inaugurate the policy change. It is circumstantially rumored the house may get a revival of "The Student Prince," but insiders declare the policy of the house will be films and vaudeville.

Memorial Services

Sunday next, Feb. 19, at 2:30 in the afternoon, the Jewish Theatrical Guild will hold its annual memorial services at the B'Nai Jeshurun Synanogue, 257 West 88th street, New York, Rabbi Israel Goldstein officiating.

The guild has lost 70 members by death since its organization.

On Feb. 22, in the afternoon, at the Knickerbocker theatre, New York, the guild will hold a reception for the Catholic Actors' Guild and the Episcopal Actors' Guild.

KERN-CLIFF SHOW

London, Feb. 14.

"The Love Broker," by Jerome Kern, will be the next Laddie Cliff show. It shortly starts for a tour out of town.

Cast, besides Cliff, includes Phyllis Monkman, Stanley Lupino, Cyril Ritchard and Madge Elliott.

ALL-ENGLISH BEHIND FABER

London, Feb. 14.

Al Lewis is here to produce "The Spider" at the Winter Garden with Leslie Faber in the principal role, supported by an all-English company.

Alice Lee Held Over

Paris, Feb. 14.

Alice Lee, playing a six weeks' engagement between Cannes, Monte Carlo and Nice, has been held over for an additional six.

SAILINGS

Feb. 11 (London to New York), Albert Parker, John Robertson (Celtic).

Feb. 16 (London to New York), Nelson Keys (Olympic).

LONDON CRITICS' CIRCLE SETTING VARIETY RIGHT

London, Jan. 27.

Editor Variety:

With reference to the paragraphs which appeared in Variety of October 5 and November 9, 1927, in which the name of the Critics' Circle and its members were mentioned, at a meeting of our executive committee exception was taken to these remarks, since they are incorrect.

The writer of the articles insinuated that the Critics' Circle afforded protection to members against breaches of professional conduct. So far from this being the case, the Circle refuses to accept candidates who have not signed a declaration, copy of which is attached.

My committee therefore requests that, in common fairness to the Circle, you will kindly publish this letter.

Yours faithfully,
John Parker.

Paris Nite Life Starving

Paris, Feb. 14.

Paris night life is starving, principally from lack of patronage by the tourist trade.

This is normally the dull season for the cabarets, but there is usually some activity in the night resorts. Not so this year, the places complaining that they are getting no trade at all from foreign visitors.

Jane Dillon's Speeches And Winnie's 6 Mins.

London, Feb. 14.

Jane Dillon's initial London appearance, at the Victoria Palace (vaudeville) yesterday resulted in her completely stopping. She made two speeches.

At the Coliseum (vaudeville) Winnie Lightner, relegated to fourth feature in lights, is only doing six minutes, although scheduled for 12.

Guitry Role Revived

Paris, Feb. 14.

The Theatre Antoine has revived Maurice Donney's five-act comedy "Les Amants," the sentimental love story created 30 years ago.

Andre Brule played the role created originally by Lucien Guitry, with Jean Provost playing the part of the amorous middle aged woman originated by Jeanne Granier.

"White Arms" Shown

Paris, Feb. 14.

Harold Deardens' three-act farce, "Two White Arms," was presented successfully at the Theatre Albert in English, with Edward Stirling playing a sea captain bored by his wife's excessive caresses.

QUIET NIGHT CLUBS

Paris, Feb. 5.

Caucasien Club, now renamed Chateau Club Americain, is featuring Harry Reiser's band. Also on the bill are Olive and Margie Vernell, Elaine Kendall and Alfred Arnold. Business is quiet.

Zelli's has closed for cleaning purposes, listed for reopening in March

Josephine Baker has left for central Europe, but will return here next season at her own club.

NON-STAGE DANCERS

(Continued from page 1)

present only about 100 out of the 2,000 daily pupils are men.

Wayburn's organization will eventually include schools in 12 principal cities. Schools in Chicago and Los Angeles will be open by this summer. In addition, Wayburn has seasonal schools for society women in Palm Beach during the winter, and Southampton, Long Island, in the summer.

The school is operated under the supervision of the Board of Regents of the State of New York, being the only dancing school so rated. Everything is standardized as in an academic school. One, three and six months' courses are offered and must be taken in full. Make-up, stage department and kindred subjects are also taught.

Billy Pierce's studio acknowledges to a woman 63 years old learning the black-bottom and a man 65 still struggling with the Charleston. Another elderly feminine aspirant over 80 tried the Charleston—and went to bed for two weeks.

50 TO 100 AMERICAN FILM ACTORS ABROAD

Playing in Foreign-Mades—Mostly British—Not Much Selection Over Here

From 50 to 100 American film players who have found themselves no longer in strong demand by the major producing companies and the more important independent on this side will be coming back on the screen via foreign made productions, mainly British within a year or two.

The gold rush is on in Great Britain. With $50,000,000 of public money subscribed for film production the English producers are reported offering top salaries for American talent. Directors, actors and technicians, unable to get acceptable engagements here are getting big salaries and on contract.

British producers figure they may have a better chance to sell the American market with American players. Native independent companies are willing to sign almost all players and directors of merit who drop out of the first runs over here. Originally of little box office appeal they will be handicapped with foreign production standards and will have to compete against stars with international following.

Some are making what are referred to as "quota" pictures abroad. While officially in the employ of continental producers they are actually making the pictures for their own companies abroad so that permits may be obtained to import American made productions. Among these are Syd Chaplin and Dorothy Gish, producing in England. Ben Lyon will appear in one or two pictures to be released here by First National. Reginald Denny is also going abroad to make a picture scheduled for release here by Universal.

Buchanan's Next

London, Feb. 10.

"That's a Good Girl" is the title of Jack Buchanan's new show. Book by Douglas Furber, score by Philip Charig and Joseph Meyer (both Americans) and lyrics by Ira Gershwin.

The cast, besides Buchanan, consists of Elsie Randolph, Kate Cutler, Mabel Sharp, William Kendall, Raymond Newell, Rita Colere, Eight Tiller Girls, Debroy Somers and his band will also be in the cast. The show opened Feb. 6 at Cardiff, will be on the road for eight weeks and then comes to town.

Selwyn Buys Picture

London, Feb. 14.

Arch Selwyn has bought "Dawn," the Nurse Cavell film, for release in America.

Selwyn states he will road show the picture in his own theatres.

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KENNEDY WORKING OUT PATHE PROBLEM, WITHOUT F. B. O. GOING IN MURDOCK DEAL

Cecil B. DeMille Sticking to Pathe-P.D.C.—Kennedy in Full Charge of Pathe Without Title and Also Directing His Own F.B.O.—Future Developments Governing Any Present Smouldering Intentions—Economies on Pathe's Distribution and Production

Joseph P. Kennedy has assumed entire charge of Pathe, without official title. He will attempt to work out the problems of that picture producer and distributor. It's a mutually reached understanding between Kennedy and John J. Murdock, president of Pathe.

Cecil B. DeMille will remain with Pathe, for the present at least, and during the term Kennedy is experimenting.

Kennedy continues as the head of F. B. O., another film concern of the two divisions. F. B. O. retains its individual identity and will, unless future developments for Pathe under the Kennedy guidance suggest to Kennedy and Murdock the advisability of moulding Pathe and F. B. O. into a single concern. At present that idea may be smouldering in the minds of both men but it has not been expressed.

All Agreeable

All interested including the bankers, Blair and Company of New York, are said to have agreed upon the Kennedy insertion into Pathe, for practicability.

A prime cause for Murdock inviting Kennedy to take charge is said to have been Murdock's conviction that Kennedy can hold down cost of Pathe productions, to the line Kennedy has made for his own firm, F. B. O., and also that Pathe distribution cost can be materially cut, even during the Kennedy experimental period.

It is reported that the bankers under this new arrangement have approval of the Pathe request for funds to proceed with its '28-'29 program, that may be started when Kennedy reaches the coast upon behalf of Pathe. Until his departure from New York, Kennedy will go thoroughly into the Pathe business organization in the east.

DeMille with Murdock

DeMille is reported to have been on the fence, standing with Murdock during all of the negotiations, pro and con. The account says Murdock believes DeMille should remain in his own unit, turning out two or more special films as leaders for the Pathe program, with DeMille and Kennedy concurring. DeMille on the coast is working on "The Godless Girl" for Pathe and it is reported he will shortly start or resume with "Tenth Avenue" as another Pathe feature.

It is not yet positive that Elmer Pearson is out of the Pathe or-

(Continued on page 19)

Ian Keith's Interview on Marriage to Ethel Clayton

Minneapolis, Feb. 14.

Ian Keith is to be quoted in a forthcoming issue of "Screen Secrets," a monthly magazine published here, as having stated in a local interview that in Ethel Clayton he has found his "soul mate." In this interview, Keith stated further, according to the article, that he and Miss Clayton have been married. He refused, however, to divulge the time and place of the wedding.

Blanche Yurka just obtained a divorce from Keith a few weeks ago. Miss Clayton played in stock here before going into the movies.

The Keith interview was given out while he and Miss Clayton were playing an engagement in a playlet at the local Hennepin-Orpheum (vaude).

REJECT MACKAYE APPEAL

Los Angeles, Feb. 14.

Arguments presented to the Superior Court on behalf of Dorothy Mackaye gained nothing for the actress. Court refused to reopen the case.

SOL WURTZEL RESTING

Sol Wurtzel is sailing from New York this week for Europe.

Mr. Wurtzel is general factotum at the Fox Coast studios.

ART THEATRE NEEDS GOOD NO. 2 PICTURES

So Says New Yorker—But English Author Tells A.M.P.A. Boys What to Do and Make

Problems of the picture art theatres were openly presented by Joe Fleisler of the Fifth Avenue Playhouse at the A. M. P. A. meeting last Thursday. It was admitted, perhaps for the first time publicly, that the art theatre is dependent on American-made product which cannot make the grade of the better class picture houses.

Fleisler said that the 52 pictures needed annually could not be picked from among the foreign productions, of which "One or two are good and the rest are foreign," he stated.

The speaker mentioned there is something good about foreign pictures because it assures the house of a nationality draw. "A Swedish film brings the Swedes," instanced Fleisler.

Fleisler, following R. Wingate, head of the State censorship bureau, claimed that there should be a spot for adult pictures free from the molestation of censors.

F. W. Hoffman-Edgeman, an English author who experienced grave difficulty in handling a monocle, supplied comedy in abundance. He told the boys what kind of stories to get. "First there is always sex," he hawed. "That must be remembered. More and better sex pictures is what the public wants," cooed the speaker, innocently. He predicted that if the boys went out and made pictures based on these themes all would be well within the picture industry.

Metro-Gaumont Paris Alliance at an End

Paris, Feb. 14.

Metro-Goldwyn-Mayer and Gaumont Paris distributing system has been dissolved by mutual consent on handling of product.

The local distributing concern for the American producer will assume its own name of Metro-Goldwyn-Mayer, beginning in September, continuing to function in offices in the Gaumont building, which is controlled by the Loew-Metro interests. At that time Gaumont will be directed from its studio in the Rue Plateau, Paris.

The report is heard that Metro has under consideration a distributing proposition with Cinemonans, directed by Jean Sapene, but nothing definite on the subject is to be had here. Mr. Lawrence, representative of Metro, declares he has no official information as to such a deal.

Ben Lyon's Info

Los Angeles, Feb. 14.

Ben Lyon abandoned a proposed airplane trip to New York this week. He says there is no engagement between Marilyn Miller and himself.

He also offers the opinion that Marilyn will not marry Jack Warburton.

Houstone Ellis Killed

Los Angeles, Feb. 14.

Houstone Ellis, 34, picture actor, was instantly killed yesterday when his car careened off the road at Delana, Cal., and plunged over a 300-foot embankment on the Kern River Highway.

Two male companions, riding with him, were seriously injured.

Copping Names

How the states' right market dresses up a picture for box office draw is instanced by "Lights of Paris," foreign made and handled in the United States by Hi-Mark.

The "stars" are Doris Costello, Robert Coleman and Dolly Davies. The author is "H. B. Wright."

Each name bears a striking similarity to American "names."

WEATHER FORECAST

The weather outlook for the week beginning tomorrow (Feb. 15), based on information secured at the Weather Bureau, has it fair and colder in the East Gulf, South Atlantic States, Ohio Valley and the southern portion of the middle Atlantic states.

Light snows and colder in the lower lake legion and the extreme north portions of the other Middle Atlantic and New England States on Wednesday (today).

Thursday will be mostly fair from the Mississippi River eastward, followed by unsettled weather Thursday night or Friday, with snow or rain over western districts and rain over southern districts.

Fair and considerably colder weather is indicated at the end of this week or the early part of next week.

Weather conditions throughout the country during the past week beginning Monday, Feb. 6, are compiled from data furnished by the U. S. Weather Bureau:

Western (Wash., Ore., Calif., Idaho, Nev. and Utah). Opened with storms prevailing in northwest, gradually working northward into Canada, leaving the section clear from Wednesday on through to beginning of current week. Temperature varying in numerous locations, but not unseasonable.

Central (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind. and Western Ky.). High pressure, with rains and snow in southern portion, swiftly going northward and not clearing until Thursday night. Remained clear until Monday (Feb. 13), when high pressure again recorded, though confined to southwest corner of section. With exception of Wednesday, when drop was recorded, temperature rising throughout week.

Southern (Ariz., New Mex., Okla., Tex., Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Week started with rains and thunderstorms throughout most of section, with exception of marked strip of territory from Texas Gulf coast line northward, east and then south to include Florida. Cleared by Thursday for balance of week, but with rains recorded on Texas Gulf coast. Temperature throughout section rose considerably with abatement of storms.

Eastern (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Me., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). Rains in southern end of this section worked northward, until by Tuesday entire territory was under rain. Storms continued working northward, changing to snows in New England. By Monday morning of current week section practically clear. Storms working northward were preceded by exceptional rises in temperature, again dropping at end of week.

War Dept. Designates Nat'l Guard Unit for Films

Los Angeles, Feb. 14.

Word received from the War Department implies that members of the 160th Inf., California National Guard, will be able to appear in future pictures where military equipment is used.

This means that hereafter when the equipment is rented to the producing companies, it will be in the nature of a demonstration and the necessary number of guardsmen will accompany the guns, rifles, machine guns, etc.

ROSCOE AILS

Just completed return dates of the Fox houses. At the Savoy last week, all available standing room was occupied daily, and the cashier had to stop selling tickets five different times during Roscoe's engagement. Roscoe thanks the Fox executives for their confidence in repeating him so quickly.

No 3rd-Handed Hubby

The mother of a picture star, speaking of his reported marriage, said: "My son is too good a boy to be any woman's third husband."

WEALTHY DIRECTOR'S MYSTERIOUS ACCIDENT

Howard Hughes in Hospital—Reported Crashed While Doing Air Stuff

Los Angeles, Feb. 14.

Howard Hughes, millionaire oil man who took up the megaphone for air scenes of "Hell's Angels" when Luther Reed, directing the picture, concluded the interior work and returned to Paramount, is confined to St. Vincent's Hospital here.

No information as to the reason for Hughes' confinement is available. Fred Fleck, assistant to Reed, is finishing the interior sequences.

Hughes, it is said, suffered internal injuries recently when he crashed to the ground with his plane while directing.

Reputed worth around $35,000,000, Hughes is head of Caddo Productions which will release this picture through United Artists.

Hughes has acquired the habit of taking over unexpired terms of contract players from other companies. His first was that of Thomas Meighan, and his latest is Ben Lyon.

Lyon's contract with First National expires after a five-year period July 1. Hughes takes over the contract until that time under an arrangement whereby Lyon receives an increase in salary.

Breaking Up 2-Men Teams; Par Thinks Better Alone

Los Angeles, Feb. 14.

Due to the difficulty of securing suitable stories for two-men teams and in comparison to individual value, Paramount is breaking up Beery-Hatton and Conklin-Fields as hoke twosomes.

Beery will be featured in "Beggars of Life," by Jim Tully, and Hatton will serve to give comedy relief to the emotional stars.

W. C. Fields has been working on a five-picture yearly contract at $40,000 per flicker. It expires with the present Conklin-Fields picture.

Vivian Moses, Par's Story Dept. Head

Los Angeles, Feb. 14.

Vivian Moses, former publicity and advertising head for Fox in New York City, becomes head of the Paramount story department, replacing Fanny Franks.

Ervin Kelsey, assistant to Ben Schulberg, slated for the post, resigned from the company upon his return last week from New York.

Moses is expected here next week.

9 'TITULAR BISHOPS' FORMED BY WRITERS

Exclusive Organization Has One Member to Elect—Pledge Gratis Aid

Los Angeles, Feb. 14.

Plenty of mystery about the lunching together for the past three weeks of a number of title writers of the first degree. These gentlemen consider themselves the upper strata of the boys who do things to pictures so the audience knows what the producers, supervisors and directors are driving at. After a number of meetings they have decided to band themselves together as an organization which they officially call the "Titular Bishops."

For their president they elected Julian Johnson (Par); vice-president is Ralph Spence, free lance, and secretary and treasurer is Malcolm S. Boyland (Fox). Besides the officers there are five other members who include Joe Farnham, M-G; H. J. Mankewicz, Par; Garratt Graham, F. N., and Randolph Bartlett, F. B. O. There is one other member yet whose name is unknown. Besides this one, provisions of the constitution provide that only one other member can be added to the list.

This organization will only list among its membership men who have qualified in titling roadshow pictures and who are post graduates at the art of titling. They told one producer that the club was strictly social so far as intent was concerned, but that they would endeavor to accomplish things for their mutual good and in turn would stand good for the ability of any member of the body. This to the extent that should a member become sick while titling a picture other members will complete the job gratis.

There are about 300 recognized title writers on the Coast, with several holding equal recognition, so far as the producers are concerned, with any of the members of the "Titular Bishops." Noticeable on the roster of the organization is the absence of the name of George Marion, Jr., considered the king pin of title writers.

The organization will only add the other member they desire in their organization by unanimous invitation. To date the boys have not been able to agree as to who it should be.

Bullheaded Cuban Major Annoyed News Reel Boys

Havana, Feb. 14.

Fine young rumpus going on here over the newsreel boys and Lindbergh's arrival. Major Ortega, of the Cuban military, is very apt to take the official slap when the fuss clears up.

Cameramen had passes signed by the army and police chiefs. Major Ortega refused to recognize them at the landing field because his signature was not also featured. The photographers insisted the cards were valid, the windup being that the major sicked his underlings on the camera toters.

It wasn't exactly funny, either, as some of the boys took a bad beating, especially the Cuban "still" men and the Fox Movietone disciples.

In the latter outfit several thousand dollars in damage was done to the equipment.

Major Ortega may be court-martialed for his conduct. It was the one discord in Cuba's good will demonstration revolving around Lindbergh.

3 Coast Weddings

Los Angeles, Feb. 14.

Three filmland couples have made known their intentions to marry in the near future.

Mary Astor and Kenneth Hawks, production supervisor at Fox, have set Feb. 23 as the day, with a honeymoon in Cuba to follow. Mrs. Athole Ward, sister of Norma Shearer, is engaged to Howard Hawks, writer, and brother of Kenneth. Their marriage date is not definite.

The last pair is Yvonne Howell, actress, and Lex Neal, director and gag man. They will have the knot tied some time in June. Miss Howell is the daughter of Alice Howell, one of the screen's early comediennes.

THE CHANGES WITH YEARS

SAXE ACCUSED BY YOUNG GIRL

Theatre Man Denies—Girl Previously Picked Up

Milwaukee, Feb. 14.

Thomas Saxe, amusement man and former president of Saxe Enterprises, was named on a serious charge in a warrant sworn to by a 16-year-old Milwaukee girl. She charges Saxe with attacking her.

Announcement of the girl's charges was made by Harry McCrory, captain of detectives, and John Bauschek, superintendent of the bureau of identification, after the girl had been subjected to a long grilling. Warrant was issued after District Attorney Wengert had been informed of the nature of the case.

Several weeks ago this girl and a 19-year-old friend were picked up by police for questioning. The older girl was held as a vagrant and is now confined in the county jail pending trial. The younger girl was sent to the detention home where she unfolded her story of an attack by Saxe. Repeated questioning failed to break down the girl's statements, and an investigation was ordered with the result that Saxe was named in the warrant.

"Because of the prominence of the man involved," Dist. Atty. Wengert said in issuing the warrant, "and because I realize an order for his arrest will probably mean that I will have the fight of my life on my hands to gain a conviction, I am moving carefully in the matter."

Saxe denied the charges and was released under $1,000 bail.

FRENCH CENSOR POWER ON ALL IMPORT FILMS

Paris, Feb. 5.

What is considered as serious discrimination against American films, is a French government proposition to replace the suggestions of the recent cinematograph commission here and to establish an official censorship board which control all importation of foreign pictures. Instead of the quota measures to limit the entry of foreign films, which the commission voted, the Government censors will have power to license only a few of the pictures imported. It will therefore be possible for the authoritics to refuse any films presented.

It is supposed the bigger French producing firms are behind this proposed legislation as the smaller firms would profit more from the quota.

Menjou's $8,500?

Los Angeles, Feb. 14.

Adolphe Menjou is making his last picture under his present Paramount contract. The picture is "The Super of the Gaities," being directed by Hobart Henley. Menjou's contract expires May 1 and he leaves here for Europe May 10.

It is said he is now getting $75,000 a picture and that the next option, which runs for a year, calls for $100,000 a picture on a basis of around $8,500 a week salary.

Sheehan Wants "Boat"

Winnie Sheehan has been reported negotiating within the week with Universal to secure the picture rights to "Show Boat."

Report was Sheehan heard U is undecided about starting the film, although it's on the U list to commence in May.

From accounts Sheehan can easily place "The Show Boat" on the Fox schedule at almost any time.

"CHAMPAGNE" ABOARD

London, Feb. 14.

First sequence of "Champaigne," starring Betty Balfour, is to be shot this coming Friday at sea, on board the "Berengaria."

A Famous Producer

E. V. Richards, the famous producer from the Southland was in New York last week, accompanied by Bill Geringer.

Mr. Richards is the father of eight children, and he's still young. His side line is as an executive of the Saenger Circuit.

CRANFIELD & CLARKE GIVE UP IN U. S.

English Distributing Firm of Short Films Find Overhead Over Here Too Heavy

Cranfield and Clarke, Canadian distributors of short subjects, are dissolving and retiring from active business so far as the United States is concerned.

The firm has moved from its offices in 729 7th avenue, and pending settlement of their affairs, has office space at 130 West 42nd street.

R. T. Cranfield, the president, is in charge, with Col. W. F. Clarke, ice-president, and Bill Brotherhood, sales manager, reported in Canada.

Cranfield and Clarke, Englishmen, came over about four years ago with the trade understanding that they had the backing of London capital. They operated exchanges in New York, Boston, Philadelphia, Chicago, Los Angeles, London, Paris, Montreal, Toronto and Winnipeg, concentrating upon short subjects. The Canadian affiliations were understood to be separate in operation and policy, but all exchanges carried the Cranfield and Clarke name.

Sold Stuff on Hand

The original product consisted of a large assortment of one and two-reel negatives produced in England. To this were added some Swiss product, Canadian government scenics, a series of Sketchographs and a series of Boy Adventure stories. Their last listing mentioned 12 dog and children pictures, 12 Al Joy comedies and 6 Shot and Powder comedies.

For the past year or so they have acquired no additional product, all sales being on subjects already on hand. With the heavy overhead through operating their own exchanges they were unable to hold their producers.

Cranfield and Clarke are associated with the Canadian International Film Company, which is not effected by the passing of the partnership in the United States. C. I. F. is now making a five-reel subject in Ontario entitled "Carry On, Sergeant."

KEITH DAYTON STOCK ORDERED OFF STOCK EX.

Cincinnati, Feb. 14.

The common stock of the B. F. Keith's Dayton (O.) Theatre Co. has been ordered stricken from the trading list of the Cincinnati Stock Exchange, "as a result of the company's failure to submit a financial statement," said Richard Seeving, secretary of the Exchange.

No announcement or comment on the movement so far has been issued by the theatre company, a subsidiary of the Keith-Albee-Orpheum Circuit.

"Collegians" Making Films Abroad for U's Quota

Los Angeles, Feb. 14.

In order to meet film quota requirements of several European governments, Universal is planning to send the Collegian series unit abroad this summer to make pictures in England, France, Germany and other countries.

Present series will be completed about May 1. Stories for the trip abroad will be lined up before the troup leaves here.

FILMS' OLDTIMERS OF THEN AND NOW

(A periodical resume by Variety, usually incomplete and necessarily so, of those of the picture business who have left it for one reason or another.

Present story contains many hitherto unmentioned names from the executive division of film of long ago.)

Los Angeles, Feb. 14.

Pathfinders who pioneered the picture business, contributing their share to lifting the industry above the penny arcade and nickelodeon levels in most instances, have nothing but unpleasant memories of what might be today had they remained in the business.

Some of the men and women who aided in making motion picture history have survived in good standing. Yet the majority crowded out by a perpetual state of competition are compelled to work in some other line to eke out a living. Following is what some of the famous people of yesteryear are now doing which proves that fame and fortune in the picture business is mostly a bubble.

Harry R. Raver

Harry R. Raver, organizer of the All-Star Feature Productions and the first man to present a $2 movie on Broadway, New York, at the Knickerbocker by showing "Cabiria," was the first man to buy the screen rights to a famous novel and produce it on the screen. It was Upton Sinclair's "Jungle," a story of the Chicago stockyards and the best seller at that time. He was further responsible for inducing such men as Adolph Zukor, Arch Selwyn and Augustus Thomas to enter the lowly picture business. Today Mr. Raver is conducting a small antique shop adjoining the Vine street theatre in Hollywood.

Gene Gaunthier

Gene Gaunthier, well-known figure in the old Kalem company, was the first woman dircetor, cutter, star, writer, scene painter and exhibitor. She was the first woman to star and make a picture in Europe.

Miss Gaunthier was last heard of a year ago, reported to be managing an apartment house in St. Louis.

Charles Greene

Charles Greene, one of the first picture actors to appear before the camera, is now in Hollywood engaged in the shirt business because casting directors think he is a newcomer. Charlie can tell how he grub staked many of the big picture moguls now riding around in high-powered cars, and who won't give him a nod.

Edward McManus

Edward McManus, who induced William Randolph Hearst to go into the picture business and later organized the International News reel, is now a newspaper editor in the Middle West.

Herbert Blache

Herbert Blache, in association with Madame Blache, was one of the pioneer directors who turned out more pictures than a leopard has spots. He was considered the most artistic in days of the Solax and old Metro companies, and is now conducting an art lamp shade store in Hollywood, where he does his own decorating.

George D. Baker

George D. Baker is another pioneer director who commanded the highest salary of any director in the business during the postwar period.

He is now retired in Hollywood, passing away his time by writing novels. He can be seen riding about the town in a Chandler limousine that he purchased when

(Continued on page 19)

Harrison's Surprise!

Pete Harrison, whose native heath is Greece, is putting together a history of the Irish in the picture business for the "Irish World."

It's understood that Pete has dug up 40 or 50 Irishmen connected with the film industry, which may be as much of a general surprise as it was to Pete.

U. A. AFTER REG. DENNY; U'S $60,000 LIMIT

All "Jewels" Under Same Budget—$150,000 Limit on Reg. —Cutting Scenario Staff

Los Angeles, Feb. 14.

Negotiations between Universal and United Artists are on for the transfer of Reg Denny's contract.

Universal is said to be losing money on the Denny pictures due to heavy negative costs. If the deal goes through, William Seiter will go with Denny as director.

U will cut its studio scenario staff in half this week, eliminating practically all but contracted writers.

When the studio resumes full time production in April, it is planned to keep the cost of "Jewels" down to $60,000 per picture, with the exception of the Reginald Denny series which will carry a production budget of about $150,000 if he doesn't go with U. A.

Hines in George Cohan Plays for "Talkers"?

Los Angeles, Feb. 14.

With one more picture to go on his present First National contract, Johnny Hines is being approached to do a series of George M. Cohan plays for one of the talking picture concerns.

The list of possible plays include "The Little Millionaire," "45 Minutes from Broadway," "Yankee Prince," "Little Nellie Kelly" and "The Merry Malones." Hines was a former song and dance man on the stage. When entering pictures he was identified as the "Yankee Doodle" comedian.

Am. Directors Didn't Connect in England

London, Feb. 14.

Albert Parker and John Robertson, film directors, sailed from here Saturday on the "Celtic."

The boys were here several weeks without making any arrangements to produce for British picture concerns.

P. C. T.'s Big Issue

London, Feb. 14.

Provincial Cinematograph Theatres issues this week a $4,267,460 preference stock in $5 shares carrying 7½ percent, and further shares in dividends up to 15 per cent. as a limit on stock.

This money is believed to be destined for building of new theatres.

ROACH DIVIDEND

Los Angeles, Feb. 14.

Board of directors of Hal Roach Studios declared a special dividend of one-half of one per cent, in addition to the regular quarterly dividend of two per cent on preferred stock. The dividend is for three months ending Feb. 29 and will be paid March 1 to stockholders of record Feb. 15. This is the fourth consecutive extra dividend declared by the corporation.

As a result of the releasing agreement with M-G, the net earnings of the corporation for last December amounted to $24,780.

W. B.'S FIRST TALKING CAST

Foy Secretly Making 5-Reeler for N. Y. at $2

Los Angeles, Feb. 14.

First of the full length Vitaphone features with an entire talking cast is being secretly made at Warner Brothers studios under the direction of Bryan Foy. Picture is a five reeler and at present entitled "The Roaring Forties," a story of Broadway life by Hugh Herbert and Murray Roth.

A cast of 50 people is being used with the principal players Gladys Brockwell, Helene Costello, Cullen Landis, Tommy Dugan, Wheeler Oakman, Tom McGuire and Guy Dennery.

Foy has been working on the picture for about two weeks with nobody but members of the cast permitted on the set.

Film is to start with a $2 showing at Warner's, New York.

HAYS BEFORE SENATE COMMITTEE IN MARCH

Los Angeles, Feb. 14.

Will Hays, accompanied by Maurice MacKenzie, leaves March 15 for New York. He will go from there to Washington to answer subpoena in the Tea Pot Dome Inquiry into Liberty Bonds given to the Republican Party in 1920, when Hays was chairman of the Republican National Committee.

Washington, Feb. 14.

Democratic Senators are predicting that the Senate oil investigating committee's call to Will Hays will be but the beginning of a lot of questioning, and on other matters, of the picture "Czar."

How the Democrats propose to bring about this questioning was not disclosed.

Basil Manly, Scripps-Howard reporter, assisting the committee, sent out a copyrighted story that the G. O. P. campaign deficit in 1920 was paid from oil profits through Hays.

Playing Organ by Control

Des Moines, Feb. 14.

Playing a pipe organ by remote control proved diverting to the patrons of the Capitol, Publix house, here. The organ was played by Herbie Koch, solo organist, without his presence—a wierd light being thrown on the performing, though man-less organ.

Then the trick was explained, with Herbie going up and down the aisles play the organ on a portable board strapped around his neck—the board being attached to the pipe organ by cable.

Griffith's Remake

D. W. Griffith left New York for the Coast last week to make "The Battle of the Sexes," a picture he turned out 14 years ago for $12,000. The new effort will run in the neighborhood of $300,000 for U. A.

It is understood that Griffith's intention is to do the remake with Mary Philbin, if he can secure her release from Universal for it. It is reported Carl Laemmle not long ago offered Griffith $250,000 to direct "Show Boat" for U.

Griffith is still playing around with the idea of making "The White Slave."

POUCHER TO COAST

Ralph Poucher is leaving the Consolidated Laboratories to go to the coast as representative of Richard Rowland and he will also be the latter's assistant at the First National Studios. He will go West this week.

STATE, $23,000, 'COHENS-KELLYS'; "CIRCUS," $30,000, HOUSE RECORD

Loew House Actual Downtown L. A. Leader—Met, $25,500 With "Rose-Marie"—Jannings Out After 2 Weeks to $13,450—"4 Sons," $5,385, 2 Days

Los Angeles, Feb. 14.
(Drawing Pop., 1,450,000)

Trade was much better last week at all the first run houses. "The Circus," after breaking a house record on its second week at Grauman's Chinese by doing $30,000, repeated again by doing a bit more last week. Picture has been playing to capacity matinees. Another of the road show films which improved in business was "Wings." This one did about $700 better than the week before.

Metropolitan got a lucky break. Title of the picture brought them in. Screen version of "Rose-Marie" is nothing to brag about, and dailies declared themselves that way, too. Al Lyons and Jimmy Lyons, heading stage show, gave customers satisfying entertainment.

Though about $2,500 behind the Met, Loew's State, with two-thirds the capacity, was actually the downtown leader on the "Cohens and Kellys in Paris." Trade was about $2,000 better than week before.

"Four Sons" got away to a $4,300 start at $5 a copy for its premiere at the Carthay Circle. Notices in dailies with one exception were favorable, but second day figures of $1,068 were bit disappointing. "Sunrise," on its final week, had great exit at $13,300, $5,000 more than the week before. "Jazz Singer," in sixth week at Criterion, dropped $400.

Second and final week of "The Last Command" at Million Dollar was better than expected. However, seems as though Jannings is not the bet locally that he is in other key centers and abroad. "Student Prince" is now in that house.

Final two days of "The Dove" at United Artiits were quite disappointing at an average of about $1,300 daily. House operating expense, without picture, is around $1,800 a day. "Sorrell and Son" also got an inauspicious start on the first day. However, gives indications of improving.

"Love," brought out to Hollywood after its sensational business at the Million Dollar, did not create any boxoffice panic. This was due to poor exploitation and handling by the Egyptian management. Boulevard held up in great shape with "Spotlight" and Gene Morgan. Broadway Palace did not score a coup in playing Harold's Lloyd's "Grandma's Boy." This picture has been played plentifully locally.

Estimates for Last Week

Grauman's Chinese (U. A.). "The Circus" (U. ...) (1,958; 50-$1.50). Town is Chaplin mad; selling out in afternoon and at night; house record broken for second successive week. $30,150; follows $30,000 opening.

Biltmore (Erlanger). "Wings" (Par) (1,661; 50-$2.20). Air opus gets stronger as it goes along, fourth week an even $18,000.

Carthay Circle (Miller-W. C.). "Sunrise" (Fox) (1,500; 50-$1.50). Final week one of best of engagement; $13,300; "Four Sons" (Fox) opened at $5 to $4,317; first two days, $5,385.

Criterion (W. C.). "Jazz Singer" and Vita (W. B.) (1,600; 50-$1.50). Trade a bit off in sixth week; $8,200.

Loew's State (Loew-W. C.) "Cohens and Kellys in Paris" (U) (2,200; 25-99). Anything George Sidney is in surefire for this house; with Peabody on stage great combination; $23,000.

Metropolitan (Pub.-W.C.). "Rose-Marie" (M-G) (3,595; 25-75). Balance of show outside of screen feature gave satisfaction, picture's title brought them in; $25,500.

Million Dollar (Pub-W. C). "Last Command" (Par) (2,200; 25-99). Locals would not go frantic over this one, but bowed out at end of second week to $13,450; good trade for that stanza.

United Artists (U. A.-W. C.). "The Dove" (U. A.) (2,100; 25-$1.10). Final two days for the Talmadge picture only scored $2,600; "Sorrell and Son" (U. A.) off to poor opening day, but with great notices looks will probably build.

Boulevard (W. C.). "Spotlight" (Par) (2,164; 25-50). Healthy week as $7,500 was realized.

Egyptian (U. A.-W. C.). "Love" (M-G) (1,800; 25-75). Poor salesmanship cost picture at least $2,000; final count, $8,150.

Broadway Palace (Orpheum). "Grandma's Boy" (Pathe) (1,540; 15-40). With no first runs in sight, house thought it could put over old Harold Lloyd film, but didn't; around $2,800.

R. G. PROCTOR WITH HAYS

R. G. Proctor, non-showman, is a recent addition to the Will Hays organization.

CENTURY-STANLEY ARE $1,000 APART IN BALTO

$18,000 and $17,000—'Dove,' $13,000 at Valencia—'Jazz Singer' Holds for 6th Wk.

Baltimore, Feb. 14.
(Drawing Population, 850,000)

One of the few remaining downtown picture parlors, dating from the pioneer days, is apparently destined to soon pass out as a result of the transfer of the North Howard street property occupied by the Idle Hour. This is one of the rectangular small seaters of the one and two-reel era. Another property that was intermittently the home of feature pictures will be rebuilt as a commercial stores structure. This is the old Lyceum theatre property.

While these two properties are definitely out as movie house possibilities, the Embassy, dark since last spring, may reopen. Les Sponsler, formerly of the vaude team Les and Clara Sponsler, has been mentioned as the possible proprietor.

The Sunday midnight show vogue is growing here. While the courts and grand jury are wrestling with case on the archaic Sunday blue law, many of the big downtown exhibs are putting on Sunday night shows, opening the ticket sale one minute after midnight. The racket started New Year's Eve.

Business in general was off last week, weather being partly to blame, but failure of certain pictures to get the expected response also figured. "Beau Sabreur," at the Century, pleased but failed to hit any b. o. high spots, and this went for "Wife Savers" at the Stanley. "The Dove," at the Valencia, was another film that didn't come up to expectations. This was Norma's debut at the upstairs house and much was expected. Reissue of "Grandma's Boy" at the New also failed to click as expected.

"The Jazz Singer," played a fifth consecutive week with nightly turnaway. The Parkway had every reason to be pleased with the business done by "West Point." The Palace, running on a new policy of picture plus tab burlesque, is still crowding 'em in.

Estimates for Last Week

Century (Loew-U. A.). "Beau Sabreur" (Par) (2,074; 25-60). Average satisfactory week, but not outstanding; "Tokio Blues" on stage pleased; about $18,000.

Stanley (Stanley-Crandall). "Wife Savers" (Par) (3,600; 25-60). Hatton-Beery team failed to duplicate "In the Air" figures; does not mean business was bad, however; after slow start built nicely; about $17,000.

Valencia (Loew-U. A.). "The Dove" (U. A.) (1,500; 25-60). Norma Talmadge, long surefire in this town, failed to equal her former performances here; business big for this moderate sized house, but not remarkable; about $13,000.

Metropolitan (W. B.). "Jazz Singer" (W. B.) (5th week and Vita) (1,400; 25-60). Outstanding sensation here; scheduled as final week, but after Monday was a nightly turnaway with Saturday night biggest jam of engagement; held for sixth week; about $10,000.

Rivoli (Wilson Amusement Co.). "Smile, Brother, Smile" (Par) (2,500; 25-60). Weather affected somewh't, but intake above average.

New (Whitehurst). "Grandma's Boy" (Par) (1,800; 25-50). Lloyd reissue failed to ring b. o. bell for outstanding gross; below average with about $5,000.

Parkway (Loew-U. A.). "West Point" (1,000; 15-35). This one kept up the high average of b. o. potentiality that it displayed for two weeks downtown; about $5,000.

STAHL FINDS ONE

Los Angeles, Feb. 14.

Myrna Hoffman has been signed to a long-term contract by Tiffany-Stahl after playing in extra parts for over a year.

Miss Hoffman was discovered by John Stahl while playing a bit. Stahl plans to groom the girl for stardom.

TYPOGRAPHICAL ERROR

Estimated gross on the Oriental, Portland, Ore., for $30,000, issue of Feb. 1, was a typographical error.

Figure should have read $13,000 for "The Fighting Eagle" (Pathe).

U. A., $24,000, DETROIT; MICH., $39,600, LEADS

"Sadie" Calms Down After Fast Start—"Blondes" Helps Cap. Jump $1,000

Detroit, Feb. 14.

General depression in film takings last week, slight but noticeable. The two best attractions, from a draw standpoint, were repeaters. The rest of the street was radically off in flicker value. Bad weather, too.

The Adams is practically certain to be the town's comparative topper this week with Chaplin present after three weeks of "Love," the final being forced. Gilbert-Garbo picture failed to take the expected rise after getting off to an unexpected slow start.

After grabbing $16,000 on its first three days, the United Artists hit the slide to see about half as much in the following four days. "Sadie Thompson" looks somewhat tired going into a second week, and there is a possibility she will be withdrawn unless bracing for "The Gaucho" on the next furlong. Natural attraction of the new theatre was the chief medium the first week.

The Michigan took on nothing extra to offset the U. A. opening and slipped a bit, though showing few ill-effects of the newly created opposish. The stage stuff, in addition to pictures, will be relied on to retain the big one's regular patronage against the straight-filmed U. A. Capitol had kicks on stage and screen in "Blondes," and Lewis and Dody, improving on the previous week by almost $2,000. Another to leap was the Washington with "Sunrise," and a strong movietone bill. Results here were not particularly surprising, in view of a great improvement in screen quality.

Strong continuance is holding "The Jazz Singer"-Vita at the Madison for eight weeks, establishing a run record for the house, again illustrating strong drawing points of the singing picture when played at pop prices. State and Oriental were both about normal. Price cutting war, accentuated in advertising, carried on by these vaude-films houses still rages.

Estimates for Last Week

Adams (Kunsky) "Love" (M-G) (1,770; 50-75). Closed after three mediocre weeks; "Circus" supplanting Saturday; romantic film mild here; never really got started; location might have been a factor; closed to $10,000.

Capitol (Kunsky) "Gentlemen Prefer Blondes" (Par) (3,448; 50-75). Attractive bill gave presentation pioneer nice week; $25,600, up about $1,000.

Madison (Kunsky) "Jazz Singer" and Vita (W.B.) (1,976; 50-65-75) (7th week). "Les Miserables" (U) shelved for the time being while Tinker's run is extended another week, screen adaptation running with stage outfit also in town this week; film down another notch, but still on its pins at $15,000.

Michigan (Kunsky-Publix) "Latest from Paris" (M-G) (4,100; 50-75). Large house dropped some weight; U. A. opening felt, but not to any great extent; $39,600 enough to lead town.

Oriental (Miles) "Shield of Honor" (U.) and Pan vaude (2,950; 25-90). Police theme in film gave chance for extra exploitation; partially covered weak vaude bill; around $16,000.

State (Kunsky) "Two Flaming Youths" (Par) and Loew vaude (3,000; 25-75). Rumor this house is returning to presentations; is losing from $3,000 to $4,000 weekly at present rate, with grosses of $12,500 and thereabouts; looks for jump this week with Ruth Elder.

United Artists (U.A.) "Sadie Thompson" (U.A.) (2,000; 50-65). After $16,000 on first three days, down to finish week with $24,000; "Gaucho" held in readiness pending "Sadie's" likely departure at end of two weeks; if Swanson can stick three weeks, precedent might be set; U. A. house running against self-created opposition this week ("The Circus"), and will find similar situation next week with Gilda Gray at Capitol.

Washington (Fox) "Sunrise" and Movietone (Fox) (1,778; 35-50-65). House now in good shape after string of low weeks; "Sunrise" getting attention, and Mussolini on tone kicking in with new business; house claims almost as good as "Glory," at $10,500.

"HEAVEN'S" LOOP REPEAT

Chicago, Feb. 14.

The Monroe, Fox's Loop house, is playing "Seventh Heaven" this week, the first repeat booking the house has ever had.

"Heaven" played the house late last year for five weeks, the picture since doing so well in the neighborhoods it was figured worthwhile to bring it into the Loop again.

"BLONDES" $10,000, PROV.

Majestic $6,500—Fay's Okay at $5,000—Uptown, $3,000

Providence, Feb. 14.
(Drawing Population, 300,000)

Healthy biz on every street in the city. Nothing outstanding in any house except the Strand, which went for another win with "Gentlemen Prefer Blondes." After a fall-off last week, picture brought the grosses back to the records started by "Ironsides."

"San Francisco Nights" helped some snappy vaude bring them into the Carlton, while Fay's took an even pull with "The Pioneer Scout" and some vaude that rates mention. "Wife Savers" gave them a few laughs at the Majestic and served as a splendid running mate for "Freckles," which drew forth much praise. The Rialto and the Uptown, both second run houses, received a play, with the Uptown on the heavier side.

Estimates for Last Week

Majestic (Fay) (2,500; 15-50)—"Freckles" (F. B. O.) and "Wife Savers" (Par.) and Movietone, featuring Press Faunce of Brown. Big college draw here and good for about $6,500.

Strand (Ind) (2,200; 15-50)—"Gentlemen Prefer Blondes" (Par) and "Isle of Forgotten Women." Another win for the Strand; box showing about $10,000.

Carlton (Fay) (1,474; 15-50)—"San Francisco Nights" (Goth) and five acts vaude. Lucky to break at about $4,000.

Fay's (Fay) (2,000; 15-50)—"Pioneer Scout" (Par.), with vaude. Usual strength, with a little better than $5,000.

Uptown (Ind) (1,500; 15-25). Two changes on second-run pictures with stage show. Good biz for across town house; $3,000.

Rialto (Fay) (2,000; 10-25). Carrying on valiant struggle and hitting about $1,500.

CAPITAL FALLS OFF; FOX CUTS SCALE AGAIN

New House Down to 50c—Jolson's Repeat Date, $8,000—Jannings, $11,000

Washington, Feb. 14.
(Estimated White Pop., 450,000)

Many upsets last week. Foremost was another cut in prices by the Fox, getting the house down to rate with the others at 50 cents top. Business has been improving, but takings were not up to expectations, hence the cut effective yesterday (Monday).

Next was the licking the Palace took with a Publix presentation, "My Lady's Fan," and "Two Flaming Youths." Drop not unexpected, however, as W. C. Fields has never meant a dime here. Management tried to avoid it by plugging the title and using pictures of boys and girls in advertising.

Meanwhile, the Earle featuring good stage show and "The Love Mart" flashed upwards and got its second biggest week since switching from five acts of K-A vaude and a feature first run. Al Jolson "Jazz Singer" was brought back into the Met for an additional week (fourth) after an interruption to show "Patent Leather Kid." "Singer" got several thousand above the figures rung up by the house just prior to the switch to run policy. Business done by the Jolson picture conceded from all sides as remarkable.

Locw's mint, the Columbia, lost its assured $4,000 weekly flapper trade with the advent of "The Last Command," but is cashing in on the following of this foreign star with enough to get in a second week.

Rialto is not getting them with the new stage policy of a former popular musical comedy boiled down, with reports another change is ahead. "Mary" it was last week while the picture was "Spotlight."

All houses suffered through storm early part of week.

Estimates for Last Week

Columbia (Loew) "Last Command" (Par) (1,232; 35-50). Excellent business but minus the usual flappers; $11,000.

Earle (Stanley-Crandall) "Love Mart" and stage show (2,300; 35-50). Both screen and stage got them in for second best week since switch; maybe $13,000.

Fox (Fox) "Old San Francisco" (W. B.) and stage show (3,432; 30-40-60-75). Started okay, dove with storms and recovered to just above $24,500, new lowered scale current Monday.

Met (Stanley-Crandall) "Jazz Singer" and Vita (W. B.) (1,618; 35-50). Back for repeat after three weeks run and over $8,000 mark; excellent.

Palace (Loew) "Two Flaming Youths" (Par) and Publix unit (2,363; 35-50). Not so hot and when this theatre skids everybody knows; it; liberally estimated at $14,000

Rialto (U) "Spotlight" (Par) and "Mary" (musical tab.) (1,917; 35-50). Stage end nicely done but still off; maybe $5,000.

FILMS AND BATHS SAT. NITE FIXTURES IN TOR.

Loew's Lowest for Year, Under $10,000—"Sadie" Fair, $9,000—Hipp $11,000

Toronto, Feb. 14.
(Drawing Population, 700,000)

Starting out like a record breaker, the past week fell away to a mere trickle after wash day and the result was flops all around except at Mike Shea's Hippodrome, where a unit vaude show helped "The Wizard" (Fox) got better than $11,000. This house invariably gets the toughest breaks in town on pictures because it was pretty late giving up K-A two-a-day. However, they know how to handle a picture when they get it and have built the average up from $6,500 to better than $9,000.

Fred Schafer took second money in his giant Pantages house with "On Your Toes" and a fair stage show, about $10,500. They make a play for real cash at this one next week where Creatore's Band, 50 strong, will headline with "Old Ironsides" on the screen. The band gets $5,000 for this engagement.

Loew's took it on the chin with "Becky" and went under $10,000 for the first time this year. Emil Boreo, on the stage, didn't mean much either and Sally O'Neill is zero in Toronto.

"Sadie Thompson" opened to a corporal's guard at the Regent, but built steadily to $9,000 after notices that could never be clipped for advertising. No mention of "Rain" in any publicity.

Picture held another week when U. A. gives up the house to Universal for "Uncle Tom" at $1.50. U. A. took the house for one month, then doubled the lease with intentions to go 15 weeks. When Mary Pickford flopped in "My Best Girl" notices went up and "The Dove" and "Drums of Love" went into the general release class.

Second payment has just been made on the house by a syndicate which will tear it down to make way for office buildings, and it is likely to go dark after "Uncle Tom" unless Fox comes back with "Sunrise" and "Mother Machree," originally booked here. Leon Victor, former local Fox chief, was in town this week.

Tivoli surprised with better than $8,000 on "Ben Hur" in its third week. That gives about $27,000 on the three which just about breaks records for this 1,400 seater. Opened to turnaway biz with "The Circus," Saturday, and looks set for few weeks at a 40-cent top. Chaplin's "Gold Rush" has the all time record in these parts, 11 weeks at better than $11,000 each.

Jack Arthur gave "Beau Sabreur" neat exploitation, on the "Beau Geste" hookup, but the weather helped to drag him under $9,000. Movies and baths are Saturday night fixtures here. "Gaucho" opened big Saturday.

Neighborhoods fell off this week.

Estimates for Last Week

Hip (F. P.) (2,600; 30-60) "The Wizard" (Fox). Comfortable biz; no turnaways but steady; over $11,000, above average here; vaud outfit helped, but radio plug didn't mean much.

Pantages (F. P.) (3,400; 30-60) "On Your Toes" (U). Opened big but fell away midweek when weather became sloppy; between $10,000 and $11,000; held its own.

Loew's (2,300; 30-60) "Becky" (M-G). Sally O'Neill no draw here; under $10,000, lowest this year; shoppers deserted stores and this always hurts here.

Regent (U. A.) (1,400; 50-$1.50) "Sadie Thompson (U. A.). Opened very weak, but built to around $9,000; held over with taking over house Feb. 20; censors made practically no cuts; critics all said "No."

Tivoli (F. P.) (1,400; 35-60) "Ben Hur" (M-G). Better than $8,000, on third week means a real draw; "Circus" (U. A.), next.

Uptown (F. P.) (3,000; 30-60) "Beau Sabreur" (Par). Opened to SRO, but faded badly; less than $9,000; stage show excellent.

"Sunrise" Breaks House Record at Newark, 75c

Newark, N. J., Feb. 14.

Fox's "Sunrise" at Fox's Terminal last week is a test at popular prices broke the house record for a week without a holiday.

Terminal's top is 75c, with mats at 50c and loges 99c. It was the first time "Sunrise" had played to under $1.65 top, and is now at the Times Square, New York, at the legit scale.

"Sunrise" started off to smashing business in the 1,700-seater. Its reception here was most agreeable to the Fox people, who do not intend to generally release the special for the regular picture houses until September next.

"SADIE" VERY BIG AT $48,500 AT RIVOLI—RAVES BY N. Y. CRITICS

Nothing Marked Elsewhere on Street Last Week—Paramount Got $69,700 With Colleen Moore—Roxy Did $91,000, Off—"Kid" at Strand, $42,600

Evenly, if not fluently, marked the progress of the Street last week. Nothing startling at any point along the line, although "Sadie Thompson" poured herself a $48,500 glassful at the Rivoli.

This is a good getaway for the Swanson picture.

"Last Command" took the expected drop on its third week, getting $39,650—slip of $8,700—but still substantial.

None of the big first runs splurged with oversized grosses. "Patent Leather Kid" gave the Strand $42,600, very good. Picture stays a second week but this was scheduled. Film is running a full two hours and giving 11.30 p. m. performances to get in seven daily screenings.

"Student Prince" eased down to $62,500 on its second week at the Capitol, good, but a slide of $12,700. House is currently playing "Rose-Marie" and its initial Publix-Loew stage unit. Colleen Moore held the Paramount even on its "Old Ironsides" week with "Her Wild Oat," gathering $69,700, while "Love Me and the World Is Mine" couldn't get more than $91,000 into the Roxy.

"Helen of Troy" practically held even with its first week at the small Cameo, again going around six "grand" at $5,800. Universal was playing with the idea of holding "Cohens and Kellys in Paris" over at the Colony but called in Chaney's "Unholy Three" after $13,500 had passed the gate—more than this house has been doing of late.

"Chicago" closed its seventh week at the Gaiety to $5,700, succeeded Monday (holiday) afternoon by Fox's "Four Sons," and "Uncle Tom" went back but $100 in running up $8,200. "Love" remains extremely active at the Embassy, claiming $10,700 for its 11th week, and "Drums of Love" didn't cover much ground one way or the other in hanging around $9,000 again.

"Simba" fell away about $1,000, but was well pleased with close to $15,000. "Wings" pounded along on its uninterrupted journey at $15,-$00. "Jazz Singer" felt its first real drop since the pre-Xmas period at $17,700, and "The Enemy" is still trying to get friendly.

Estimates for Last Week

Astor — "The Enemy" (M-G) (1,200; $1-$2) (8th week). Amongst those running and that's about all; "Trail of '98" here by March 1.

Cameo—"Helen of Troy" (F. N.) (549; 50-75). Holdover week for Grecian babe about equal to first display on this site; $5,800 only slightly off from initial session; the boys like; British made historical war film now in here for two weeks.

Capitol—"Student Prince" (M-G) (4,620; 35-50-75-$1.65). Big first week, but fell to $62,500 in taking extra bow; total okay and about same sized slip, $12,700, as Garbo took when held over in preceding picture; first Publix-Loew unit this week with show running one minute shy of two hours and half.

Carroll — "Simba" (997; $1-$2) (4th week). Doing all right, has house for six weeks and may stay longer if business warrants and Carroll's new show not ready; first dip last week but solid at close to $15,000.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (15th week). Center of rumors concerning Fox, but splitting reports with Colony on side; "Tom" quiet but steady at $8,200; advertising last weeks.

Colony—"Cohens and Kellys" (U) (1,980; 25-50-75). Had chance to stay second week but management decided against; drew $13,500, much better than house has been doing.

Criterion—"Wings" (Par.) (973; $1-$2) (27th week). Little deviation here for the film; again consistent at $16,300.

Embassy—"Love" (M-G) (596; $1-$1.65) (12th week). Clocked many fast furlong and last week no exception; claimed $10,700.

Gaiety—"Chicago" (Pathe) (808; $1-$2). Passed on after seven weeks, finishing to $5,700; "Four Sons" (Fox) opened Monday (holiday) matinee indefinitely.

Liberty—"Drums of Love" (U. A.) (1,234; $1-$2) (4th week). Neither up or down; around $9,000 not satisfactory, but about equal to first full week.

Paramount—"Her Wild Oat" (F. N.) (2,400; 35-50-75-90). Gave house $500 more than "Old Ironsides," which preceded; $69,700 all right, but not exceptional.

Rialto—"Last Command" (Par.) (1,960; 35-50-75-90) (4th week). Jannings tumbled in third week, but not alarmingly and to be expected; at $39,650 quite okay and not asking for favors.

Rivoli—"Sadie Thompson" (U. A.) (2,200; 35-50-75-90) (2d week). Away to big first week with "raves" from dailies; $48,500 excellent; house has added midnight shows.

Roxy—"Love Me" (U) (6,205; 50-$1.65). Couldn't do much for cathedral, which fell to $91,000; $3,000 less than week before.

Strand—"Patent Leather Kid" (F. N.) (2,900; 35-50-65-75) (2d week). Away briskly to $42,600; full two-hour picture doing seven daily with 11.30 p. m. performance; "Shepherd of Hills" (F. N.) next, then "Chicago" (Pathe), followed by "Heart of a Follies' Girl" (F. N.); may hold "Kid" for third week.

Warner's—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (19th week). First noticeable drop since before Christmas, and not so bad at that; $17,700 causes no grief in 18th week.

MIRACLE THAT CENSORS O. K. "GARDEN"; $16,000

Barthelmess, $13,000, 8 Days—"Circus" Off 2d Week, $9,000; Loew's $14,000

Montreal, Feb. 14.

Special presentation of its feature picture, coupled with the hold over at the Palace, may have accounted to some extent for one of the best grosses of recent months at the Capitol, where "Garden of Allah" was a near smash with $16,000. It was also a near miracle that our censors passed it. However, beyond mauling the film where it didn't call for it, it got by.

The Palace ballyhooed a wire from Chaplin congratulating the management on the big business done opening week with "The Circus." That didn't save it from being a flop the second week. The Princess got away with a good eight-day showing of "Patent Leather Kid" and collected $13,000 at $1 top. Only other legit house, "His Majesty's," was dark.

Estimates for Last Week

Princess (1,900; 50-$1)—"Patent Leather Kid" (F. N.). Played eight days to fair audiences; $13,000.

Capitol (2,700; 40-85)—"Garden of Allah" (M-G). With prolog and special music; $16,000, excellent.

Palace (2,700; 60-85)—"The Circus" (U. A.). Fell off badly second week; $9,000.

Loew's (3,200; 45-75)—"Serenade" (Par.). With good vaude this show turned in fine gross of $14,000.

Imperial (1,900; 35-80)—"Coney Island" (F. B. O.). Filler for vaude; $4,500.

Strand (800; 30-40)—"Rush Hour" (Pathe); "Jesse James" (Par); "The Sheik" (Par). and "Ladies Must Dress" (Fox). All together, $4,000.

OVER $50,000 AT MET

"Last Command" Stirred Up Boston Last Week

Boston, Feb. 14.

Metropolitan right back last week, grossing $50,900 with Emil Jannings in "The Last Command." Whether the stage presentation is good, bad or indifferent, it matters little, but what of the picture? Jannings is the answer after some tough breaks. Steps and Steppers good stage show.

At Loew's State another good week was chalked up with "West Point" (M-G-M) close to $22,500 and stage show negligible. "The Loves of Carmen" (Fox) at the Orpheum ran behind previous billings, about $19,000, below expectations after the start at the Back Bay Loew house.

"The Lovelorn" (M-G-M) at the Olympia and Fenway, not above average. "The Rush Hour" (Pathe) at New Boston with vaude only average. "South Sea Love" at Scollay Square Olympia did good business. The Modern and Beacon screening "The Fortune Hunter" (Warners) and "The Haunted Ship" (Tiffany) maintained customary patronage.

"Wings" got $16,000.

"CIRCUS," $20,700, N. O.

Saenger's Best for Winter—"Cohens-Kellys" H. O. 2 Days, $5,200

New Orleans, Feb. 14.
(Drawing Population, 450,000)

Important item in film circles last week was "The Circus." Chaplin is still the same keen box-office factor here, as proven by the Saenger going above $20,000.

Loew's State had only an average week with "The Latest from Paris." House went above $15,000, which meant a healthy profit.

The doddering, slumbering Liberty came back to life with "Cohens-Kellys in Paris." So good were the returns picture was held over two days additionally, getting over $5,000 in nine days. Strand showed a spark of life with "The Garden of Eden," but the Orpheum with "East Side, West Side," and the Palace with "Yours to Command," dropped materially. Tudor had class C bix with "The Bush Leaguer."

Estimates for Last Week

Saenger (3,568; 65)—"The Circus" (U. A.). Best business of the winter; final check, $20,700.

Loew's State (3,218; 50)—"Latest from Paris" (M-G). Managed to get $15,200, due to good surrounding show.

Liberty (1,800; 50)—"Cohens and Kellys in Paris" (U). Did $5,300 in nine days.

Strand (2,200; 50)—"Garden of Eden" (U. A.). Corinne Griffith still in the running here; got $5,000.

Orpheum (2,400; 75)—"East Side, West Side" (Fox). Lucky to do $7,300.

Palace (2,300; 40)—"Yours to Command." Gross $5,500.

Tudor (800; 40)—"The Bush Leaguer." Failed to hit at $1,100.

"Sporting Goods," $23,000 Not So Good at Buffalo

Buffalo, Feb. 14.

Business on and off at local picture theatres last week, exceptionally heavy attractions, but nothing excited more than passing interest.

Estimates for Last Week

Buffalo (Publix) (3,660; 30-40-65)—"Sporting Goods (Par), "Havana." Off to rousing start, but slipped rapidly. Stage bill good all round show for mediocre returns. $23,000.

Hip (Publix) (2,400; 50)—"Spotlight" (Par) and vaude. Well balanced bill on even keel for average week's gross. Over $16,000.

Great Lakes (Fox) (3,400; 50-75)—"Jazz Singer" (Warners) and vaude. Second week of feature preserved peculiar situation. Opening Sunday off materially and business good the forepart of 2d week. Takings built substantially for week-end with capacity at close. Increase of prices had much to do with keeping returns from any records. Under $17,000.

Lo's (Loew) (3,400; 35-50)—"Divine Woman" (M-G-M) and vaude. Picture got away to heavy opening, but off thereafter. Around $13,000.

Lafayette (Ind) (3,400; 35-50)—"Devil Dancer" (U. A). Gilda Gray in person, Vita and vaude. Personal appearance brought business up somewhat with night takings averaging about three-quarters of capacity. Gross short of expectations. $15,000.

Freaks Outdrew "Kings" In Topeka for $3,900

Topeka, Kan., Feb. 14.
(Drawing Population, 85,000)

A three-legged man, a giantess and a midget, got more business here the first three days of the week than did "King of Kings."

"Kings" was Topeka's biggest road show picture flop. With about a half house opening night business then slid off till it was hardly worth while Wednesday night. At the Novelty the town's first big freak act got all the big business, doing almost on the half week as much as the house usually does for six days.

Estimates for Last Week

Grand (1,400; $1.50) (National). "King of Kings" (Pathe). First half of week disappointed; special matinee sold out to the Rotarians for school children didn't help much; $2,900.

Jayhawk (1,500; 40). (Jayhawk). "Serenade" (Par) first half; got a good play on Menjou's name and because they liked it; "Love and Learn," last half, got an average play; about $3,100.

Orpheum (1,200; 40) (National). "When a Man Loves" (W. B.). House management chopped film because some of the scenes were "too gruesome"; did $1,400.

Cozy (400; 25) (Lawrence). "The Desired Woman" (W. B.) first half, not so much nd business the same; "In Old Kentucky" (M-G) last half, filled with the same racing hokum that always gets them, and did; week's total about $800.

Novelty (1,100; 40) (Crawford). Freak act first half stacked 'em and piled up record breaking gross; ordinary billing last half, including a local orchestra; not so good, but business for week went to $3,300.

$62,100 BIG FOR MAE MURRAY AT CHICAGO; 'GAUCHO,' $26,000

"Wife Savers" Helps Hold Oriental to $39,000—"Blondes" Opens Good, $18,000—"Jazz Singer" Nearing End—Monroe Off, $3,400

AUTO SHOW HELPS AND WEATHER HURTS MINN.

Of 3 Holdovers, Barthelmess Best, $10,500—"Student Prince" Dives $6,000

Minneapolis, Feb. 14.
(Drawing Population, 470,000)

Out-of-town visitors attracted here by the auto show swelled attendance last week. Favorable factor, however, somewhat offset by the regular weekly stretch of bad weather. Grosses failed to attain exceptional proportions, but business was very fair.

No less than three holdover attractions—"King of Kings" (road show), at the Metropolitan; "Patent Leather Kid," at the Strand, and "Student Prince," at the Garrick. All bowed out at the end of their fortnight runs.

"Kid" led the trio by a wide margin, doing almost as well on its second week. After a sensational week that almost set a house record, "Student Prince" dropped with a heavy thud, but came through with a moderately good gross. First week led that of "Seventh Heaven," "Big Parade," "Ben-Hur," "Beau Geste," "Cat and the Canary" and "Underworld" at this same house, but its second week fell behind that of the aforementioned attractions. "King of Kings," at $1.65, flopped miserably its second week, getting only around $4,000, after an $8,000 first week.

With a jump of fully $4,000, the State came back after last week's surprising decline. Thanks to splendid exploitation in connection with a Ford auto show tie-up, house enjoyed a fairly good week in spite of "Gentlemen Prefer Blondes," lacking pulling power and failing to provoke much enthusiasm amongst the customers.

A strong vaude line-up enabled the Hennepin-Orpheum to lead the city. The picture, "The Desired Woman," had nothing to do with this showing, although it was above the average of this theatre's film attractions. First time in a blue moon the Orpheum has been out front.

With Janet Gaynor in "Two Girls Wanted," Pantages held its own. Miss Gaynor has built a local following.

Estimates for Last Week

State (F. & R.) (2,500; 50) "Gentlemen Prefer Blondes" (Par.) and stage offerings. Picture apparently too sophisticated for fans who didn't take to it enthusiastically; "Official" Ford revue, tied up with independent Ford auto show and involving gift of new Ford car to lucky patron, boosted takings; around $14,000.

Garrick (F. & R.) (2,000; 60) "Student Prince" (M-G). Well liked picture apparently drained its patronage first week; dropped $6,000 to $8,000; okay.

Strand (F. & R.) (1,500; 50) "Patent Leather Kid" (F. N.). Big hit here and business held up splendidly second week; around $10,500—nearly as much as first week.

Lyric (1,300; 35) "Open Range" (Par.). Westerns not so forte in this town; picture okeh, however; about $2,200, fair.

Grand (1,100; 25) "Love" (M-G). Second loop showing; around $700.

Hennepin-Orpheum (2,890; 50-75) "The Desired Woman" (W. B.) and vaude. Picture above average at this house, but first class vaude accounted for big draw; about $15,400, led town.

Pantages (1,650; 50) "Two Girls Wanted" (Fox) and vaude. Janet Gaynor a magnet; around $6,700, good.

Seventh Street (1,480; 40) "Red Riders of Canada" (F. B. O.) and vaude. Satisfactory at $5,400.

Anger Quits as Theatre Head; Stays With Schenck

Los Angeles, Feb. 14.

Lou Anger, formerly Dixon and Anger, vaudeville, will abdicate his post of general manager of United Artists Theatres March 1.

Anger has just returned from the east with Joseph M. Schenck and is now winding up his affairs as operating head of the theatre organization. No successor for the job has been chosen as yet.

Anger will remain with Schenck and return to handling the latter's realty interests, a position he held before joining the U. A. ranks.

Chicago, Feb. 14.

Playing to sensational business throughout last week, Mae Murray on the Chicago stage completely outclassed other loop attractions with $62,100. The house record is $63,400.

At the Roosevelt, "Blondes," followed "E. O. T." after two weeks and copped a strong $18,000. The latter picture did exactly the same in its first week. "Blondes" got a good sendoff from the press, and is regarded locally as extra choice stuff.

Paul Ash collapsed on the stage of the Oriental last Tuesday, and was out for a few days, with the final gross of $39,000 showing the boy's absence makes a difference. "Wife Savers" on the screen probably helped quite a bit in keeping the gross respectable.

Jannings' "Last Command," at McVicker's, exited after a noteworthy four weeks, followed by 'Student Prince." A unique booking was at the Monroe, "Seventh Heaven" coming back this week after five weeks in the same house during November-December, and in the neighborhoods since. Heavy grosses in the family houses prompted the return booking.

"Jazz Singer" is scheduled to close at the Garrick in two weeks, making a total of 15 weeks for this film at $2.20 top. "The Gaucho" leaves United Artists Feb. 16, with "The Circus" coming in.

Estimates for Last Week

Chicago (Publix) — "Love and Learn" (Par.) (4,100; 50-75). Picture received little notice through heavy exploitation of Mae Murray on stage; near house record with $62,100.

Garrick (Shubert)—"Jazz Singer" Vita (W. B.) (1,293; $2.20). Only legit scaled film in town; held up well in 13th week; two weeks to go; $11,000.

McVicker's (Publix)—"The Last Command" (Par.) (2,400; 50-75). Dropped $7,000 in fourth week after doing continued strong business; $20,000; "Student Prince" in.

Monroe (Fox)—"Soft Living" and Movietone (Fox) (975; 50-65). Not so hot at $3,400; not sort of title Monroe street boys go for.

Oriental (Publix)—"Wife Savers" (Par.) (2,900; 35-50-75). Paul Ash out part of the week after collapsing on stage; comedy feature helped somewhat; $39,000.

Orpheum (Warner)—"Across the Atlantic" and Vita. (W. B.) (778; 50). Picture favorably received, although transient trade showed little deviation from customarily nice figure; $7,500 okay.

Playhouse (Mindlin)—"Adventure Mad" (Ufa). Little art theatre played world premiere, served with coffee and soft seats at $3,600.

Roosevelt (Publix) — "Gentlemen Prefer Blondes" (Par.) (1,400; 50-60). Greeted warmly and getting sizeable initial week of $18,000; should continue profitable on short stay.

State-Lake (Orpheum) — "The Night Flyer" (Pathe) (2,800; 25-50-65). Film and Florentine Choir headlining on stage; fair at $17,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). All right in fourth week at $26,000; leaves Feb. 16 after satisfying run.

"KID" H. O. IN PITT

$21,000 at Grand—"Dove," $32,450, at Penn—"Lovelorn" Big, $15,300

Pittsburgh, Feb. 14.
(Drawing Population, 1,000,000)

Talk of the town was the business at the Grand with "Patent Leather Kid." The picture holds over for a second week. Presentation will change, however, as planned.

Penn did a little below average with "The Dove," picture not pleasing fans, while the Aldine and "Lovelorn" turned in a great week's gross. Davis did nothing unusual with everything else quiet.

Estimates for Last Week

Aldine (Loew) (2,000; 25-35-50). "Lovelorn" (M-G) and vaude. Hearst angle helped plenty as story ran in local paper; big at $15,300.

Cameo (U) (600; 35-40).—"Cohens-Kellys in Paris." In for three weeks and started slow; capacity end of week.

Grand (2,700; 35-50) (Stanley).—"Patent Leather Kid" (F. N.). Over $21,000, and likely another week.

Olympic (Stanley) (1,200; 35-50). "Serenade" (Par.) and Vita. Average week; "Jazz Singer" in for run next week; same show, with Jessel, here this week.

Penn (Loew) (3,600; 35-60). "The Dove" (U. A.). Just all right; $32,450.

ELECTRIC CHAIR BALLYHOO FOR HICKMAN "SPECIAL" KILLED IT

Cheap Denver Grind House Puts Dummy in Chair, With Metal Headpiece in Front of B. O.—Quits After 2 Days—"Student Prince," $18,000

Denver, Feb. 14.
(Drawing Pop. 400,000)

Business slid back last week, only one or two places reporting anything near satisfaction.

The Palace, a cheap grind, made good money with "Pitfalls of Passion," the sex drama, for two weeks, then, last week, followed it in with another thriller, "Hickman, the Fool," which flopped hard, being pulled off after the second day with "Pitfalls" put back for a two-day repeat.

The most spectacular brand of out-front ballyhoo seen here in years was unfolded for the "Hickman" run. Palace management had a dummy strapped in an electric chair, with metal headpiece adjusted for the "burn," sitting in front of the b. o. Large crowds of kids and passersby stood before the object all day, but few ventured inside.

A fair company of traveling players appeared at the city auditorium under the auspices of the Decimo club, presenting Drinkwater's "Abraham Lincoln." This two-night stand netted close to $2,300.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75). "Fortune Hunter" (W. B.). Syd Chaplin's latest aroused no stampede here; with Vita prolog and Movietone newsreel, takings around $6,200.

America (U) (1,500; 15-25-30). "Irresistible Lover" (U). Did a brody over the weekend and was pulled on Tuesday; Hoot Gibson rode in on "A Trick of Hearts" (U), which made the week a complete financial bust at $1,300; butting in the western gave first real indication that house is slowly falling into an ordinary sort of grind; daily change of bill may go into effect soon.

Broadway. Now housing Walker Whiteside, great local favorite, who presented "The Hindu" first half and closed with "Sakura."

Colorado (Inde) (2,450; 30-40-50). "Wild Geese" (Tif.) and stage show. Business off and takings slightly over $5,500.

Denham (Inde stock) (1,732; 25-$1). "Sally" (Ziegfeld) closed its second week to around $6,000; way above average; Victor Jory, leading man, left company Sunday, succeeded by John B. Litel, from the Coast; curiosity trade caused by Jory's withdrawal, and by his announcement of marriage to leading lady, Jean Inness, bolstered musical; show creditably presented.

Denver (Publix) (2,500; 35-40-60). "Student Prince" (M-G) and stage show "Moonlit Waters." Kept this big palace at good pace; M-G plugged the picture in addition to theatre's newspaper play; good at $18,000.

Empress (Inde musical stock) (1,800; 15-30-50). "Hawaiian Romance," stage attraction, and "What Price Glory" (Fox) for third local showing. Only slightly better than average at $5,600; High Jinks company, with a little more weeding out, will soon be in pretty fair shape; "Flaming Youth" chorus, under direction of Jess Mendelson, getting good.

Orpheum (vaude) (1,600; 15-50-$1). With Harry Carey headlining, dropped slightly below previous weeks; $8,300, or thereabouts; "Not for Publication" (F. B. O.) a weak one.

Rialto (Publix) (1,050; 25-30-40). "Under the Tonto Rim" (Par). Did less than usual, closing around $3,900; house will hold several big screen features during the coming season, however, and should do well.

Victory (Publix) (1,140; 15-25-30). "Dead Man's Curve" (F. B. O). last half was around usual at $1,000.

SPECIAL STILL CAMERA

Eastman Working on Plan Upon Studios' Request

Los Angeles, Feb. 14.

At the request of many picture producers, Eastman Kodak is now working out an especially built still camera that can be attached to the motion picture camera and used by the same operator.

Size of the new camera negative, will be four times larger than motion picture negative, and will be made in rolls to facilitate easier loading and operation.

Need for this new type of camera comes about through the failure of a process to print stills in a practical way from motion picture negative worked upon by Paramount newsreel.

ALL MALE STARS FAIRLY IN K. C.

Jean Hersholt Billed Over Pola Negri, but "Secret Hour" Did but $2,400, Newman

Kansas City, Feb. 14.
(Drawing Population, 1,000,000)

Annual Food Show cut into the regular amusements last week. Had the support of the grocers, and some 400,000 free, and cut rate, tickets were given out.

Downtown picture houses, however, made a game stand with male stars. Every one featured a man star, and the girls were second best. Midland had "West Point"; Newman featured Jean Hersholt over Negri in "The Secret Hour"; Jack Holt in "The Warning" was the Liberty's star; Rod La Rocque in "Stand and Deliver" occupied the Mainstreet's screen; Edmund Lowe fooled 'em in "The Wizard" at Pantages, and Bill Boyd was at the Orpheum in "The Night Flyer."

Starting Friday the Midland changed to Friday openings on account of the routing of the Loew-Publix units. This makes three of the downtown theatres opening on that day, others being the Pan and Liberty. The Newman continues with its Saturday opening day, and the Mainstreet starts its new bill on Sunday.

For the current week Mainstreet is showing "Patent Leather Kid" for a single week with no advance in prices. Understood this is the first time picture has been shown for 25 cents.

Estimates for Last Week

Loew's Midland—"West Point" (M-G) (4,000; 25-35-60). Those who saw "Dress Parade" just about equally divided as to merits of two pictures; stage show furnished by first of the Loew-Publix units to reach here; unit was "Listening In"; picture and show drew good notices and one of the best entertainments of new year. $21,000 on 6 days.

Mainstreet (Orpheum) — "Stand and Deliver" (Pathe) (3,200; 25-50). Vaude bill. $12,000.

Pantages—"The Wizard" (Fox) (2,200; 25-30-50). Pan bunch like all pantages vaude one of the best bills of season. $7,600.

Newman (Loew's)—"The Secret Hour" (Par.) (1,890; 25-35). Billed Jean Hersholt over Poli Negri; reviewers split completely on Miss Negri's performance and picture; business far from satisfactory; at $2,400.

Liberty (Ind)—"The Warning" (1,000; 25-50). Jack Holt fought his way through detective yarn to delight of the youngsters; okay at $2,000.

Orpheum's picture, in connection with its regulation vaude bill, was "The Night Flyer," William Boyd featured. Globe, featuring Vitaphone in connection with Loie Bridge Musical stock, offered "Harp in Hock" as film.

"HAM AND EGGS" LIKED

"Old Kentucky" Called Just a Picture in Tacoma

Tacoma, Feb. 14.

"Seventh Heaven" sent them past the Pantages turnstiles in goodly numbers.

Rialto had "Sadie Thompson," and nothing so slow about that, either. Broadway seemed to be content with "Serenade" and the Blue Mouse had a pushover in "Ham and Eggs at the Front." This Vita scored blackface laugh clicked well above the flop of the preceding week.

Just another week at the Colonial, where "In Old Kentucky" tried to entice the innocents.

Estimates for Last Week

Broadway (W. C.) (1,600; 25-50). "Serenade" (Par), $7,400.

Pantages (1,450; 50). "Seventh Heaven" (Fox). $11,000. Very big.

Blue Mouse (Hamrick) (650; 25-50). "Ham and Eggs at Front" and Vita. (W. B.). Biz getting better; $4,000.

Rialto (W. C.) (1,250; 25-40). "Sadie Thompson" (U. A.). Gloria liked in this; improved to $4,400.

Colonial (W. C.). "In Old Kentucky" (M-G). Just a picture; $1,250.

'M, W & S' TO $17,000; 5TH AVE., SEATTLE

"Sadie" Drops Off on 2d Wk. —$10,200 for "Cohens and Kellys"

Seattle, Feb. 14.
(Drawing Pop., 450,000)

Final date set for opening of new Seattle theatre, March 1, and the Portland, March 8. West Coast brings Publix unit shows for opening, with plan to use Publix presentations indefinitely. Fanchon & Marco will continue at the Fifth avenue.

"Sadie Thompson" fell down the second week, after the big opener. "King of Kings," at Metropolitan, road showed, is getting only fair biz, although satisfactory. "Cradle Snatchers," stock, at the President, admirably presented.

Blue Mouse broke an all-Seattle record by completing six weeks for a feature picture at a run. "Jazz Singer" did it and lined 'em again nights during the final week. Not bad for a pow of 450,000.

Columbia was up nicely with "Cohens and Kellys in Paris." Ushers were in dandy uniforms to add to piquant atmosphere, and very Parisian around front of house.

Estmates for last week:

Fifth Avenue (W. C.) (2,700; 25-65). "Man, Woman and Sin" (M-G). Gilbert interested 'em; so did Hermie King and "Lace Idea"; $17,000.

United Artists (W. C.-U. A.) (2,100; 25-65). "Sadie Thompson (U. A.), second week weak; $8,000, 1st week, $13,000.

Columbia (U) (1,000; 25-50). "Cohens and Kellys in Paris" (U). Improved nicely; good comic and laughs solid; $10,200.

Blue Mouse (Hamrick) (950; 50-75). "Jazz Singer" and Vita. (W. B.). Sixth week new Seattle record; held strong for finish; $10,000—big.

Pantages (1,500; 25-60). "The Wizard" (Fox). Well liked; George Lipschultz, violinist, helped draw; $7,500.

Orpheum (2,700; 25-75). "On to Reno" (Pathe). Well balanced program to fair returns; $13,000.

President (Duffy) (1,650; 25-$1 "Cradle Snatchers" (Duffy Players). Good biz. $5,300.

STANLEY AND FOX EACH DID $28,000

Jolson at Fox and Chaney at Stanley for Dead Heat— "Love" Quite Well

Philadelphia, Feb. 14.

Town's two biggest houses fared well although not exceptionally last week. Stanley, with Lon Chaney in "London After Midnight" as the film and Donald Brian as the presentation headliner, got around $28,000.

Fox had Al Jolson in "The Jazz Singer," and clicked to a fare thee well. Previously at the Fox-Locust proved it O. K. for the lower price policy and gross $28,000, or perhaps more, the best in two or three months. Stanton, with the second week of "Gentlemen Prefer Blondes," coaxed about $11,500 to the box office —surprisingly good considering dreary first week. Much credit is given to a tie-up with a local tab on a "Blondes" contest. Even then, two weeks not so hot for this highly touted film. The Arcadia had "Sorrell and Son," moved down from the Stanley, and got about $4,500, exceptionally good.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"London After Midnight" (M-G). This Lon Chaney not given reception of some of his. Donald Brian on stage, meant something. $28,000.

Fox-Locust (1,800; $1.65) — "Sunrise" (Fox, 5th week). Fooled wise boys. Without being sensational, held up well. Bit under $11,000.

Stanton (1,700; 35-50-75)—"Gentlemen Prefer Blondes" (1st N) (2d week). Disappointment for second week, but held up satisfactorily over first, due to contests and exploitation. $11,500.

Aldine (1,500; $2)—"Wings" (Par, 11th week). This special still strong despite rumors of removal. Over $16,000.

Karlton (1,000; 50-75) — "Love" (M-G) (2d week). Experiment changing house policy to feature picture appears to have been successful although not set yet. Last week over $9,000 for this one, with another and perhaps two weeks to go.

Arcadia (800; 50)—"Sorrell and Son" (U. A.). Moved from Stanley and did well, with $4,500 claimed.

Fox (3,000; 99)—"The Jazz Singer" (Warner, 1st week). After $1.65 run at Fox-Locust moved here with splendid results. Stays two weeks. Beat $28,000.

AFTER THE SHOW

Barrels of fun.

No wonder! Ever see any of those big boys in action?

Meyer Davis now owns 58 bowling alleys in Washington and is building 70 more.

The profession has lots of fun and health awaiting them at the King Pin Alleys whenever they play the Capital City.

WARFIELD DOES $24,000 WITH "ROSE-MARIE"

San Francisco, Feb. 14.
(Drawing Population, 756,000)

San Francisco picture fans refused to be bunked. So far as they are concerned, westerns are ended. When they are of the mediocre type, as "Open Range," they refuse to bite. Despite the presence at the Granada of the old reliable Kolb and Dill, Granada business last week was a distinct disappointment. No denying that what business did come through was in large measure attracted by the German comics. With Kolb and Dill the house expected $28,000 to $29,000 and was lucky to reach $23,000.

One block away, at Loew's Warfield, they had "Rose-Marie" and a pleasing stage show. The house clicked merrily to the tune of better than $24,000. Not a record-breaker by any means, but healthy business. Across the street the St. Francis closed "The Gaucho." Doug continues to be surefire and his opening week had no difficulty topping the 20 grand mark. Further down the street, at the California, "The Last Command," on its second week, held up remarkably well.

One dark spot along the main stem last week, the Embassy, where Warner Brothers' "A Sailor's Swectheart" clicked dismally. Quite disappointing, in view of Louise Fazenda's popularity. It's different there currently, with "The Jazz Singer." Business started with a jump Thursday and indications were the house record would be topped.

Estimates for Last Week

Warfield — "Rose-Marie" (M-G) (2,672; 35-50-65-90). House consistently strong for past month, in fact ever since Rube Wolf returned here from L. A.; screen feature liked and result passed $24,000 mark.

Granada—"Open Rangle" (Par.) (2,785; 35-50-65-90). Indications were for a capacity week, especially when week-end $11,000 mark, but sagged terribly; Kolb and Dill couldn't drag 'em in alone; near $23,000.

St. Francis—"The Gaucho" (U. A.) (1,375; 35-65-90). Best business house has had in months; Fairbanks a "natural"; opening week betered $20,000.

California — "Last Command" (Par.) (2,200; 35-65-90). Second and final week of Emil Jannings feature garnered around $15,500; most satisfactory; "Student Prince" replaced.

Embassy — "A Sailor's Sweetheart" (W. B.) and Vitaphone. One week plenty for this one; customers just wouldn't come; $7,500, however, left a little to distribute.

Missouri, With No Stage Show, Fell Behind

St. Louis, Feb. 14.
(Drawing Population, 1,000,000)

"Wings" is playing at the American and doing all right.

Al Jolson is currently at the State, playing against his picture at the Grand Central.

Estimates for Last Week

Grand Central (Skouras) (1,700; 50-75)—"Jazz Singer" and Vita. (W. B.). Still going strong in seventh week;

Ambassador (Skouras)—"Ladies' Night" (F. N.) (3,000; 35-65). Called rather thin comedy, starring Jack Mulhall and Dorothy Mackaill; on stage Ed Lowry celebrated his 500th performance; $36,600.

American (legit) (1,400; 50-$1.50) —"Wings" (Par.). First week of limited engagement; $15,400.

Loew's State (3,300; 25-35-65)—"Man, Woman and Sin" (M-G). On the stage; Pat Rooney's Family; $22,400.

Missouri (Skouras) (3,800; 35-65) —"Old Ironsides" (Par.). First time at pop prices and for first time in two years house had no stage show; $27,300. Week before with "Noose" and stage show, house did $28,100.

St. Louis (4,280; 35-65)—"The Leopard Lady," photoplay and vaude. Got

Orpheum (2,200; 15-25-35-50-65). Downtown vaude house splurged with stars and good picture to launch first week of continuous, no-reserved-seat policy; picture was "Home-Made" (F. N.), with Johnny Hines;

Capitol (Skouras)—"Pitfalls of Passion." "For men only" last week; bandbox theatre set out to break all records; said to be packing in $2,000 every 24 hours early in the week.

PORTLAND'S TANGLE WITH NEW PUBLIX

Town Badly Hit by Indie Oriental—Terrible Grosses Last Week

Portland, Ore., Feb. 14.
(Drawing Population, 310,000)

Opening of Tebbett's Oriental, the town's largest cinema, seems to have temporarily, at least, affected the big first runs. Weather and general conditions may also be responsible for the slack in business downtown, but one of the biggest factors is keen competition.

The Broadway, which until the opening of the Oriental was piling up grosses anywhere from $15,000 to $18,000 weekly, has now gone to a comparatively smaller grosss. While mats at the Oriental are rather light, evening trade is heavy. House has been averaging $14,000. This condition is due in part to the theatre being situated on the east side of the city where parking of automobiles is a convenience. Another stimulant at the Oriental is the low admission, a 35-cent top with a weekly overhead of $7,000, exclusive of film rental. Pathe and Tiffany-Stahl are the backbone of the picture end at that house.

However, local showmen are of the opinion that as soon as the new Publix theatre opens it will become the key of the town.

United Artists seem to be up against it locally, as far as bookings with local houses is concerned. It is becoming very tough for U. A. to break in some of the local first runs. The result is that U. A. and J. J. Parker, allied with the picture concern, may be forced to either buy or acquire a house for an outlet.

Business at the picture emporiums had many of the theatre managers getting out their tin cups and pencils, ready to embark upon a new career. Tebbett's Oriental connected to a terrible intake with "The Forbidden Woman." The Broadway also fell down, although profitable with "Wife Savers." Ollie Wallace, m. c. at this house, is to start a Sunday noon organ concert.

Columbia sailed along but fairly with "Cohens and Kellys" in its second week. This comedy did record business the first week. The Rivoli starved with "Helen of Troy" in its second week. Picture scarcely got through first week. Pantages had an excellent week, leading the town by a close margin, with "Woman Wise" as the feature and an excellent vaude program, headed by Francis X. Bushman.

Estimates for Last Week

Oriental (Tebbetts) (2,700; 25-35) —"Forbidden Woman" (Pathe). House took a big drop as picture was not strong enough to connect; Jetta Goudal does not mean a thing locally; $12,000, lowest yet.

Broadway (W. C.) (2,000; 25-40-60)—"Wife Savers" (Par.). Beery-Hatton picture registered fairly; Fanchon and Marco's "Follicttes" and Ollie Wallace in Sunday noon organ concerts and m. c. okay; $13,000.

Liberty (W. C.) (2,000; 25-40)—"Spotlight" (Par.). Esther Ralston picture increased intake; vaude just average; new policy rumored; $4,000.

Columbia (U) (850; 35-50)—"Cohens and Kellys" (U). In second week Irish-Jewish picture fair; $5,000.

Rivoli (Parker-W. C.) (1,210; 35-50)—"Helen of Troy" (F. N.). A real flop in second week; Santaella's orchestra and Cowell Teague, organist, life savers of bill; $4,200.

Pantages (2,000; 35-50)—"Woman Wise" (Fox). House registered excellent week; leading the town; vaude headed by Francis X. Bushman was real magnet; over $15,000.

Music Box (Henry Duffy Players) —"My Son." Bang-up week with the register showing nearly $7,500; "Tommy," "Night Stick" and other New York plays announced for future.

Blue Mouse (Hamrick) (765; 25-50)—"Jazz Singer" and Vita. (W. B.). Looks like natural could keep on playing indefinitely; packing 'em at all shows; held for sixth week; way out of ordinary for Portland; $6,500.

NAT'L AD MEN FOR 'TALKERS'

FRANKLIN ON COAST; LITTLE NEW IN FOX

No Personal Agreement Is Yet Reached Between Wm. Fox and Harold B. Franklin

Harold B. Franklin, president and general manager of West Coast Theatres' circuit, is due to leave for his Los Angeles offices this week. No personal agreement has been reached, it is said, between William Fox and Franklin, although the utmost friendliness exists between the two.

Franklin is returning to resume his coast post, after closing his deals with Fox, excepting the Finkelstein & Ruben (Minnesota) addition. An announcement of the F&R annexation is daily looked for.

Members of the Fox staff expressed themselves indifferent to reports of any Fox desire to secure control of First National, or to any report of anyone else going after it.

One important Fox man said on the subject:

"What would we do with First National if we got it? Eliminate a producer?"

Contractors Must Give Detail in Loew's Suit

Loew's, Inc., scored a point before the Appellate Division, which ruled that Mellon-Stuart Co., general contractors, furnish an extended bill of particulars in its suit against Loew's.

A $100,000 claim is involved for commission and services in arranging the financing and underwriting for $1,000,000 of the new Loew house in Pittsburgh at Penn avenue and 6th street.

Fox Movietone's "4 Sons" Premier for Other Screens

Los Angeles, Feb. 14.

For the first time at a film premier, Fox put Movietone to work on screen personages and executives at the opening of "Four Sons" here. The Fox staff picked their people and had them do their stuff before the lense and say a few words about the opening.

Understood that Fox will use this stuff as advance propaganda for this picture throughout the country. Most of those who spoke are connected with competing concerns.

Ramish's $178,000 Suit

Los Angeles, Feb. 14.

Jack Bennett, concerned in the Julian oil fiasco, has filed suit against Adolph Ramish in the U. S. District Court for a total of $178,000.

Bennett charges in his complaint he paid out $44,500 to Ramish as an alleged bonus for the loan of $250,000 which Ramish made to him in December, 1926. Bennett is suing for treble damages on the ground that the bonus was usurious interest and in violation of the State usury law.

CLARA BOW'S OPERATION

Los Angeles, Feb. 14.

Clara Bow went to the Hollywood Hospital last week to have her appendix removed. Miss Bow has been suffering with this chronic ailment for more than a year.

As a result of her illness production on "Ladies of the Mob" has been indefinitely postponed. There is a possibility that when Miss Bow comes out of the hospital she will appear in a story based on vaudeville.

Miss Bow is reported rallying and is expected on the lot in two weeks.

SCHILDKRAUT'S CITIZENSHIP

Los Angeles, Feb. 14.

Rudolph Schildkraut is now a full citizen of the United States. Federal Judge McCormack granted the naturalization papers.

Anita's Dad on Scenarios

Los Angeles, Feb. 14.

R. Beers Loos, father of Anita Loos, is assistant to Elmer Harris, scenario editor at Columbia.

HOLIDAY NEXT WEEK

Owing to Washington's Birthday, Feb. 22, falling on Wednesday, Variety will not be on the newsstands of Greater New York until Thursday.

WISCONSIN, $18,000; 2 H.O.'S DROP $6,000

Milwaukee, Feb. 14.

Drawing Population 650,000

Old Man Winter is treating theatre men and other mortals kindly this year. With spring temperatures prevailing, movie racket is holding its own against the advance of the army of unemployed.

While it is claimed that the jobless in Milwaukee are diminishing daily, the theatres show that the effect, if any, has been nil. Grosses continue to hit about the same, the drop in business placed at 10 per cent below last year. Local Orpheum is the least affected of any of that chain's houses in the nation, it is said.

Wisconsin is still setting a merry pace here, thanks to the stage band policy, while the Alhambra surprised mightily last week with better than $9,000 for Clara Bow's "Wine," reissue.

A sad surprise was the second week of "The Dove." It flopped terribly. "Student Prince," another second week picture, failed to bring in the results hoped for after a monstrous opening week.

Estimates for Last Week

Alhambra (U)—"Wine" (U) (1,800; 30-50). Reissue was a surprise; expected to flop after opening day, it picked up and with a crack stage program, house piled up better than $9,000.

Garden (Brin)—"The Dove" (U. A.) (1,200; 25-50-75). Hit a snag second week despite heavy plugging and fair first week; below $7,000.

Majestic (Orph)—"Racing Romeo" (F. B. O.) and vaude (15-25-40). Back to usual after two great weeks with special; close to $7,500.

Merrill (Midwesco) — "Student Prince" (M-G) (1,200; 25-50). Second week sharp let down; $7,000.

Miller (Midwesco)—"Red Raiders" (F. N.) (1,600; 25-40-50). Stage band show helped to keep house around $6,600.

Palace (Orph)—"Harvester" (F. B. O) (2,400; 25-50-75). Vaude bill and usual run of cash around $17,000.

Strand (Midwesco) — "Serenade" (Par) (1,200; 30-50). Menjou has a pulling power here; house coasted along close to $7,000.

Wisconsin (Midwesco)—"Rose of Golden West" (F. N.) (2,800; 25-35-50-60). Wow of a stage band with house vocalist featured; picture had big kick with fans and gross climbed accordingly; better than $18,000.

Like It or Not—D'Arcy In for Divorce Suit

Los Angeles, Feb. 14.

Roy D'Arcy, Roy Guisti off the screen, changed his mind about the divorce suit he started a month ago against Mrs. Laura Rhinock Duffy Guisti and called off the action. Meanwhile, Mrs. Guisti filed a divorce suit of her own and will go through with it.

Mrs. Guisti is the daughter of the late Joseph Rhinock, eastern theatrical manager and one time Congressman.

HANGER'S SENTENCE

Los Angeles, Feb. 14.

Luther Hanger, 19, who operated a scenario agency under the name of Zano DeMille, pleaded guilty to misusing the mails, before United States District Judge Henning and got six months deferred sentence.

Hanger admitted accepting fees from $10 to $50 from embryo authors, with the understanding he would sell the stories to movie producers.

Now "Kid of Kids"

Los Angeles, Feb. 14.

Australian and New Zealand censors banned the title of "Sting of Stings," Hal Roach comedy, and changed it to "Kid of Kids."

Reason for change was that it was deemed sacrilegeous since "King of Kings" was being shown in that country at the same time.

RADIO INFERIOR TO SIGHT-SOUND

$1,000,000 Offered to Talker for Commercial Rights for Five Years—Not Enough Theatres Equipped Yet — Chains Could Charge on Capacity Basis

NAMES TO PLUG GOODS

Talking pictures loom up as a big commercial advertising medium of the near future. Manufacturers of nationally advertised commodities have already approached the makers of other "talkers" for use on the screens.

In the case of one of the newest talkers a selling agency offered manufacturers of the equipment $1,000,000 for the exclusive sales rights for five years for commercial purposes, this sum to be paid in addition to the price of equipment.

Producers of talking equipment, who also operate theatre chains, like Fox, if accepting commercial advertising, may be in a position to get almost as much revenue from this source as from admission receipts.

15,000,000 Circulation

Talking equipment in 1,000 theatres throughout the country could give advertisers a direct appeal to at least 15,000,000 or more people weekly.

This advertising angle figures to make equipment installation profitable for all chain operators, since revenue from this source is expected to exceed $10,000,000 a year as soon as enough theatres are equipped.

At present the firms wanting to use talking films find equipment has not yet been planted in centers where the advertising will do the most good.

Talking picture publicity is expected to cut mostly into radio advertising appropriations since, in addition to the vocal effect, there will also be an impression of a physical presence.

Cigarette advertising, for example, instead of being plugged by theatrical stars solely in print, will try for the "names" to endorse vocally via the "talkers."

Movietone's Song Picture

James A. Fitzpatrick, independent producer of "Music Master" films, has been engaged by Fox and will start on a one-reel movietone subject based on the song, "In Old Kentucky," by Stephen Foster.

The subject will have a plot with dialog and music. It is the first experiment of its kind yet attempted by any of the mechanicals.

Fitzpatrick will not abandon his present short subject business.

Par-F.N.'s Baseball Swap; Scenarist for Girl Lead

Los Angeles, Feb. 14.

A good scenario writer is an even trade for a leading woman, according to Paramount, which wanted Jack Kirkland, scenarist for First National, and the latter company which wanted Thelma Todd, Paramount cutie. The swap is the first of its kind ever reported in Hollywood.

Baseball stuff.

LAEMMLE CONFINED

Los Angeles, Feb. 14.

Carl Laemmle was stricken with a stomach ailment last week and will be confined to his home in Beverly Canyon for several days.

His illness is said not to be critical.

LAKE'S "BUCK PRIVATES"

In Variety's review of "Buck Privates," favorably commented upon, the reviewer did not mention Stuart Lake, who wrote the story.

Mr. Lake says he can't understand how Variety could overlook a guy who had paid his subscription three years in advance.

ITALIAN MADE BIBLICAL FILM FOR STATE RIGHTS

"Jesus of Nazareth," an Italian-made six-reeler, has been purchased for the United States by E. S. McConnell, of Screen Classics, State right organization of Minneapolis, and Bertram Willoughby, non-theatrical distributor, of Chicago. Jack Connolly, formerly mid-western sales manager for Columbia, will go on the road to place it in the various districts.

The picture deals with the life of Christ from birth to the ascension, and strictly follows biblical chronology.

4 "Gang" Members Thru; Roach Closing March 24

Los Angeles, Feb. 14.

When Hal Roach studios close down for five weeks, March 24, four members of the "Our Gang" troupe will be off the payroll. These juvenile prodigies have served their apprenticeship and outgrown their usefulness to the "Gang."

Roach has made arrangements to have this quartet do a vaude skit over the Orpheum and Keith-Albee circuits. The youngsters to go are Jackie Condon, Mildred Cornmen, Bobby Morton and Jay R. Smith. Those to continue on the payroll for next season's output are Joe Cobb, Farina, Jean Darling, Harry Speer and Wheezin. Four new members will be added.

As a result of the early shutdown the Roach lot will not close during July as formerly.

Jetta Goudal Sues DeMille For $42,250 on Contract

Los Angeles, Feb. 14.

Jetta Goudal has instituted a suit in Superior Court to collect $42,250 from DeMille Pictures Corp., which she asserts is due her for back salary.

Miss Goudal charges a breach of contract. Under her agreement with DeMille, Miss Goudal affirms she was to receive a sliding scale salary ranging from $750 to $1,750 a week. Her attorney is W. I. Gilbert.

Miss Goudal walked off the lot some months ago.

Writers' Code

Los Angeles, Feb. 14.

Members of the writers' branch of the Academy of Motion Picture Arts and Sciences have appointed a special committee composed of Charles Logue, Bess Meredith, John Goodrich, Benjamin Glazer and Agnes Christine Johnston to recommend a code of ethics for screen writers.

The code will suggest certain practices to be followed in relations with producers. It will not interfere with the writers' standard contract now being drafted by a committee of writers and producers through the academy.

Mrs. Kerrick Cleared

Los Angeles, Feb. 14.

The jury in Judge Fricke's court cleared Mrs. Sarah Kerrick of manslaughter charges in connection with the death of her husband, Tom Kerrick, picture cowboy. Kerrick was killed last year during an affair in his Hollywood home.

Originally, five persons were accused of the crime and convicted of manslaughter. Later the conviction was reversed on appeal and all but Mrs. Kerrick were cleared by the district attorney's office.

33⅓% OF BRITISH ARE PICTURE HOUSE GOERS

Best English, German and American Films in Britain During 1927 Named

Washington, Feb. 14.

Summarizing 1927 as the "most significant in the history of the British film industry," Grant Isaacs, American assistant trade commissioner, London, reports the development of the Film Quota Bill, to the Department of Commerce, as now reaching the stage of centering around the naming of the committee to administer the law.

Films censored by the British board from January through November, 1927, gives the following representation to the larger American picture makers: Paramount, 104; Fox, 89; Jury-Metro-Goldwyn, 70; First National, 58; Warner Bros., 43; Pathe, 96; and F. B. O., 23. United Artists is not named, but "Allied Artists" is and with nine pictures.

"Ben-Hur" was the greatest money-getter of the year, says Mr. Isaacs. Others which drew above the average were: "Chang," "7th Heaven," "Way of All Flesh," "My Best Girl," "Under Artic Skies," "Kid Brother," and "Uncle Tom's Cabin."

German box office successes were: "Faust," "Cinderella," "Metropolis," and "The Student of Prague."

Outstanding British successes were: "Madcmoiselle From Armentieres," "Roses of Picardy," "Flag Lieutenant," "Flight Commander," "The Ring," "The Lodger," "Hindle Wakes," "Palaver," "Downhill," "Nelson," "Somehow Good," "The Somme," and "The Battles of Coronel and the Falkland Islands."

British production in 1928 is forecast by the trade as doubling that of 1927 with its official 47 and its trade claim of 60.

Conservatively the American official sees an actual 57 productions for the year. Fifteen of these have already been trade shown, it is added.

Approximately 100 new super houses were established either through construction or conversion in 1927 giving the total estimated seating capacity for the British Isles as between 3,000,000 and 5,000,000. Population is estimated at 42,000,000, with it reckoned that there are a steady 14,000,000 picture goers.

Miss Del Rio's Minor Poisoning Halts 'Dancer'

Los Angeles, Feb. 14.

Production on "Red Dancer of Moscow" is being held up for 10 days due to the illness of Dolores Del Rio.

Miss Del Rio was allowed last week to return to M-G to finish some scenes in "Trail of '98." Immediately after she completed this work, her eyes and back began to swell. Doctors said that she was suffering from poisoned oak and it would take about 10 days or more before she would recover.

In the meantime Raoul Walsh, directing "Red Dancer," had completed all the other scenes and was forced to suspend activity.

JOAN CRAWFORD'S QUARTET

Los Angeles, Feb. 14.

Joan Crawford is following Hoot Gibson in seeking self-supporting publicity.

She is now sponsoring a string quartet which plays over local radio stations.

CORINNE'S 4 ROOMS

Los Angeles, Feb. 14.

First National is building a four-room bungalow for Corrinne Griffith on the lot.

This is the second private bungalow at First National, Colleen Moore occupying the other one.

Vidors Sailing

Los Angeles, Feb. 14.

King Vidor and his wife, Eleanor Boardman, will leave for Europe upon completion of "Tolly Preferred," M-G.

PATHE STOCK, BONDS RECOVER SHARPLY; "A" SHARES AT 16

Short Covering Speeded by Kennedy's Entrance Into Situation—Clique Again Aggressive in Paramount—Looks Like Move in Warner Bros.

Hasty covering by shorts in Pathe "A" stock on news that Joseph P. Kennedy of F. B. O. had taken charge of the concern moved that issue from 8⅛ Friday to 16, yesterday's top. The retreat of shorts began Saturday and carried through until noon yesterday.

With the bear lines taken up, it was obvious that no buying was in sight and prices eased more than a point. While the stock was rallying under bear profit taking, a parallel move was on in the 7 per cent bonds, which yesterday got back from 50 to nearly 70.

Since this result could not well have originated in technical short covering, the inference was something was on foot on the part of the banking interests concerned in Pathe, and this swift recovery contributed to the betterment of the stock. Ticker players are not interested in Pathe around 15 just yet.

After its sensational collapse and recovery, it is the view that anything is possible, with the consensus tending to belief that on precedent it is likely to go below 14 before it goes far on the up side. Recovery from so severe a market smash is likely to be a slow process (ticker prices at one time discounted everything, including receivership), and that leaves the way open for pool manipulation. For the first time in nearly four years there is talk of bear pools in the list.

Paramount's Top

Paramount touched a new top yesterday of 117¾, fractionally above its January peak of 117⅜, representing the renewal of aggressive pool operations. The setback from 117 to 111 apparently disposed of weak trailers, and the pool is in the saddle again.

Nobody looks for a wide swing up at this time, the situation being unfavorable for bull manipulation. Last week, on large transactions, Paramount was up over 4 points. The fourth quarter statement, which was a disappointment, is now out of the way.

Loew went through another of its periodical moves up past 62, and then eased off. Yesterday it swung between 61 and 62. Pressure of banking influence against sensational market exploitation is a brake on the Loew pool's operations, for nobody any longer resists the idea that the stock is being handled by a clique of some sort. Promise of sensational advance in Loew is still heard, but is attracting less following because of the percentage against any wide bull upturn.

Fox about held its own, selling ex the rights to purchase new stock at the rate of one new for four old. This privilege sold independent of the stock at from 1 to 1⅛. New stock is offered at 75 a share. The four fractional rights at 1¼ makes up the difference between current quotations of about 80 and the price of new stock (75) to old holders.

Warner at 29

Following the sharp recovery of Warner Bros.' bonds on the curb there was a brisk upturn in the listed stock, which touched 29 yesterday. Company's statement for fourth quarter shows profit of about $100,000, compared with a loss of almost exactly the same amount for the same quarter of the preceding year. Also there are reports of new interests allying themselves with the company, and increased activity in Vitaphone (profits on "Jazz Singer" are noted) gives the concern a more hopeful aspect.

Metro-Goldwyn was traded in during the week at 27, a new top for that usually steady issue. Paying $1.89, Metro-Goldwyn, with its accumulated profits, makes an attractive investment security.

Shubert was bid up from 61¼ to 63 late in the week, but the turnover was not of a size to impress as important or significant.

Summary of dealings including Saturday, Feb. 11:

STOCK EXCHANGE

1928 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
40⅜	30	1,100	American Seat (4)	39½	39	39	— ¾
171½	163½	8,700	Eastman Kodak (8)	170¾	169¼	169½	—2
109	105¼	500	First Nat'l 1st pref. (8)	109	109	109	+3
85¼	79¾	10,200	Fox Cl. A (4) ex rts	81¼	80	80⅝	+1½
1⅜	1⅛	8,200	Fox Cl. A rts. Note	1⅜	1¼	1¼	— ⅛
63⅞	57	41,000	Loew's (3)	62⅝	58⅜	61⅝	+1⅞
26⅜	22¼	6,800	Mad. Sq. Garden (1½)	25⅞	24	25	+ ½
21	20⅛	1,400	Met-Gold-M 1st pref. (1.80)	27	25⅝	27	+1⅛
8½	7½	100	Mot. Pit. Cap	7½	7½	7½	— ½
24½	22⅞	800	Orpheum	23¾	23½	23½	— ¼
102	99¾	200	do. pref. (6)	101	100	100	— 1
117½	111¾	72,000	Par. Fam. Pl. (10)	117½	112¼	117⅛	+4¾
4½	3	21,800	Pathe Exch.	3½	2	3¼	
18½	8¼	47,700	Pathe Cl. A	14¾	8¼	14¾	+ ⅝
69⅜	61⅛	1,500	Shubert (5)	63¼	61¼	63	+1½
99¾	96½	30	Univ. Pict. 1st pref. (8)	98⅝	98	98⅝	+1
27½	22	42,000	Warner Bros.	27½	23⅝	27⅝	+2⅝
			CURB				
5⅞	4		Film Inspect. Mach			4	
22	18⅞	6,000	Fox Thrs.	20¼	18⅞	18⅞	—1¼
1¾	1¼		D. W. Griffith			1¼	
16	12¼	100	Loew's Deb. rts.	14	13½	13½	+1
			BONDS				
101	99½	$12,000	Keith 6's, 1946	100¼	99⅝	99⅝	— ½
108½	106¼	105,000	Loew 6's, 1941	108⅜	107⅜	108	
81½	50	1,019,000	Pathe 7's, 1937	77	50	64½	—13
94	92¼	52,000	Shubert 6's, 1942	93	92⅝	92⅝	— ⅜
102	95⅜	208,000	Warner Bros 6½'s (Curb), 1928	102	100	102	+2

Note—Fox rights expire Feb. 27.
Loew bonds ex warrants sold $28,000, 101¼, 100⅝, 101 unchanged.

F. N. Starts 3

Production started Monday on the First National picture, "The Butter and Egg Man," the George S. Kaufman and Marc Connolly play. Jack Mulhall is featured. Richard Wallace will direct. Work on two other First National pictures will commence early in March.

"The Boss of Little Arcady," starring Charlie Murray, written by Lew Howard and Charlie Green, is one, and the other is "Roulette," starring Richard Barthelmess, directed by Al Santell.

Picture Print Stolen

Washington, Feb. 14.

F. B. O. lost a print of "South Sea Love" when burglars entered the exchange here and carried away the seven reels.

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS COSTUMES
143 W. 40 ST. N.Y.C.

N. Y. P. A.'s Free Lancing

C. A. Leonard, with Howard Dietz for some time and for the last two months handling publicity for the Capitol, New York, has formed a partnership with Billy Cripps.

Their first account is Blanche Maheffey, Universal player, who recently married a millionaire business man.

COLORED FILM CO.'S BUST

Micheaux Film Corp., colored film producers, one of the few in the north, has gone voluntarily bankrupt.

Debts totaling $847 and assets of $1,400 are listed by the firm, whose address is 200 W. 135th street. Production activity has been limited of late.

Movietone's News Editor

Washington, Feb. 14.

Lloyd Lehrbas is now news editor for Fox Movietone, with headquarters in New York.

Lehrbas was formerly news editor for Underwood and Underwood here and behind that put in five years as correspondent for International News Service in China.

BLANK-PUBLIX CHANGES

Des Moines, Feb. 14.

Many changes in the Blank-Publix circuit here recently, mostly house managers.

A. J. Stolte, with the circuit for 10 years, and lately manager of the new Riviera, Omaha, has resigned because of ill health and will rest in California before being assigned with the circuit again. H. B. Watts, of the local Capitol, transferred to the Riviera. Nate Frudenfeld, formerly publicity manager for the circuit, succeeds Watts.

Elmer J. Levin, of the Columbia, Davenport, comes here to manage the Des Moines; Herbert Chatkin, assistant to Watts, will manage the Broadway at Council Bluffs; L. E. Slinker of the Garden, Davenport, goes to the Columbia there; George Watson, of the Publix school, and manager of the Spencer Square, Rock Island, will manage both the Garden and Family theatres, Davenport; Lionel Wasson, manager of the Strand here, becomes assistant to Nate Frudenfeld.

Jimmy Ellard, M. C. at the Riviera, returns to the Capitol here this week, and Paul Spor goes from the Capitol to the Riviera.

March 1 Vitaphone will be installed at the Capitol, Sioux City, and will also be installed at the Columbia, Davenport, and the Strand, Des Moines.

Md. Censors Only Stopped 2 of 7,000 Films

Baltimore, Feb. 14.

Maryland State Board of Censors only barred two of the 7,000 films reviewed last year. Parts of 355 others were snipped by the shears. The system of volunteer censors has been discontinued in Baltimore, but is being retained in the counties.

Number of cuts, $55, is far less than the $84 recorded the year before.

Fox's $46,000 Remake

Los Angeles, Feb. 14.

Several months ago Frank O'Conner directed a picture for Fox entitled "Why Sailors Go Wrong," co-featuring Sammy Cohen and the late Ted McNamara. This picture was made at a cost of $110,000, and then ordered scrapped.

Last month Henry Lehrman returned to Fox as a director, and was assigned to remake this picture. At the finish he had about 300 feet of the original picture. Cost of remaking was $46,000, and the picture will be released on the current year's program.

Lehrman has also been assigned to direct "Mr. Romeo" for the same firm.

Cast headed by Lucien Littlefield.

MATIESON SATISFIED

Los Angeles, Feb. 14.

O. M. Matieson says he's satisfied with his contract with E. M. Spitz and associates in the making of "The Last Moment," picture.

His agreement to appear in the film called for a nominal amount and a percentage of the picture's gross.

ASHER'S DUO

Los Angeles, Feb. 14.

F. N. has assigned E. M. Asher to produce and supervise "Butter and Egg Man" and "Boss of Little Arcady."

Richard Wallace will direct the first and Eddie Cline the second. Production starts on both March 1.

Six More Dog Films

Los Angeles, Feb. 14.

Samuel Bischoff made four State right pictures featuring Silver Streak, the dog, and is now planning to make six more for the same market.

He will produce at the California studios, starting March 1.

BARTHELMESS' NEXT 2

Los Angeles, Feb. 14.

Henry Hobart is preparing to produce "Roulette," Richard Barthelmess' next, for First National. Alfred Gastell will direct. Upon completion of this Barthelmess will do "Out of the Ruins," a novel of the war by Sir Richard Gibbs.

Met Studios Get Two

Los Angeles, Feb. 14.

Mrs. Wallace Reid, producing under firm of Broughton. Productions, has moved her unit to the Metropolitan studios.

Burton King also moves to Metropolitan this week for his series.

Labor's Own Theatres?

An Associated Press story Monday stated that the February issue of the Electrical Workers' "Journal" stated that labor unions may have a chain of 1,500 theatres under their control.

These "theatres" are to be in labor halls or other meeting places.

In the "Journal's story is also mentioned that "union labor may form its own producing companies and produce the pictures as well as exhibit them."

Some one should cable England.

Bad Business Conditions Felt in N. Y. Neighborhoods

Owing to unusual unemployment conditions, five picture houses on the East Side are closed and three others reported in the red.

As far as can be ascertained only two of the 60 Loew houses in Greater New York ever operated unprofitably. There are now three Commodore, Canal and Avenue B, it is said. And this despite the film booking competition on the East Side has been somewhat modified, the Loew houses splitting product evenly with M. & S. and S. & B.

In addition to general unemployment the East Side has been affected by difficulties in the textile industry from which the majority of the East Siders gain livelihood.

All East Side show places have been hit, including the Yiddish theatres. Immigration is negligible while, meantime, the former East Side population has scattered to other parts of the city. The residents who still live in that part of the town now make Broadway for entertainment.

Unfavorable business conditions have also hurt grosses at the Warwick, Melba, Bedford and Universal, Brooklyn. Some other New York neighborhoods are also off.

Theatre operators estimate from 85 to 100 second and subsequent run houses in Greater New York have been affected by a drop in business ranging from 10 to 35 percent.

Kane's $62,000 Charge

Los Angeles, Feb. 14.

Robert Kane paid $40,000 for the screen rights to "Harold Teen," and is only using the title. A studio overhead charge of $22,000 was added before he started to write a story, bringing the total up to $62,000 and more before a crank was turned.

Picture is being produced by Kane for First National.

RUDOLPH PROMOTED

Chicago, Feb. 14.

William Rudolph, manager of the local United Artists theatre, has been promoted to district manager and will spend his time between the new theatre in Detroit and here.

Local U. A. house will give special midnight opening of "The Circus" this Thursday in addition to regular Saturday midnight show.

DENNY IN OWN STORY

Los Angeles, Feb. 14.

Reginald Denny has written an original titled "The Border Witness," which Universal has accepted as a Denny starring picture.

W. R. Johnston on Coast

W. Ray Johnston, president of Rayart, has gone to the Coast to confer with his producers, Trem Carr and Duke Worne, on next season's release schedule.

Johnston will be gone about a month.

Markey's South Sea Title

Los Angeles, Feb. 14.

Alexander Markey, now en route to New Zealand with a company of five to make a South Sea picture for Universal, has selected "Karangi" as the title. English translation is "Children of the Sun."

Eileen Percy Resumes

Los Angeles, Feb. 14.

Eileen Percy, ill for about two years, has returned to the lot and will be given a role opposite William Haines in "He Learned About Women."

Sam Woods directing for M-G.

Hoot Gibson's Remake

Los Angeles, Feb. 14.

Hoot Gibson is remaking "Man in the Saddle," which he made several years ago for Universal.

BROOKH'RT BILL INTERESTING TO CONGRESSMEN

Besides 3 Members of the House Already Introducing, 9 Others Approach

Senator Brookhart, father of the Brookhart Bill, of such intense interest to the picture trade, states that within the week nine Congressmen have approached him with the suggestion that they be permitted to introduce his bill into the House.

This is besides the three members of Congress who have already filed the Brookhart Bill.

It indicates, says the Senator, that the House is lining up to his measure, which, he feels confident, will be favorably acted upon in the Senate.

The matter of the hearings before the Interstate Commerce Committee has not been as yet set.

Washington, Feb. 14.

Now there are three members of the House sponsoring the Brookhart bill, to stop block booking, in the lower legislative branch of Congress.

Latest to introduce the measure is Grant M. Hudson (R) Mich., who has followed the lead of Clarence Cannon (D) Mo., and omitted Section 2 and 3 of the Senate bill. These sections, as has been set forth, aim to establish the interstate commerce phase of the industry.

Political significance now takes on a 50-50 aspect. Brookhart, insurgent Republican in the Senate; Cannon and Celler, Democrats, and Hudson, Republican, in the House.

Nothing yet has been settled as to hearings in either the Senate or House.

Fox, Stanley and Newark

Newark, N. J., Feb. 14.

Insiders are puzzling over the apparent indecision of William Fox to proceed with his announced 4,000-seat picture theatre in this city.

They appear to connect this in a way with the Fablans' recent request to withdraw from the Stanley Company chain, a request not complied with to date.

Only Two Regular Units for Capitol

Publix-Loew units playing the Capitol, New York, will take up routes so long as new houses continue to open to complete and round out the bookings. Following these out of town premiers, the stage acts appearing at the Capitol will be produced solely for that house.

The current Capitol unit, "The Fast Mail," goes to Buffalo next week and this coming Saturday's (Feb. 18) unit will go to the new Loew's, Syracuse, N. Y., after playing the M-G-M Broadway house. This is due to the openings at Syracuse and Columbus, O.

It is after these two units are out of the way that the Loew-Publix production staff will start turning out weekly material, just for the Capitol's consumption.

Christie Shut Down

Los Angeles, Feb. 14.

Christie studios will close down this week for three months.

The length of the shutdown is due to the fact that the company had finished its entire production for the '27-'28 season and has not laid out a schedule for next year.

DOLORES RETURNS IN APRIL

Los Angeles, Feb. 14.

Dolores Costello, laying off since the Warner studio closed in December, will return to work for that organization again in April.

She is to be starred in a special production.

Rex King's First

Los Angeles, Feb. 14.

Fox begins production on its first western, featuring Rex King, under title "Wild West Romance." R. L. Hough directing.

King has several years' experience as a cowboy actor.

CENTRALIZATION SURVEY ON STUDIOS AIMS FOR SWEEPING ECONOMIES; A. M. P. P. MEETING

Industrial Engineers Working on Collective Buying of Materials, Interchanging of Sets, Lights and Wardrobe, With Central Garage for Transportation—Figure to Save $2,000,000 of Annual $15,000,000 for Materials and $500,000 on Costumes—Plan in Operation May 1

Los Angeles, Feb. 14.

Those belonging to the Association of Motion Picture Producers, when they attended their annual meeting here, were informed by Will Hays, honorary president of the organization, that a plan was on foot for the consolidation of general activities designed to increase the efficiency of their respective organizations and to effect economy.

Hays declared that Ernst & Ernst, industrial engineers, had been making a survey of conditions in all of the studios for more than a week and from reports turned in to the industrial economy committee, of which Fred W. Beetson is chairman, there are indications of increased efficiency and unusual savings in purchasing and other departments.

$2,000,000 Saving

It was pointed out by Hays that the survey which is being made shows that $15,000,000 alone is expended every year by the studios for building material. He stated that the plan being worked on will provide for collective buying by the studios of all materials. Each purchasing agent is to have a budget prepared six months in advance with a list of materials to be needed for production. With the various studios using similar materials for this work, it is calculated that instead of each studio doing its buying from middlemen and jobbers they can do their purchasing direct from the factories and producers of these articles.

It has been figured that by collective buying through a central source, the studios will easily save around $2,000,000 a year on the construction end alone.

At the same time Hays informed the producers present that he will continue as president of the Association of Motion Picture Producers and Distributors of America, with whom he has a contract to run another nine years. He told members that all loose cogs had been tightened and that he had assurance of full support and co-operation.

Elections

Cecil B. De Mille was elected president of the local organization with Watterson Rothacker first vice-president. Henry Henrickson is second vice-president, and Fred W. Beetson was re-elected to the posts of executive vice-president, secretary and treasurer. Members of the committee working with Beetson on the efficiency and economy plan are Ben Jackson, Fox; Walter Stern, Universal; M. E. Greenwood, M-G; George Voelck, De Mille, and Frank Brandow, Paramount. This committee holds meetings several times a week with various studio heads to ascertain conditions in their respective departments.

The survey being made by Ernst & Ernst will not be confined to the purchase of building materials. That firm will look into the operation of all departments such as casting, auditing, transportation, wardrobe, property, executive and publicity, and report back the studio which they think is operating the most satisfactory and efficiently.

Interchanging Sets and Lights

The plan being worked on also calls for a clearing house which will enable the producers to exchange sets, properties, wardrobe, etc. Beetson's idea is to have pictures taken of all standing sets and properties and keep on file as well as sending duplicates to all members. Rentals on these properties will be set at a net figure instead of on the percentage of the cost basis as is used at present. Photographs and rental prices of railroad cars, New York and European street sets will also be sent out with rental price plainly marked and not to be regulated as to what particular person uses it.

Another plan will be for the interchange of electrical equipment. Many studios are overstocked while others have not enough when working at full capacity. In the past this equipment has been obtained from the outside. It is figured that with the centralization plan the studios will be able to save themselves about 40 per cent. of the present electric investment through the courtesy system.

Wardrobe

One of the biggest problems will be the matter of a central wardrobe and costume department. In the past producers have been giving one concern $90,000 a year for costume rental, and after the stuff was turned back had no benefit from it. For the past six months the studios have been increasing their wardrobe departments and it is calculated that when inventory is taken the interchange system will be feasible, saving $500,000 a year by using each other's garments.

Then the matter of trucking and transportation will be taken up. Many of the studios own their own transportation equipment, while others have been paying from $300 to $1,500 for the use of trucks and cars. It is believed that a central garage can be established with the producers buying their own transportation equipment and then being charged pro-rata as they use the transportation facilities they provide for themselves.

It is expected that the survey will be completed by March 1 with the collective plan of operation in use about May 1, when the studios are in full swing from a production standpoint.

Wampas Nominations

Los Angeles, Feb. 14.

Mark Larkin, press agent for Mary Pickford and Douglas Fairbanks, was the only candidate presented for the post of president of the Wampas by the nominating committee.

Candidates for the other offices include Harold Hurley, Jeff Lazarus, Bob Yost and Barrett Kelsling, for first and second vice-presidents; Le Roy Johnston, James Loughborough and Charles West, for secretary; Sam Jacobson, Ray Jones and George Thomas, for treasurer.

Nominated for the board of directors are H. F. Arnold, H. H. Beall, Oliver Garver, Carroll Graham, Charles Kurtzman, George Landy, J. F. Murray, Russell Phelps, Neville Reay, Joe Reddy, Joe Steele, E. O. Van Pelt, H. B. Wright and Hal Wallis.

MORE TOURISTS

Los Angeles, Feb. 14.

The number of picture people going abroad this season is increasing.

Patsy Ruth Miller and Jane Winton have already left for the Continent, and Florence Vidor will sail in four weeks after completing her next picture.

Julius Bernheim, production superior at Universal, will also trip to Europe during the shut down at U City.

WOMAN PRODUCER IN N. Y.

Henrietta Cohn, of Paramount, the only woman in charge of a producing unit, will arrive in New York this week.

This is her first visit since leaving for the coast as assistant to B. P. Shulberg.

Anne Nichols Eastbound

Los Angeles, Feb. 14.

With the film version of "Able" completed by Paramount, Anne Nichols and her general manager, William de Lignemare, leave for New York Feb. 29.

They will take back a print of the completed picture.

Leads After a Year

Los Angeles, Feb. 14.

Joan Marquis, wife of Neal Burns, picture actor, will play leads in Christie comedies after a year as an extra girl on the lot.

M-G's 11 IN FEB.

Los Angeles, Feb. 14.

Metro-Goldwyn will put 11 pictures into production during this month.

King Vidor will direct Marion Davies in "Polly Preferred"; Clarence Brown will make one with Greta Garbo; Lew Cody will resume under direction of Mal St. Clair; Chester Franklin will direct Arthur and Dane in "Detectives"; William Haines will make "He Learned About Women" with Sam Wood; Albert Rogell has been borrowed to direct "Tides of Empire"; Monta Bell is planning a version of "The Bellamy Trial"; Harry Beaumont will direct "The Dancing Girl"; Buster Keaton will star in "Snapshots," Edward Sedgewick directing; John P. McCarthy is preparing an untitled production, and Col. Tim McCoy will do a western, Nick Grinde directing.

MAZDAS IN LOBBY

Hotel Demonstration for Bulb Lighting—G. E. Engineers on Coast

Los Angeles, Feb. 14.

Engineers and experts from General Electric Co. are here watching the mazda light studio demonstrations being sponsored by the Academy of Motion Picture Arts and Sciences. The list includes S. E. Gates, R. E. Farnham, I. H. Van Horn, L. C. Porter and Dr. M. Luckiesh.

Demonstrations are being conducted by the American Society of Cinematographers twice weekly at one of the large studios. Lights, make-up, equipment, raw stock and laboratory work are donated by various dealers. Producers' association is standing all charges for labor during the demonstrations.

One demonstration was in the lobby of a Hollywood hotel, to show the adaptability of mazda lighting for interior locations other than studio stages.

BALKED ON COSTUME FILM

Los Angeles, Feb. 14.

Pathe-De Mille wanted Rod La Rocque to do another costume picture, an adaptation of a Sir Walter Scott story, but he balked, preferring his present story he is now making, "The Ticket Chopper."

Work on this picture will take La Rocque to New York at the time his wife, Vilma Banky, returns from Europe. William K. Howard directing.

Heath Directing for Roach

Los Angeles, Feb. 14.

Arch Heath, who formerly directed serials around New York, is now directing the Max Davidson comedies for Hal Roach.

Heath is now working on an untitled picture.

Von Sternberg's "Cannibals"

Los Angeles, Feb. 14.

Josef von Sternberg, Paramount director, is working on an original story titled "King of the Cannibals." Production is planned for this year.

Columbia's "Rebellion"

Los Angeles, Feb. 14.

Columbia will make "Rebellion," a story of the Syrian revolution.

Betty Compson and Otto Matiesen will be featured, with Walter Lang directing.

N. Y. to L. A.

Sam Behrendt.
Sol Lesser.
Joseph Skirboll.
Dennis O'Brien.
Gil Boag.
Samuel Goldwyn.
William Sistrom.
Richard A Rowland.
W. Ray Johnston.
Dave Thomas.
Harlan Thompson.
Marion Spitzer.

L. A. to N. Y.

Elmer Pearson.
Irving G. Thalberg.
Norma Shearer.
Charles Christie.
Herbert Brenon.
Jack Gain.

Lux and Film Names

Los Angeles, Feb. 14.

Manufacturers of Lux hand soap have the Coast picture crowd thoroughly covered and have obtained more than 300 endorsements of the soap from prominent stars, directors and featured players. The agreements cover a period of three years, and do not allow the endorsers to recommend any other hand soap during that period.

The endorsements are used in advertisements for Lux in newspapers, magazines and billboard display. The national advertising campaign for Lux runs over $1,000,000 a year, and the advertisements for the picture gang will be framed similar to the current "Lucky Strike" endorsement ads.

In addition to giving the endorsers the breaks in advertising, the Lux company also supplies each one with the hand soap for use at home and in the studio. A number of studios which have most of their people on the endorsing list, are also supplied gratis with the soap, with studio getting over a gross a month.

Talker Scoring by G. E. For F. B. O. and Pathe Film

General Electric, through its Television experiments and development, through its rights to patents held by practically every company pushing the different brands of "talkers," is aiming to make its own talker, now called the Kanetophone.

The agreement for an exchange of certain patents among General, Western, Westinghouse and the Radio Corporation of America is one of years' standing. It is G. E's. idea to have one method of talker accessible to all producers and others interested.

As General and RCA have bought an interest in F. B. O., a first move in marketing its own talker will be for G. E. to score pictures from the two-reeler to the Gold Bond in the forthcoming group under the F. B. O. banner. Special apparatus has been ordered to the West Coast for that purpose.

The F. B. O. studio recording will come under the supervision of G. E's. representatives. It is said Joseph P. Kennedy and J. J. Murdock have conferred of late on the subject of F. B. O.'s talker method being applied to Pathe pictures. The first Pathe picture which may be scored under the understanding is DeMille's "The Godless Girl."

TWO MORE RUSSIANS

Zakoro Film Corporation, handling "Potemkin," the first Russian picture brought to the United States, will also release "The Bear's Wedding" and "The Station Master" made by Amkino, the film-making subsidiary of the Soviet government.

Zakoro releases on a state right basis, but handles its own physical distribution in the metropolitan area.

LUBITSCH 8 DAYS AHEAD

Los Angeles, Feb. 14.

Ernst Lubitsch, directing Emil Jannings in "The Patriot" for Paramount, is eight days ahead of shooting schedule, with three more weeks to go.

Production started Jan. 3, with the schedule originally laid out for eight weeks.

FOX RE-SIGNS FORD

Los Angeles, Feb. 14.

John Ford, who directed "Four Sons" and is now making "Hangman's House," has been given a new contract by Fox.

The agreement is for another year.

MIDNITE SHOW STOPPED BY UP-STATE MGRS.

Action May Split Rochester Ass'n—Prevented "Gaucho" Sunday

Rochester, N. Y., Feb. 14.

Cancellation of a midnight premiere of "The Gaucho" (Fairbanks) by the authorities on complaint of members of the managers' association has split the organization.

A. Fennevessy, manager of the Rochester theatre, where the midnight show was scheduled, threatened to resign as president of the managers' body because of the action of his fellow theatre men.

"The Gaucho" was advertised to open at the Rochester at 11:30 Saturday evening. Rival theatre men pointed out to Curtis W. Baker, director of police, that the law forbade picture exhibition before 2 p. m. Sundays, and the showing would run into Sunday morning. On that basis the official stopped the picture, although tickets had already been sold for the performance.

Fennevessy protests that he was not notified of the proposed action, members of the association having been called by phone. A week ago Fennevessy put on a midnight show of Gilda Gray film and this is supposed to have inspired the opposition of the other house managers.

AL'S FLYING 8

Los Angeles, Feb. 14.

Al Christie has lost eight of his leading actresses to other producers in the last 12 months.

They are: Ann Christy, now leading lady for Harold Lloyd; Doris Dawson, now under contract to First National; Mariam Byron, with Buster Keaton on latter's new M-G contract; Requel Torres, with M-G under a five-year contract; Edna Marian, offered more money by Hal Roach and moved; Ann Carter, left to play leads for U westerns; Natalie Joyce, offered lead opposite Tom Mix and now free lancing; Caryl Lincoln, accepted Fox contract.

Pathe Enticing Miss Joy, And Crisp Unit Due East

Los Angeles, Feb. 14.

Despite an unsettled inside condition, with Leatrice Joy's contract expiring March 1, Pathe-De Mille is preparing to make it more interesting for her to remain by selecting such stories as "Man-Made Woman," "Craig's Wife" and "Ned McCobb's Daughter." The first of these is now in production with John Boles playing the male lead.

William Boyd, principal member of the cast, and Donald Crisp, director, now producing "The Cop" at this studio, will leave for New York to shoot the actual New York police background in the story. Troupe leaves here about Feb. 20 to round out one of the pictures scheduled, no matter what happens.

Finance Airing

Los Angeles, Feb. 14.

Finances in picture making were aired in superior court before Judge Sproul when D. F. Griff and H. A. Bellgood testified in their suit against Harold M. Lewis and J. P. McGowan.

According to complaint and testimony, Griff and Bellgood bought a third interest in the production of 16 films which Lewis and McGowan were to make through Anchor Film Distributors of Hollywood. Griff and Bellgood claimed they sank $5,000 in the deal and produced a contract to that effect.

Other two men denied having received this money and set up a separate defense that the contract was usurious. Case under advisement by the court.

Studio Name Change

Los Angeles, Feb. 14.

Former Richard Thomas studios are now operating under the name of Carl Art Studios.

This action is by the owners of the property who cancelled Thomas' lease.

THE CHANGES WITH YEARS

(Continued from page 5)

with the old Metro company back in 1917.

Lewis J. Selznick

Lewis J. Selznick, organizer and head of the recent defunct Selznick Pictures Corporation, is now conducting and financing a loan office in Los Angeles. Howard Selznick, his youngest son, is associated with his father in this new line of endeavor. The elder Selznick at one time was looked upon as one of picture's most promising executives.

Charles Swickard

Charles Swickard, another director of features for the old Metro company, is one of the few old-timers who abandoned pictures at the right time when he had enough money to buy a raisin ranch, which he is operating in Fresno county.

His brother, Josef, stepped into the limelight as a picture actor just at the time Charles quit and is now doing his share to perpetuate the name of Swickard in the picture business.

A. L. Teagarden, formerly auditor of General Films, is working in the credit department of a Los Angeles department store.

Frank Dyer

Frank Dyer, at one time president of the General Films, is back at his original profession of patent attorney, and is doing business on Wall street, New York.

Jack Clarke, organizer of the old Kalem company and a powerful figure at that time, responsible for giving many of the big men in the business today their first chance, is now eking out a living by playing extra parts about the Hollywood studios.

F. B. Warren, organizer of the old Goldwyn company, is in the perfume business in New York city.

B. A. Rolfe, organizer of the old Metro company, is conducting and operating a band in New York picture houses and night clubs.

Walter McNamara

Walter McNamara wrote "Traffic in Souls," which made the first million dollars for Universal, and later through the same writing efforts brought the late George Loane Tucker into the limelight, as well as other present-day stars. He is now working for the city of Los Angeles, editing a municipal organ.

Billy Garwood

Billy Garwood, at one time a big Universal star, is selling clothing in a local gent's furnishing store, and claims to be very contented.

Gladden James, another picture star for the Vitagraph company, is now a hotel clerk in the Warner-Kelton Hotel, Hollywood.

1st Film in Calif

O. M. Gove, known to the profession as Senator Gove, one of the early directors and cameraman for Biograph and Kalem, was the first to make a picture in California, "The California Hold-Up." He is now in Hollywood, where he recently sold his last camera to Louis B. Mayer and said he was ready to retire.

J. Stuart Blackton

Commodore J. Stuart Blackton always identified wherever his name appeared as the one and only real pioneer of the picture business, is now sales manager for the selling of memberships in the Southern California Athletic and Country Club.

This club was started several years ago, but through lack of organization stopped at the excavation for a pretentious club house. The building will be resumed as soon as sufficient memberships are subscribed, which should be in short time under the direction of the Commodore, who is known for organizing a similar club in Chicago.

Katherine MacDonald

Katherine MacDonald, one of the big stars of her time and described as the most beautiful girl in America, is now conducting a beauty parlor in Hollywood.

Mary Fuller

Mary Fuller, formerly Edison star, is one of the few feminine stars who saved her money and invested it wisely. She is said to have made a big fortune by speculating in stocks and bonds, and is believed to be the richest picture actress to survive the business.

Ruth Roland

Ruth Roland is another example of making the best of the game by investing her earnings in real estate having made investments at the proper time. She is now rated as a wealthy operator of pay dirt, with one of the most exclusive residential districts in Los Angeles named after her for no other reason than she bought it at hay-fild prices.

Miss Roland keeps in touch with theatricals by an occasional tour in vaudeville, and can be heard every once in a while broadcasting her "Blue" songs over one of the local radio stations. These, however, are broadcast in the interest of promoting her real estate business.

J. J. Kennedy

J. J. Kennedy, one of the big men in General Films, at one time its president when G. F. was called "The Trust," and always an engineer, has given up the picture business entirely. He is reported at present in the construction line.

Doc Willat

Doc Willat started in the picture business with Carl Laemmle in the old Imp days. Doc was the first to experiment in this country with technicolor films. He is now in the real estate business.

Campbell McCulloch

Campbell McCulloch, pioneer theatrical agent and later publicity director for the old Trianglc, is now in Hollywood writing for the Christian Science Monitor.

John A. Barry, assistant to D. W. Griffith on "The Birth of a Nation," is now a member of the firm of Barry & Barry, realtors, in northeast Hollywood.

Horkheimers

The Horkheimer brothers, organizers of the Balboa Pictures Corporation at Long Beach, Calif., are now engaged in the real estate business in Hollywood.

Albert E. Smith, president of the Vitagraph company is retired from the picture business, active in real estate dealings in Los Angeles.

William Jenner, former film distributor and later responsible for elevating Harry Langdon into the feature comedy ficld, is delving into real estate. He is said to possess a large orange grove in Orange county, Cal.

George K. Spoor

George K. Spoor, one of the organizers of Essanay, abandoned the producing of pictures to become an inventor. He is said to have spent some six or seven million dollars in trying to perfect stereoscopic pictures, while his former partner, Broncho Billy Anderson, is reported to be somewhere in San Francisco directing stage plays.

Col. W. H. Selig

Col. W. H. Selig, one of the earliest film producers, is more or less retired from the show business, with vast real estate holdings in Los Angeles. He derives a nice income from the Selig Zoo, where people are allowed to enter and look at the animals for so much a head.

This list is not complete. It will be added to in future issues of Variety.

Educat'l Closing Mar. 15

Los Angeles, Feb. 14.

Educational Studios close March 15 for two months. Closing is brought about through entire product for this season being already made, and a good portion of next season's product completed.

U. A. BORROWS LA ROCQUE

Los Angeles, Feb. 14.

United Artists has borrowed Rod La Rocque from DeMille for "La Plava," to be directed by Fred Niblo.

This picture was to have been a starring production for Gloria Swanson. She, however, elected not to do it and Lupe Velez will play the feminine lead.

BROOKS-ARLEN AS TEAM

Los Angeles, Feb. 14.

Louise Brooks and Richard Arlen will be featured in "Beggars of Life," Jim Tully's story.

William Wellman to direct for Paramount with production in April.

This takes Arlen out of the new Fields-Conklin comedy.

KERRY'S FIRST M-G

Los Angeles, Feb. 14.

Norman Kerry's first chore as a free lance actor, since expiration of his contract with Universal, is for M-G as lead in "Tides of Empire."

Al Rogell, former First National director, will megaphone.

Bill Leyser Resigns

Los Angeles, Feb. 14.

Billy Leyscr, assistant publicity director at DeMille studios, has resigned, effective Feb. 18.

Leyser, former Cleveland newspaperman, has been with the company for about two years.

GREAT STATES ADDING THREE NEW HOUSES

Chicago, Feb. 14.

Great States Theatres, Inc., subsidiary of Publix, is completing plans for several new houses during 1928 and will acquire others.

Acquisition of the La Salle theatre, La Salle, Ill., occurred last week, with the house's former owner, E. G. Newman, retained as manager. Great States also has the Majestic, in this town, playing pictures, Vitaphone and Sunday stage shows. Included on the 1928 building program are two new houses, one at Decatur and one in Aurora, Ill.

Decatur's new house is to be carried by a presentation policy. The circuit's other house in Decatur, the Lincoln Square, has a straight picture policy. At Aurora the organization already has three houses, one of which will be razed for commercial purposes when the new theatre is completed. Aurora business men are financing, with Great States to lease and operate with a stage band policy.

Brenon-Thalberg Cutting "Clown" in New York

Los Angeles, Feb. 14.

Herbert Brenon has finished making "Laugh, Clown, Laugh" for M-G and arrives in New York this week to cut the picture. When it is assembled, he will go over it with Irving Thalberg, who is stopping off in New York for a few days before sailing for Europe.

Brenon is to remain in New York until the latter part of March, then returns here to resume his contract with United Artists.

Thalberg will take a print of "Trail" to Europe so that Robert W. Service, who inspired the story and is living abroad, can see it.

ELECTRICIAN KILLED

Los Angeles, Feb. 14.

Thomas Rafferty, 35, electrician at Fox studios, fell from a set on which he was working and was killed. He died at the Dickey and Cass Emergency Hospital in Hollywood.

Rafferty, an old studio employee, was wiring some lights from a runway atop a stage where Richard Rosson was directing. He lost his balance and toppled to the ground suffering a broken neck.

REINHARDT AND GISH

Los Angeles, Feb. 14.

Joseph M. Schenck announces that Max Reinhardt will be here in April to direct "The Miracle Woman" for United Artists. Lillian Gish will be starred.

Miss Gish has conferred with Reinhardt in New York and is expected here in several weeks.

McGOWAN'S VAUDE STORY

Los Angeles, Feb. 14.

Jack McGowan, author of "Excess Baggage" and brought to the coast by M-G, is writing an original with a vaudeville background for that company.

CASTING AGENCY'S OFFICERS

Los Angeles, Feb. 14.

Officers for the ensuing year of the Central Casting Corp., which supplies the extra talent to members of the Association of Motion Picture Producers, are Fred W. Beetson, president; Irving G. Thalberg and Wm. R. Fraser, vice-presidents, and Saul Wurtzel, treasurer.

AILEEN PRINGLE'S CONTRACT

Los Angeles, Feb. 14.

Aileen Pringle has a new contract with M-G-M, providing for 26 consecutive weeks' work at $1,000 a week, with an option beyond that period.

Two of four pictures in which Miss Pringle will appear under the new terms will be as co-feature with Lew Cody.

English 6-Reeler in N. Y.

Six-reeler, "The Woman Tempted," made in England by the Ward-our Film Co., has reached New York for distribution.

The Aywon Film Exchange has taken the film and may handle it on state rights basis.

In the cast are Julienne Compton and Warwick Ward.

Seitz Directing "Storm"

Los Angeles, Feb. 14.

George Seitz will direct "After the Storm" for Columbia.

Hobart Bosworth is to be featured.

To the Letter

San Francisco, Feb. 14.

Fanchon and Marco's local production office received a booking and billing sheet from Los Angeles lining up a forthcoming show at the Granada. Closely following instruction to always enumerate "male" or "female" after acts' names, the sheet read, in part:

"Goebel's Lions, 3 M; Bernard's Dogs, 1 F, 2 M."

Numerous other M's and F's listed, but they were rightly so.

LOEW'S SYRACUSE OPENING

"West Point" as Film—A. Anderson as House Mgr—Opens Saturday

Syracuse, Feb. 14.

Loew's new State, opening Saturday morning, will have Andrew Anderson transferred to Syracuse from a Loew theatre in Dayton, O., as house manager. Anderson replaces G. A. Pennock, of Pittsburgh, originally selected for the local berth.

Sanford Forkus comes from Loew's State, St. Louis, as assistant manager, while William McGrath, transferred from Loew's Washington theatre, will handle publicity and advertising. Bruce Brummett and Ralph Pollock, both of Los Angeles, will serve as musical director and leader of the stage band, respectively. Paul M. Forster, whose prior local affiliations have been the Empire, and Eckel will be the featured organist.

Loew's faces hot opposition from local picture houses. The Strand starts a two-weeks' run of "The Circus," while the Eckel's counter attraction is "Patent Leather Kid." "King of Kings" comes to the Wieting Sunday. Loew's inaugural program embraces "West Point" (M-G) and a Publix unit.

Lord's Pathe Comics

Los Angeles, Feb. 14.

Del Lord is now dickering with Pathe to produce short subject comedies.

Negotiations were commenced after F. Richard Jones had turned down a proposition made by the company, claiming that he couldn't turn out suitable two-reel comedies at a maximum budget of $20,000.

Understanding is that negotiations with Lord will be closed this week.

Sennett's 4 For F. N.

Los Angeles, Feb. 14.

Mack Sennett is reported negotiating with First National to produce four full-length features comedies for the '28-'29 program.

It is also likely that First National will release "The Goodbye Kiss," which Sennett produced on his own prior to closing his studio last month.

INSPIRATION'S "INSPIRATION"

Los Angeles, Feb. 14.

"Inspiration" is the title of a picture which Halperin Bros. will make for Inspiration release through United Artists. It's an original by Rupert Hughes.

William K. Howard will direct, although under a two-picture contract with DeMille, only one of which will be completed when he starts on "Inspiration."

ANOTHER "COHENS-KELLYS"

Los Angeles, Feb. 14.

Another "Cohens and Kellys" will be made by Universal. This time the plot will be laid in Turkey.

Matt Taylor is making the screen treatment of story by Edward Montagne. Henry Pollard will direct.

CLARA BOW'S "FLEET"

Los Angeles, Feb. 14.

Raymond Cannon and J. Walter Rubin are writing adaptation of "The Fleet's In" for Paramount.

Clara Bow will be starred, with production supervision by Ben Zeidman.

CHAPLIN'S "SUICIDE CLUB"

Los Angeles, Feb. 14.

Charlie Chaplin expects to get into production on his next picture by March 1.

It will probably be "The Suicide Club."

4-Year-Old for "Gang"

Los Angeles, Feb. 14.

Mary Ann Jackson, four-year-old screen actress, was signed to a five-year contract by Hal Roach. She will appear in "Our Gang Comedies."

184,500 SEATS ON 181 SITES; WHOA DETROIT!

Racing Chi's Film Capacities—Localities Estimate 25% Overseated

Detroit, Feb. 14.

With 181 picture-playing theatres, representing an aggregate of 184,500 seats, and a liberal increase slated for the current and coming years, Detroit is speedily gaining on Chicago in the race for the inter-city over-seating championship of America.

While a local civic bureau was proudly divulging figures on theatres and seats last week, Detroit showmen were increasing the volume of their bewailments. Estimates released by the bureau embrace only such houses as play pictures.

According to gentlemen supposedly in the know, right now Detroit is over-seated by almost 25 per cent. Most of the complaints are due to a noticeable depression that began recently and still continues, though it is possible the slump itself is a direct cause of a temporary disinclination to attend theatres.

Kunsky's 10,550 Seats

The period most notably contributory to the town's seating capacity has been that of the past five years. During that time 60 new houses, or about 75,000 seats, have been added. The foremost contributor to local seating has been the Kunsky enterprises, who occupy a position here similar to that of Balaban & Katz in Chicago. This company has constructed in the past five years three downtown houses, Michigan, Capitol and State, numbering between them 10,550 chairs. These are in addition to other and older vaude-film and straight picture stands operated by Kunsky in the business district. The Michigan and Capitol play stage band presentations, while the State splits Loew vaude with films. Kunsky has discontinued building downtown lately, but is still very active in the neighborhoods.

Other large stands to open during that time are the Oriental, Miles-operated and local possessor of the Pan franchise, and the United Artists, seating 2,000, which recently opened. The new Fox house, seating 5,000 and replacing Fox's Washington, a smaller and older theatre and regarded as better suited for legit, is nearing completion for opening in the fall.

The Koppin circuit, an enterprising independent organization controlling 21 houses in and about Detroit, suddenly dropped all plans for the construction of three new theatres when the current general slump gained ominous proportions. That might be a true tip-off on the over-seating idea, in that it shows Koppin as unwilling to chance furthering the depression by increasing the number of seats.

CHRISTIANSON'S F. N. FILM

Los Angeles, Feb. 14.

First National has signed Benjamin Christiansen to direct Milton Sills in "Night Birds," underworld story. J. T. O'Donohue, adapting, with Wid Gunning unit producer.

Christiansen was brought to this country from Sweden by M-G a couple of years ago, directed two pictures for that company, but did not have his contract renewed.

CHANEY'S NEXT

Los Angeles, Feb. 14.

"The Bugle Sound," a story of North Africa, by General Zinovi Petchkoff, will be Lon Chaney's next.

George Hill is to direct.

The cast of "His Country," featuring Rudolph Schildkraut for De Mille, includes Louis Netheaux, Fritz Feld, Louise Dresser, Lucien Littlefield, Robert Edeson, Milton Holmes and Linda Landa.

Cecil B. De Mille will adapt "Celebrity," stage play by Willard Keefe for the screen. William Boyd starred.

BRITISH FILM FIELD

End of the L. T. V. Circuit—Kine-Vaudeville Coming —200 Theatres Aimed At—The Big and the Little Circuit Plan—Ingram for "British" Pictures? — Star-Finding and Tests — Wembley, Harrow and Some Others—About Folk

By Frank Tilley

London, Feb. 5.

It is a curious freak of fate that the L. T. V. houses should have come back, even nominally, to Walter Gibbons. For it was out of the one-time Gibbons Circuit that Charles Gulliver expanded and created the L. T. V. chain, some of which passes now under Gibbons' control to form part of the 200 theatre circuit at which Szarvasy, Beaverbrook, the Standard Film Company and Provincial Cinematograph Theatres are aiming.

Some $3,850,000 is being paid for the Palladium, Holborn Empire, Ponge Empire, and the stock of the Variety Theatres Controlling Co., which the L. T. V. owned. Additionally, $550,000 is being paid for the freehold of the land on which the Palladium stands. Out of this money all encumbrances, mortgages, debentures and other liabilities have to be met. Deposited on this deal is $375,000, and the balance has to be paid by Feb. 11.

This finally disposes of the L. T. V. theatres, 17 of which were sold some time ago to Summers Brown, Sidney Bernstein and others for $4,000,000, $1,000,000 in cash and the rest in debentures.

Other Acquisitions

Additionally, the group for which Gibbons is operating is declared to have purchased the Gordon Circuit, involving the Lyric Super Cinema, Mere Lane Super, Homer Cinema, Grosvenor Picture House, Rice Lane Picture House, and the Royal Picture House, all in Liverpool; the Royal Hippodrome, and the new Rialto, Liverpool; the Haigh houses, which include 10 in Liverpool, two in Birkenhead, and one in Wallasey; the Shapeero theatres at Nottingham; the Levy circuit, which consists of 15 theatres in London, Birmingham, Birkenhead, Liverpool, Leeds, Newcastle, Middlesbrough, and Nuneaton, and five of the seven Hyams' theatres, including the newly opened Broadway, Stratford, the Canterbury, Lambeth, the Imperial, Stratford, and two houses at Hoxton. These latter are all neighborhood houses in London, and the purchase price is said to have been $2,300,000.

Further deals are in progress, and a start has been made towards getting together the executive to run this circuit. Harold Lipson, formerly in charge of the Goldwyn Liverpool branch office, and lately with Producers' Distributing Co., has left this week to join the Gibbons' outfit, and Adney Gibbons, son of Sir Walter and god-son of the late Adney Payne (who, curiously, at one time owned the Canterbury theatre, now bought by the Gibbons' combine), is being sent to New York and Chicago to look at the theatres there, especially those running films and vaudeville, to see what it is all about.

The Financial End

According to Gibbons, the group behind these deals have a capital of $50,000,000. Maybe he means that will be the capital of the ultimate company. Meanwhile, an investment trust has been floated, under the title of the 1928 Investment Trust, Ltd., with a capital of $2,250,000, and it is to be the holding company for these theatre interests.

Its directors include F. A. Szarvasy, admittedly the real operator behind the theatre buying. The financial house of Marcus Samuel & Co. is making the issue, and the chairman is Viscount Bearstead, a director of Marcus Samuel, and himself a member of the Samuel family. Others on the board are Col. Bertram, Abel Smith, of Marcus Samuel Co.; the Hon. James Moncrieff Balfour, O.B.E., chairman of the Stockholders' Investment Trust; Lionel Arthur Stride, of the Industrial and General Trust, and Rudolph Edgar Francis de Trafford, a partner in Higginson Co., merchant bankers.

This flotation was subscribed to for $500,000 before the prospectus was issued, and the public was asked to buy the balance in $50 stock at par, convertible Aug. 1 this year into $6 preference stock and $4 ordinary. The issue was made and the lists closed before 10 in the morning of the same day, owing to over-subscription.

Some Other Ends

Despite the plain deductions to be made from the various connections of Szarvasy, a story was printed naming Lord Rothermere as behind this theatre combine. As Rothermere owns the "Daily Mail," "Daily Mirror," "Evening News," "Sunday Pictorial" and a number of other "over a million a day" circulation newspapers, is at the moment [illegible] in America, but his [illegible] there tell me there is no truth whatever in the story and a denial is being made in Rothermere's papers.

Denials coming from film executives are one thing. A denial coming in published form from the "Daily Mail" centre is another. And can be accepted.

Only suggestion I can offer for the circulation of the story coupling Rothermere with the Szarvasy group is that it was either kite flying or to draw attention away from the real operators.

Meantime, fresh deals go on every day, and the purchases already amount to over 200 theatres. Some of these are small houses, not all the buying being confined to key and first-run halls.

I think, from all the moves and the fragments of evidence procurable the main idea is this:

To form two chains, one composed of the pick of the Provincial Cinematograph houses, plus the best and biggest of those now being acquired, which include in London the Astoria, Capitol, Palladium, New Gallery, Palace, and, just outside the West End, the Kensington. With these a pre-release and key theatre chain will be formed, playing ahead of first runs, and using flash presentations and perhaps vaudeville acts of the feature type.

With the smaller houses a second chain will be linked to the first, to be used for neighborhood first runs in the case of the best of these houses, and for second and third run in the matter of the rest.

Thus, with around 400 theatres, such a combine would have practically all the cream of the release in bulk to offer to a distributor, and if, as seems self-evident, the new combine is allied with the P. C. T.-First National-Pathe-Standard-Metro Goldwyn-United Artists' theatres mergers it will have sufficient product under its own control to be independent of the other distributors, even of Paramount, except on its own terms.

How Paramount would react to such a situation remains to be seen. But at the moment they affirm they are not going into the theatre field here save to the key house extent they are already in, and figure there will ultimately be three big circuits here controlling all the picture houses, one of which will have to go to Paramount to assure itself a regular line of product.

This is likely to bring about the position which nearly came through when Picture Playhouses was being formed in 1919, and Famous was accused of going into the theatre field and denied it. All they were doing was to arrange a contract on which Picture Playhouses would agree to take the Famous program for 21 years.

Another line of houses coming into the Gibbons-Szarvasy group, by the way, is expected to be the Mears' houses. These include the Kensington, the pre-release house of London's finest West End suburb; the Richmond Hippodrome and two picture houses in the same town, and another at East Sheen.

Already, apart from any connection with Provincial Cinematograph Theatres, the Szarvasy circuit has hopelessly outclassed the Gaumont-British theatres end, with whom in several cases their theatres will be in direct competition, for of the only Gaumont-British two big houses in town the Marble Arch Pavilion is out of date and the Shepherd's Bush Pavilion is cut into by the Kensington.

Gaumont-British have, I understand, partly checked this latter position by acquiring the West Kensington and the Shepherd's Bush Pavilion.

A Test Library

For some time there have been fragmentary discussions among the film group of the Federation of British Industries as to the need for forming some kind of centralized library of film tests, storing all tests made by directors, as well as footage cut out of films in the making. But no one appears to get down to it, and any outside suggestion of carrying the thing through is received coldly.

Now, Fred Aifred, a film broker, well known on both sides of the Atlantic, is going to do it on his own account and run it in conjunction with a casting agency. Dealing in foreign rights of British films and in United Kingdom rights of foreign films, he has a projection theatre which he has equipped as a test studio, and is frankly going out to find new talent, give it tests and exploit it at his own expense and risk.

Somebody has got to find some native stars, anyway, if we are going through with the compulsory film making forced on us by a beneficent government. Unless we go on paying high salaries to American stars whose exhibition value has passed its zenith.

Where Are the Pictures?

Stockholders in some of the recent promotions are beginning to ask when some work is going to be started which does not involve expensive trips on the part of the executive to Nice and other delectable spots on the Continent.

One company has got so far as to put Gertrude Lawrence under contract and ship Marshall Neilan over to direct her. That's British Filmcraft. Another has rented floor space at Islington from Piccadilly Pictures, and is to make a start on "The Ringer" as soon as Frances Marillo delivers the scenario. That's British Lion. Another is casting for "Juan Jose," and sending folk over to Paris so the director can make screen tests there before contracting them. That's Whitehall Films. Another has Alice Joyce under contract, paying her $2,500 a week. They haven't started yet, but figure to get to the beginning of "The Rising Generation" shortly. Also dickering for Dolores del Rio for the part of Tondoleyo in "White Cargo." That's W. P. Films-Neoart, not yet floated on the public, but coming.

Julius Hagen, who walked out on W. P. Films Jan. 1 after grossing them over $400,000 on their two films, "The Fake" and "The Further Adventures of the Flag Lieutenant," and his associates have a part negative cost and continental distribution arrangement with Nordisk of Copenhagen, and are dickering with the studios and a star director before they go to the public for money.

Altogether there's lots of talk, much figuring on the lunchtime tablecloth, and mighty little picture making at the present time. A rush is predicted around the middle of March.

But who'll get the rushing?

Wembley Again

Cropping up again, this is. Seems Rupert Mason wanted to have Lord Wemyss on the board, so he asked Ralph Pugh to step off. Pugh didn't see why, but finally agreed, subject to putting a nominee in his place. Put one Dickson, associated with A. E. Abrahams.

Then Mason went along, with one Well, to promote. Went around. Rather hi-hatted British Authors' Productions Company, though it owns 95 per cent of the stock of the Wembley company. Bit of an egoist, Mason appears to be. Anyway.

Things have veered Pugh's way again. He is back on the board, claims he has the finance, and it looks like Mason may get left out. But you never can tell.

Second thought: You can tell, but you don't always tell right! Wishing Pugh the best for a hard worker if nothing else.

A Harrowing Story

Fellow named Herbert Wilcox directed "Madame Pompadour," "London" and "Tiptoes." Better forget the last two. Promoting now. With Nelson Keyes. Nelson and Herbert handing each other bouquets. Got a good press agent. Billy Batten. Used to be news editor of the "Weekly Dispatch."

Made a film called "Dawn," Around the story of Nurse Cavell. Pauline Frederick was to have played lead, and didn't. Sybil Thorndike did. Now, with the picture finished, and some land at Harrow, and some stories and plays, including "When Knights Were Bold," they're promoting a $2,000,000 company. And they'll probably get the money.

Whozoo!

Appears a newspaperman fixed the Ingram-Terry-Blattner contract. Better not say who, or the Critics' Circle will start going round and round again.

Ses E. A. Baughan, dear old chap, he being film critic for the "Daily News," ses he to me, "Why do you write for 'Variety,' that dreadful paper?" Which, coming from him, is the best compliment I've had yet.

Even when a fellow like Harry Rowson, regular commuter between here and New York, tells me "Variety" carries more British film news than all the trade papers in this territory it doesn't give me a bigger thrill than a pan from one of the circle!

British Filmcraft starts shooting Feb. 20, with Mickey Neilan directing Gertrude Lawrence in a story by Edmund Goulding, working title "Sometime, Somehow." Ain't any of these fellows got a sense of humor?

Harry and Jack Warner have been in London, and have now gone to Nice. Nothing to say, as usual.

The Thames isn't the only flood. There's Archie Selwyn, Blanche Sweet, Holmes Walton, Alice Joyce and Monty Banks, all here or on their way. And Alec Francis, Vilma Banky, Holmes Herbert, old Uncle Tom Cobley and more to come.

A. E. Newbould, formerly member of Parliament for West Leyton, and an early president of the C. E. A., has come back into the film business as publicity manager for P. C. T. and its allied companies. He also runs a printing business as Palmer Newbould. No relation to Walton Newbould, the Communist M. P.

In May, 1925, Hersch Bear Abraham Rosenheim, an unnaturalized Roumanian who renamed himself Harry Rose, formed a private company with a capital of $8,000, alloting himself 4,000 20-cent shares. Later he sold his interest to another director for $200.

Now he has failed for $25,200.

Manchester branch of the Exhibitors' Association has just had to foot a bill for $2,000, cost of its die-hard agitation against the film bill.

There are being discovered lots of ways of driving a freight train clean through the film bill. Producing firm offers a writer $8,000 to write a script. Then discovers he isn't a British subject, as called for by the bill. He just gets someone to give their name to a contract and allbi his work for a coupla hundred bucks, and he pouches the rest.

Then as to booking ahead, contracts are being made with dates left blank, and another contract is made on the side agreeing to close the first contract on a date which will bring the booking within the law. Thus the salesman still gets his far ahead bookings, despite legislation and all that.

Jacques D'Auray, one-time picture actor in Hollywood, is here with Sidney Olcott as his assistant.

British Instructional Film Company, New Era Film Co., and Gaumont signed with British Dominions Proprietary Co. of Melbourne, Australia, to release 20 British films in the Antipodes. The Australian company is semi-government supported.

Latest deal of the Gibbons-Szarvasy combine is for the Thompson-Collins circuit, Newcastle-on-Tyne. There are seven theatres in this circuit, and the purchase price is believed to be $1,250,000. The two brothers Collins formerly ran the Famous Players' northern territory offices.

Stories of an ape-man scaring women and children in London suburbs are being reported to the police almost daily. Suspect this is being planted for advance publicity on "Moulin Rouge."

If so, this is about the surest way invented of getting in wrong with the press and the authorities since Harry Reichenbach pulled his "Wanted for Bigamy" police bills here some six years ago.

Newspapers Want to Play

Several of the London dailies are trying to tie up with producing companies on story schemes. Want to run competitions for stories which the papers will serialize, the producing company taking the screen rights.

Dailies figure it would be a good circulation stunt for them and also publicize a picture ahead. But as they want the producers to put up the money they have drawn blank so far.

One paper, believed to be the "Daily Mail," has suggested the producer furnish $5,000 for prize money and take the film rights in return. But not even British International sees the point from the picture angle on such a scheme.

The Quota Full

Though the quota only calls for some 70 films at the average rate of our yearly consumption, there are already over 100 productions scheduled for this year and new production companies are growing all over the place, some overnight, some underground.

So there won't be any difficulty in choosing stuff to fill the distributors' end of the quota. But it will be mighty interesting to see what and from where Famous, Fox, Universal and Warners take their necessary British stuff. The rest of the American organizations seem to be taken care of already by their affiliations.

Welwyn Deal Closed

Foreshadowed by Variety, the deal between A. E. Bundy's company, British Instructional Films, and the Welwyn Garden City authorities, has now been closed, and is one of some magnitude.

Two studios are to be built at once, arrangements having been made between the company and the city authorities for work to go on day and night so John Buchan's "Conquest" can be shot during July, next.

Site is 20 acres, near to the Great North Road and adjoining the North-Eastern Railway, with a rapid rail service to London. The town already possesses iron works, modellers' shops and ferro-concrete plants, and its recently built picture theatre, which seats 1,200, is to remain closed in the afternoon so it can be used for projecting rushes.

Welwyn Garden City is run by a limited liability company, headed by Sir Theodore Chambers, K.B.E. Back of the placing of these studios there is the idea of further promotion of housing schemes, the chief function of the Garden City company.

Looks like it will be a question of rivalry between Elstree and Welwyn, as the main idea on which the former place is being operated is real estate promotion and selling.

John Maxwell, of British International, is back from Berlin. Oystering, but something to do with Dupont first and the Ufa product next, probably.

Harley Knoles starts shooting for Westminster Films, on "The Rising Generation." Alice Joyce and Jamcson Thomas as the leads. "The White Shelk," which Knoles made for British International, is to be pre-viewed Tuesday.

Georg Jacoby, German director who made "The Fake," is to direct Henry Arthur Jones' "The Physician" for Gaumont.

BRITISH FILM IMPORTS DOUBLE—EXPORTS DROP

Washington, Feb. 14.

British import on film for the first 11 months of 1927 amounted to more than twice the footage of the same period in 1926, according to the Department of Commerce.

United Kingdom's imports of all kinds of film, raw, negative and positive, from all countries, ran to 78,000,000 linear feet against 32,000,000 the previous year.

Of this, 73,000,000 feet was raw film. There was an approximate gain of 2,000,000 feet in positives.

Exports over the same period disclose a drop for 1927 under 1926.

"Parade's" Texas 25c

Houston, Tex., Feb. 14.

"The Big Parade," which M-G declared would play all this season at 50 cents top, is now making a tour of the wards at a price not exceeding half that amount. The four and 500 seaters, playing the super 70-30 and 60-40 and sometimes, it is said, on flat rentals, expected big results.

Scotch Exhib Joins Co.

London, Feb. 14.

Robert Buchanan, prominent Scotch exhibitor, joins the Welsh Pearson company, to be floated shortly.

Strikes and Spares Break Up Maine Love Scenes

Freeport, Me., Feb. 14.

Rattle of falling pins on bowling alleys may be fitting accompaniment to battle scenes, but it's disquieting during the love stuff. Patrons of the Nordica theatre say that unless they can enjoy their movies without strikes and spares, they'll seek their amusement elsewhere.

So Leon P. Gorman has filed a bill in equity against the bowling alley proprietor next door which would enjoin the alleys from operating on three nights a week, when the shows are in progress.

HOUSE MGR. ROBBED

St. Louis, Feb. 14.

Frank Griffin, manager of the Lowell, north side neighborhood house, was preparing to drive home from the theatre Wednesday night when a bandit jumped into his car and forced him to drive to the Hall's Ferry road. Griffin was robbed of $146 and a revolver. A second car followed and the robber escaped in that machine.

Griffin had his car to drive back to town and notified the police.

W. C. NEW DIVISION

Portland, Ore., Feb. 14.

West Coast has separated the Portland and Seattle territory, with Richard Sier coming here from W. C., in California, as Oregon division manager in this section.

Herschel Stuart remains in charge of the Seattle district.

Doman, P. A., Changes Post

Los Angeles, Feb. 14.

Robert Doman, who left the post of publicity director at the United Artists theatre, is going to the Million Dollar in the same capacity.

Doman replaces Eddie Hitchcock, who will be sent to San Francisco.

INSIDE STUFF

ON PICTURES

Stanley Company's new president, Irving Rossheim, intends to build up a personal operating organization, it is said, with himself at the head. With all departments capably manned and co-ordinating, Rossheim believes, according to the story, that the Stanley in the executive fashion will be running properly.

Rossheim's friends say that as an executive he's efficient in every way; what knowledge he may lack in the direction of theatres or showmanship will be overcome by his departmental organization.

Meanwhile it's reported that the factional differences among the Stanley stockholders remain much the same as has been hitherto reported. None of the factions is outwardly making any undue efforts to control the company, with the Rossheim regime to be permitted to give an example of its prowess.

A report that some disappointment exists within Abe Sablosky and Jacob Fabian through not stepping into the office of Stanley's president is denied. Sablosky is vice-president and also J. J. McGuirk's partner in general business. With McGuirk leaving the Stanley presidency, to become chairman of its board, it was not anticipated Sablosky would wish to advance into what his partner had vacated. With Fabian it seemed a matter of not being able to please all of the factions with Fabian besides the large New Jersey theatre holder of the Stanley chain.

Rossheim's situation with Stanley is not unlike that of C. B. Hawley, president of First National, and looked upon as a Stanley appointment. Mr. Hawley walked into the picture producer's highest post from commercial (banking) life. With First National Mr. Hawley concerns himself only with the business end in New York and but nominally with the producing studios on the coast. He is reported to have a year's contract, probably with an option.

On a Fox site of many acres near Santa Monica, Calif., Winnie Sheehan is supervising, through expert consulting engineers, two talking picture and acoustical stages, each 325 x 200 feet. The stages will be 35 feet in height.

For sound proofness, the stages will be located in the centre of the site, midway between two boulevards and a half mile from either, to prevent extraneous sounds penetrating to the talking picture making apparatus.

In between the two stages will be a 100-foot wide building, containing the talking equipment control. This control, highly specialized and intensified, can let in or shut out any sound from among many. That is peculiarly aimed at off side remarks such as those frequently occurring in taking Movietone pictures.

The first dialog picture (characters speaking during the running of the film, which will be made by Fox as reported in more detail in Variety some months ago) may be "Dressed to Kill" and Bob Perry directing.

The special Fox stages will be the first the picture industry has had of the acoustical kind, with the engineers on acoustics giving that their undivided attention. Engineers have been gathered by Mr. Sheehan from all over the world for the talking picture stages.

Recovery from the Mississippi floods of last summer has just about been made by the Saenger circuit of that section, said the Saenger bunch in New York last week. They referred to the actual money loss, computed by the Saengers at around $600,000. The other and potential loss, of profit in the usual course of business, estimated at about $500,000, can never be recovered of course.

E. V. Richards, for the group, spoke in glowing words of the treatment and assistance given to the Saenger circuit by the entire picture industry during the calamity. He especially mentioned the good will expressed by the distributors in terms and prices for product. The Saenger circuit, said Mr. Richards, intends to make a public acknowledgment within a short time, as he stated it is due from the Saenger chain and the trade is entitled to it.

Acceptance of the French-made "Casanova" by Metro-Goldwyn-Mayer for distribution over here may do something to soften down the French attitude toward native importations of American pictures. A couple of influential Frenchmen were in New York for a month before the consummation of the Metro deal. "Casanova" over here will go out under another title.

Monta Bell, picture director, is in wrong in Washington, D. C., with a contingent of his home town's citizenry because of several shots in "Man, Woman and Sin" (M-G-M) recently at Loew's Palace. Story was an original by Bell and was first said to depict many of his own experiences on the papers here.

Holler centres around it "being highly immoral but that it also casts an unwarranted slur on the capital and the citizens thereof."

The quoted portion is from a telegram forwarded to Will Hays. He was asked to order the elimination of all scenes from the picture said to give Washington a blue color.

Sigmund Newfield claims a straight comedy no longer gets over. Thrills and daredevil stunts have to be injected.

M-G-M's "Rose-Marie" is credited to Lucien Hubbard for direction although Hubbard, who also supervised "Wings," is but the supervising director. Edmund Goulding did the actual megaphone wielding, and before him William Nigh was on the directorial end.

One of the picture distributors' advertising directors in New York says that in figuring up cost in his firm's advertising in the film trade papers, he has found the total at present, through increased ad rates now or shortly to arrive, exceeds the gross amount by some $200 weekly, previous to the "World"-"Herald" merger. His calculations are based upon advertising for one week at regular page rates in all of the five remaining trade sheets.

A production supervisor with one of the large producing companies on the coast has a blonde stenographer who is said to give her expert opinions on the stories turned in by writers working on the stories under the particular supervisor, with the latter nearly always accepting her opinion.

In a recent instance, a writer talked over a story with the supervisor, with the latter enthusiastic over parts of the yarn but agreeing with the writer that other sections of the story would have to be built up. The writer returned the next day to discuss building up the weak points of the story. But the production supervisor informed the scenarist that the story was not of sufficient strength to warrant spending any more time on it. When the writer asked about his statements of the day before, the supervisor answered he did not care for any part of it.

As a parting shot to the writer, the supervisor turned to his stenographer and asked her if there was any part of the story she liked and she answered in the negative.

Suspicion is never silent as to who are the simon-pure independent exhibitors; those without chain or other string attachment that would remove an indie from the pure class. In turmoils among the indie exhibs and their chain-producing competitors, such as have been abundant since the Federal Trade Commission's decision in the Famous Players investigation, the Trade Conference following and now the Brookhart bill, many of the professed simon-pures appear to want a little publicity, even if that's all they are after.

Trade papers know or should know the doubtful ones among the professed pure indies, while the outwardly doubtfuls are notorious of course so if the trade papers really want to win over the indies they had better not fall for some of the stuff the professing pures are trying to get away with.

It's not hard to ascertain who are the bad boys among indies. Nearly all indie exhibitors know, including the bad boys, and of course the chain or producing operators and frequently Mr. Hays—in person or through Charlie.

W. E. Riker, San Francisco capitalist and founder of Holy City, California, a retreat for curiosity seeking tourists, decided to become a picture producer to satisfy the whims of his secretary, Evelyn Rosencran. It appears Riker appraised her too highly in claiming that she was the "ideal woman" and would be the perfect type for his contemplated super picture production to be called "The Ideal Woman." Something happened before the picture could get under way and rather than see any other woman get the coveted role, she instituted court proceedings to hook an ideal bank roll amounting to $500,000 for breach of promise.

The director engaged to make this production must wait for the judge to decide who will get the 500 grand before he can start the picture.

A producer making westerns and dog pictures for a well known release which demands all release prints made in its own laboratories in New York City, thought he could patronize home industry by demanding his release prints be made by a Hollywood laboratory specializing in this kind of work.

The distributor agreed to the producer's demands but added that all prints had to be O. K.'d by the New York office. The local laboratory made up 40 prints at a cost of a half cent more per foot than the distributor's own plant would have charged. The prints were sent to the New York office and promptly returned because they did not come up to the distributor's standard of workmanship.

A recent report again said that Eastman is conducting talking picture experiments. The net of that is Eastman's laboratories were used some time ago by Western Electric for talking experiments, but without Eastman's having any interest in it or other talking devices.

Stories agree Fox will report a very large increase of returns on picture sales for this season. That is exclusive of Movietone receipts. Another large gainer in circulation for this season will be Metro-Goldwyn-Mayer, from the sale stories. With M-G-M "Big Parade" and "Ben Hur" will increase its sales grosses, but this from September, last, only, and not for the entire year of 1927.

The independent picture producers are reported well satisfied with the new season to date, despite they are under many handicaps for circulation and rental prices.

Lucien Le Saint is the Pathe cameraman who shot the pictures of the French Foreign Legion. Le Saint got his instructions from the Paris office, and spent five weeks with the Legionnaires in the field and their camps.

Word has been received from Havana that John Barrymore is the favorite motion picture star among the cinema-goers of that city. In a contest that was held there, Barrymore received 2,963 votes, John Gilbert 2,355 votes and Ronald Colman 2,266 votes.

"Simba," the animal picture at the Carroll, represents an investment of about $250,000. That includes travel expenses by the Martin Johnsons who took the film in the African jungles. The Johnsons lately left New York for another visit to the same spots, accompanying the George Eastman party, with Eastman again making the trip, though he but shortly returned after six months of hunting in the same section.

When there before Eastman called on the Johnsons at their jungle built and protected camp. A scene in "Simba" shows the approach of the Eastman bunch. It was during that previous visit Eastman donated $25,000 on the spot toward the completion of the Johnsons' visit, their expedition funds at that time being low.

"The Jazz Singer" with Al Jolson on the Vitaphone has developed into a sales leader for the Warners. The picture has been holding over for a considerable term in what have been looked upon as impossible towns, even for a week's stand.

With the crush on for the Vita picture, the Warners have held it out for inclusion among group bookings. That has worked out very well. Besides "The Jazz Singer" has caused a revival in Vitaphone, its equipment and subjects, even among some houses that had allowed the wiring to grow rusty.

Production on "The Little Shepherd of Kingdom Come" starring Richard Barthelmess for First National under the direction of Al Santell was scheduled for 36 days. The company has exceeded that time and it is figured another 30 days longer. The picture, special, will probably run $200,000 over budget.

The additional time is caused by the many trick shots which had to be taken and weather conditions governing certain scenes.

Film peddling or selling in the east in particular has proved a bonanza to some of the boys handling pictures while to others it has been poison. Some of the men who heretofore plied the trade selling film have found the going tougher and tougher. They have given up in despair and gone into for some other business.

In a checkup among three N. Y. exchanges the majority of deserters have dipped in real estate. Not one went into selling insurance.

Consolidated Amusement Enterprises picture houses in the Bronx, New York, have effected a tie-up with various merchandise houses in connection with their "Gift Nites," by which they receive merchandise free for distribution, with the proviso that the brand is emphasized.

Formerly the many articles handed out ran into good money. Under the new scheme, the only cost is that of the announcer.

John K. Hutchins is now reviewing pictures for the New York "Evening Post." Willella Waldorf is on the paper's dramatic desk.

As the result of a protest by the Portland, Me., post of Spanish-American War Veterans against the new Maine theatre using the slogan "Remember the Maine," Manager Leon P. Gorman announced he would drop it. The veterans opposed on the ground it was being used commercially.

United Artists is taking elaborate steps to maintain a distinction between "Sadie Thompson" and "Rain." A statement signed by Joe Schenck asks exhibitors to follow the United Artists press matter and not try to cash in on the reputation of the stage play, adapted from Maugham's short story, "Sadie Thompson."

As a result of the joint buying of raw stock arranged by Louis B. Mayer (Metro-Goldwyn-Mayer) among executives of producing companies at the beginning of the current season a saving of over $1,000,000 on film has been effected.

Mayer promoted the deal with Eastman after lining up the producers.

If everything comes through fine and dandy on the consorship thing, a foreign-made "Desires of Passion" may be road-showed and sold territorially by the New York men who have acquired the American distributing rights. The picture was made by UFA in Germany, but was not peddled to U. S. exhibs other than its distributive rights as a whole.

Independent producers making pictures on the Coast for shoe string state right distributors are beginning to rebel because of the latter's unethical method of doing business.

It is contended by the small producers that they are holding the sack

(Continued on page 46)

PUBLIX'S OWN MAN AS W. C. OBSERVER

Los Angeles, Feb. 14.

R. E. Crahill, formerly attached to the New York office of Publix as a division house supervisor, has arrived here to take up his duties as home office representative for Publix Theatre interests on the slope.

Though West Coast Theatres Circuit operate all houses owned by Publix, Crahill, it is understood, is to be advised of and pass on general operation matters and policy of the Los Angeles, San Francisco, Seattle, Portland and Oakland Publix holdings.

Crahill has no office at present, but is observing operation methods of the Metropolitan and Million Dollar here. It is understood he will travel along the coast to look over conditions for the next month or so, and then make his headquarters in Los Angeles.

Looks Like Chicago's Censor Bill Passing

Chicago, Feb. 14.

Representing 30,000 members of 30 women's organizations, a joint committee of 50 clubwomen appeared before the City Council Judiciary Committee Monday in opposition to Mayor Thompson's censorship ordinance now pending. It would remove the censor board from the Police Department and create a new board with chief commissioner appointed by the Mayor.

The committee claimed passage of the ordinance would nullify all censorship and permit the appointment of a man to work for the film interests. They recommended an alternate plan of a commission with three members with one a civil service reviewer in charge; one appointed by the Mayor and one assistant superintendent of schools.

The Judiciary committee declared this would be illegal and later indicated Thompson's original ordinance will be passed.

STANLEY, PITT., FEB. 22

Pittsburgh, Feb. 14.

New Stanley theatre, to be operated through the local subsidiary, Stanley-Davis-Clarke Corp., has announced it will open February 22.

The 4,000-seater will be managed by James Balmer, now operating the Grand here for the same company. Opening gives Loew's Penn its first big opposition.

LEO HERE AND THERE

Joe Leo, of the William Fox office, who has been attending to the reorganization of the Ascher Theatres in Chicago, now controlled by Fox, returns to New York Friday.

After a short stay he goes to the coast to join Harold Franklin.

DIRECTORS' OWN CASTING

Los Angeles, Feb. 14.

Gus Corda, casting director for Tiffany-Stahl, was relieved of his position with the company because of a new arrangement for casting.

Hereafter, directors producing for Tiffany-Stahl will do their own casting.

Whitman-Rice on Comedies

Los Angeles, Feb. 14.

Phil Whitman, former director for Mack Sennett, has been appointed assistant to George E. Marshall, supervisor of comedies, at Fox.

Andy Rice has also been appointed assistant supervisor and chief comedy writer for the Marshall department.

Boylan Coming East

Los Angeles, Feb. 14.

Fox will send Malcolm S. Boylan to New York next month to look over current Broadway shows for picture possibilities.

Boylan will be east for six weeks.

Tyler Brooke Featured

Los Angeles, Feb. 14.

Billy West will direct the next Van Bibber two-reel comedy (Fox) with Tyler Brooke featured.

West has directed four comedies for Fox since joining the comedy staff.

Shadur With M-G?

Los Angeles, Feb. 14.

Arthur Shadur, studio manager for Universal before becoming a producer for that company, has resigned.

He is negotiating with M-G for an executive position.

how Mr. and Mrs. 1928 pick their pictures

Mrs. 1928: "I won't waste my time on that sappy, old-fashioned stuff. I like something snappy and modern like 'GENTLEMEN PREFER BLONDES.' I adored the book."

Mr. 1928: "Yes, and real, red meat drama like 'OLD IRONSIDES,'* 'BEAU SABREUR,'** Jannings in 'THE LAST COMMAND'***and that roaring chap Bancroft in 'THE SHOWDOWN'."

Mrs. 1928: "HAROLD LLOYD is always good. He's coming in 'Speedy.' I love Clara Bow and Richard Dix too. And Grace writes me from Los Angeles that everybody's raving about 'LEGION OF THE CONDEMNED'."

Mr. 1928: "Looks as if Paramount's got ALL the good ones this year. We'll just go where the theatre advertises 'A PARAMOUNT PICTURE'."

*Broke 12-year record at Strand, Providence.

**Topped capacity at Missouri, St. Louis.

***4th record week at Rialto, N. Y. Long run Hit in Chicago, everywhere. Bigger than "Way of All Flesh."

FREE MASKED FILM AD FOR CAR CO., $28,000

Following up on its semi-masked advertising by getting "industrials" into the homes, Stanley Advertising Company, specializing in this work, is currently completing a subject for American Car and Foundry. It will cost that concern around $28,000 to make.

Issued on 16-m stock, the plug for A. C. & F. will go into the parlors on free of charge five 400-foot reels via mailing list, dealers, etc. The film company will spend five weeks' "shooting." To date, it has cameraed seven of the industrial concern's plants.

This branch of the Stanley corporation is also making two subjects for the Consolidated Gas Co., of New York. Each is in one reel.

Friend Owes $2,444,858, Goes Into Bankruptcy

Arthur S. Friend, realty and theatrical promoter and operator, of 145 West 86th street, New York, lists liabilities of $2,444,858 and assets of $22,267 in a voluntary bankruptcy petition.

Friend, a New York attorney, and head of the Arthur S. Friend Companies, Inc., recently became involved in some New England theatre holdings, encountering financial and legal snares. This week Loew's, Inc., entered a $26,000 judgment in New York against Friend and his corporation as a result of a joint theatre venture.

Friend was formerly an executive with Famous Players-Lasky Corp., resigning to resume his law practice and engage in independent ventures.

The Commodore-Hull, Derby, Conn., independent vaude stand operated by the A. S. Friend enterprise, closed last week when the house went into the hands of receivers.

The closing is said to be until the receivers can reorganize the house staff or possibly sell the house.

The Garde, New London, also of Friend chain has gone into receivership, but remains open. A. & B. Dow book.

Publix Units in 31 Houses by March 1

By March 1 Publix units will be playing in 31 houses in the United States and Canada.

Publix material will be introduced early next month in the Minnesota, Minneapolis; Loew's State, Columbus; Capitol, Montreal; Uptown, Toronto, and in Seattle and Portland.

This list will be strengthened by five or six other houses before early summer.

W-C STAFF SWITCHES

Los Angeles, Feb. 14.

George Sheely, assistant manager at the Boulevard, has been made manager of the Vermont, succeeding Glen Harper. Latter has been brought into the general offices of West Coast Theatres, where he will work through J. J. Franklin's office.

Sheely was replaced at the Boulevard by Charles Jones, promoted from chief usher.

Hammerslough Resigns

Detroit, Feb. 14.

Charles Hammerslough resigned Saturday, after opening and managing the new United Artists theatre for a couple of weeks.

Shortly after its opening Nellie Revell, who has done the publicity for the house, also resigned.

I.A.T.S.E. IN DETROIT

Detroit, Feb. 14.

Bi-annual convention of the I. A. T. S. E., national representative organization of motion picture operators, stage hands and stage electricians unions, will be held here this year, week of June 4.

The convention of two years ago was held in Cleveland.

$1,100 Booth Fire

St. Louis, Feb. 14.

Fire in the operator's booth at the Palm theatre destroyed $600 worth of film and damaged musical instruments stored there only a few minutes before the blaze started. About $500 damage was done to the instruments, members of the orchestra said.

Edward Baker, the operator, was burned about the hands while trying to extinguish the flames before the fire department arrived.

PICTURE POSSIBILITIES

"Atlas and Eva"—Favorable

"ATLAS AND EVA" (Harry Delf, Mansfield theatre).

Though this serio-comedy does not promise much for the stage, it has running through it the spirit of a picture. A sad comic, even Chaplin, would be interested. *Lait.*

"Rain or Shine"—Favorable

"RAIN OR SHINE" (Jones & Green, Musical, Cohan).

While the story is familiar, has possibilities for embellishment and elaboration in view of the musical being a hit production and meriting attention because of its Broadway run.—*Abel.*

"Sunny Days"—Favorable

"SUNNY DAYS" (Musical, Hassard Short, Imperial).

Adapted from a French farce, book should have light comedy possibilities suitable to pictures with the usual liberties. Show's trouble is dialog, music and time it takes to plant the story. *Sid.*

"The Silent House"—Favorable

"THE SILENT HOUSE" (Melodrama, Lee Shubert, Morosco).

A thriller with a mystery play atmosphere. Ought to make a good trick picture. *Ibee.*

"Quicksand"—Unfavorable

"QUICKSAND" (Held, Jr., Comedy-Drama, Masque).

Thin stuff, generally familiar, and unlikely to click in legit. *Abel.*

"These Modern Women"—Unfavorable

"THESE MODERN WOMEN" (Comedy Drama, Macgowan & Rockmore, Eltinge).

Theme is that of a wife who believes she can be adulterous and yet hold her home together. Hardly for the screen. It is done on the stage in a way that is not offensive but for pictures, that's different. *Ibee.*

NO CHANGE— PLUNKETT

Strand, N. Y., After Good Pictures Only at Present, Says Director

Joseph Plunkett returning to the Strand, New York, after an absence of two weeks in the South, denied reports current, especially during the past week, that his house, a pioneer in elaborate presentations, would change to a grind policy at 50c.

"We contemplate no change in policy here," Mr. Plunkett stated. "All we want is good pictures," he added.

The Strand has not had a full-fledged presentation since the middle of December. At the theatre the reason for this is attributed to the length of pictures which have been shown since that time.

Another Ostrer Buy

London, Feb. 14.

Ostrer Brothers and Denman Trust are understood to have bought the National Electrical Theatres circuit here.

This chain consists of three London houses and four in the provinces.

U'S CONTEST WINNER

Universal's slogan contest for theatre owners and employees, announced in the Universal weekly in November, was closed last week and the awards made. Contest was held to determine the exhibitors' idea of an advertising catch line for Glenn Tryon.

The slogan which won and was awarded a $50 prize was "No Misfits with a Try On," by C. W. Crawford of the Gem Theatre, Washington, D. C.

ASH'S COLLAPSE

Chicago, Feb. 14.

While leading his stage band at the Oriental last Tuesday (Feb. 7), Paul Ash collapsed and was carried from the stage. The program proceeded.

Ash's condition was accredited to indigestion and overwork. He has returned to the theatre.

Franklin, Mass., House Burned

Franklin, Mass., Feb. 14.

Fire causing loss estimated at $300,000 destroyed the block in which the Morse opera house is located, the fire starting in the picture booth as the show was about to close at night.

The manager stepped to the stage and asked the audience to leave in order which they did.

Blumberg Remains With U

Milwaukee, Feb. 14.

Nate Blumberg withdrew his resignation from Universal as its division theatre manager here, at the request of the U office.

He is continuing here at U's local headquarters.

Friedman Succeeds Nellie

Detroit, Feb. 14.

Leon Friedman has joined the new United Artists theatre as press agent, the role originally occupied by Nellie Revell.

Friedman was among the victims of the sudden "Follies" closing.

NEWMAN RESIGNS

Leaving Publix March 15—Plans Six Months' Vacation

Los Angeles, Feb. 14.

Frank L. Newman, managing director of the Metropolitan, has tendered his resignation to Publix and to become effective March 15.

Newman came here three years ago after he sold his two houses—Newman and Royal—in Kansas City to Publix. He had supervision of three houses upon arrival here, but the Rialto was sold, and when West Coast took over operation for Publix, the Million Dollar was put under separate management.

Newman is very wealthy and contemplates taking a six months' vacation before resuming work again.

2 K-A B'way Houses Must Play Films Day and Date

Where the Keith-Albee-Orpheum circuit has pictures booked in the New York houses under its supervision, it has been specifically arranged that all circuit-booked pictures must play the Broadway and 5th Avenue theatres day and date.

Where not otherwise definitely set, the Broadway can select its own pictures.

Talker on 2-Reelers

"Ironing out" details in the Vocafilm-Educational tie-up may delay distribution under the arrangement for another six months. Educational may score some two-reelers with it.

55th St.'s Ufa's New Film

The 55th St. Cinema, another in the string of art picture houses, opens under Mike Mindlin's direction Friday night with the American premiere of an Ufa, "The Trial of Donald Westhof," directed by Fritz Wendhausen.

Louis Lusty is p. a. and managing director of the 55th St. Cinema which Mindlin's corporation took over from Jay David Blaufox, the previous owner.

Gibbs Follows Brill

Harry Gibbs, for three years exchange manager in New Haven, and who recently joined Tiffany-Stahl, has assumed managerial direction of Tiffany-Stahl's New York exchange.

Gibbs succeeds Dave Brill, who resigned to become manager of the newly-created eastern exchange by UFA.

33% Tax May Close All Jugoslavik Houses

Washington, Feb. 14.

Excessive taxation, amounting to approximately 33 per cent. of the gross, is about to shut down permanently all picture theatres in Jugo-Slavik, reports Consul K. S. Patton, Belgrade, to the Department of Commerce.

In November, '27, the houses closed as a protest against these taxes without any benefit. They reopened with the threat that unless taxes were lowered a month's strike would take place. This threat was without avail, and now the Association of Motion Picture Theatres of the Kingdom are reported to have given up hope.

In Serbia the 33 per cent. tax prevails while in Croatia it amounts to 44 per cent., and is applicable to all pictures. No aim for discrimination against American films is involved.

Back to Straight Films

The Sheridan Square, New York, will pass up all special stage stuff and presentations for the present.

The house has reverted to a straight-picture policy.

THE PARAMOUNT COMEDIAN
EARL FABER
with MARGIE McINTYRE

28 Weeks of Consecutive and Successful Playing And Always
A CONSTANT HIT
After 7 months absence return to New York at
Loew's American (Feb. 23) as
Featured Attraction
Dir. MYER NORTH, JOE FLAUM

SAN FRANCISCO'S SENSATION

. . . And in the West Coast's Granada Theatre. . . . And that's a tough spot. . . No foolin'! Conducting, differently, the Granada Symphonists.
OWEN SWEETEN

The Talk of Chicago
ED MEIKEL'S
ORGAN CLUB
HARDING THEATRE
92nd Week and Still Growing

THE PERSONALITY PLUS BOY
FRANK STEVER
BARITONE SOLOIST
with Fanchon and Marco Ideas
This Week—Santa Ana

ARMANDA CHIROT SOPRANO
AND
JOSE MERCADO BARITONE
THE BEST SINGERS ON THE PACIFIC COAST
13 MONTHS WITH FANCHON and MARCO

DE VILLA
AND
RUARKE
America's Fastest Whirlwind Dancers
NOW AT THE
BERMUDIANA HOTEL
BERMUDA
Thanks to LOU IRWIN

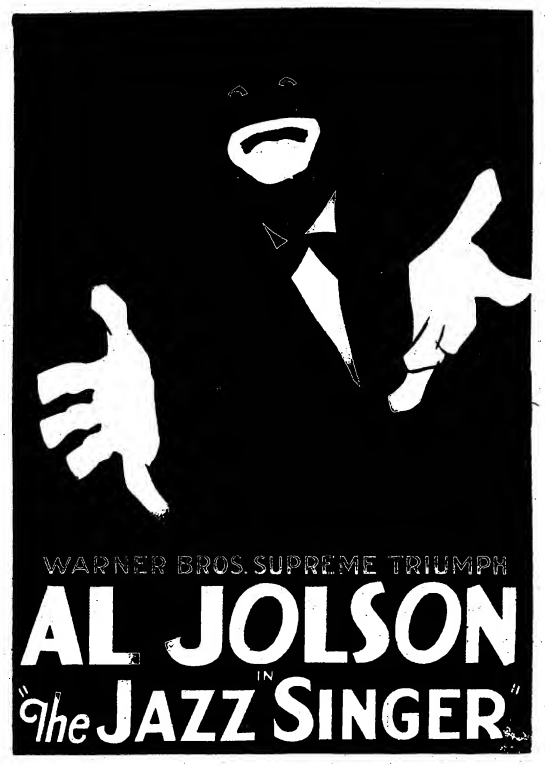
NOW It's
AL LYONS
With
MUSICAL BUNCH
Now at the
METROPOLITAN
LOS ANGELES

ANNOUNCEMENT! Nat Kalcheim, William Morris Office, NOW
PERSONAL REPRESENTATIVE
for MANLEY and BALDWIN
WATCH US WATCH NAT KALCHEIM

AN OUTSTANDING HIT FOR WEST COAST THEATRES
FRANK JENKS
"Handsome Funny Face" and the Band
NOW—CALIFORNIA THEATRE, SAN JOSE

EVERY PLAYDATE MEANS A RETURN DATE!

And That's The Answer To The Exhibitor's Prayer!



FILM DAILY →

"JAZZ SINGER" IN 8-WEEK RUNS THROUGHOUT U.S.

A schedule of simultaneous runs throughout the United States for "The Jazz Singer" has been launched by Sam Morris, general manager for Warner Brothers.

The feature is in its eighth week at Columbus, Ohio, St. Louis and Detroit. It has hit the seventh week at Seattle, Portland, Los Angeles and Charlotte. Runs have started in Minneapolis and St. Paul, and a four weeks' run has just been completed in Milwaukee.

"The Jazz Singer" broke the house records at the Strand, Louisville. Morris has just signed contracts for return engagements at the Capitol, Richmond; the Globe, Kansas City, and at the Metropolitan, Washington. The feature is still running in Chicago and New York on extended run engagements at $2.00 top. It has just rounded out its fifth month at the Warner's on Broadway.

PHILADELPHIA—10 Solid Weeks at $2.00 Top! Now Playing a Record Return Date at Fox Market St.!

PORTLAND—S. R. O.! Week In, Week Out! Six Solid Weeks! John Hamrick Now Getting Set for a Record Return Date!

RICHMOND—Extended Run Extended! Then Booked for Return Date! Richmond's Record Wrecker!

KANSAS CITY—4 Solid Weeks of Solid Capacity! Booked Again for 2 Weeks More!

TACOMA—Broke All Records in Tacoma! Booked for an Immediate Return Date! Watch for New Records!

SEATTLE—Six Weeks in a One Week Town! Broke Records in Its Sixth Week! Booked for Another Extended Run!

WASHINGTON—Congress Took a Day Off to Cheer "The Jazz Singer"! Stanley-Crandall Co. Booked a Return Date!

NORTH, SOUTH, EAST, WEST—Records Broken for Extended Runs! And Return Dates!

Thrilling the World!

Here is the one big question that confronts this industry today—"Is HARRY LANGDON'S 'The Chaser' as funny as 'The Strong Man'—or funnier?" —By actual count—267 Laughs!—Preview patrons said———

"Truly wonderful—new gags."

"I consider this picture the best I have seen."

"I think 'The Chaser' will make a record as the best comedy of the year."

"'The Chaser' is a scream. One of his very funniest."

"Best comedy I have ever seen. I got a million laughs."

"Harry Langdon is the best comedian on the screen."

"A great comedy. Chuckled all through it."

"This is Harry's best."

Produced by the Harry Langdon Corporation

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

PORTABLE CONSOLES FOR PUBLIX STAGES

Invention of Otto Gluth, Circuit Engineer, Due at Dallas Palace—$8,000 to Install

Dallas, Tex., Feb. 14.

A portable organ console for stage band presentations at the Palace, local Publix house, is promised here. The innovation is the work of Otto Gluth, Publix engineer, with the Palace to be the first house so equipped.

According to design the console may be rolled on or off a stage, like a piano. It will be connected to the regular pipe sets by flexible cables. Installation costs, including a new set of tibia pipes, will cost $8,000, according to an estimate by Gluth. The latter has marked the project as an experiment, but if it gets over there is a chance all Publix houses will fall in line.

With the console on the stage, the organist will be used as a regular part of the unit shows instead of as a separate attraction. It is believed that if the idea gets over it might eventually do away with stage bands, the organist becoming the m. c., both introducing and playing for the various specialties.

Dwight Brown is the Palace's head organist, a post he has held for five years.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

JOHN F. GOODRICH
3rd Year with Paramount-Famous-Lasky

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

LEARN THEATRE MANAGEMENT
Complete Training in
Management Advertising
Service Exploitation
Stage Presentation Techniques
Write or Call for Information
MOVING PICTURE THEATRE MANAGERS INSTITUTE, Inc.
136 West 44th St., New York City

Bargain Bequest

Providence, Feb. 14.

Frequently gifts and bequests to educational institutions have strings attached to them, but this is a new one.

Recently, Edward Fay, theatre owner of this city, announced bestowal of $500 to Providence College providing the students sold a certain number of tickets for two of his local houses.

28 SCREEN SPEED-LIMIT

Foreign Gov't Proposes Law on Fire Angle—Exhibs Howl

Washington, Feb. 14.

Bavarian Government is proposing to order that all pictures be projected at no greater speed than 28 frames per second, reports George Canty, picture trade commissioner, Paris. Exhibitors are strongly protesting and belittling the Government claim that faster projection raises fire hazards.

Another objection is on police action. An officer can establish himself in the booth throughout the entire performance if he desires.

HARRY CAREY QUITS

For London Vaude With Cowboy Troupe—Tells Friends in Denver

Denver, Feb. 14.

Harry Carey, of western films, now playing vaude and until recently under contract to M-G, admitted to friends here that he has quit Coast pictures.

Carey will organize a troup of cowboy players and make a tour of English "halls," he says, later making a few pictures for a British concern. He also says he has sold his California ranch and home, preparatory to jumping overseas upon completion of his present Orpheum tour.

His last important role is in "Trail of '98."

Take Over House

Van Nuys, Cal., Feb. 14.

N. Scheinberg and M. Horwitz, operating the Rivoli here, have taken over the one-third interest in the Van Nuys theatre, owned by Louis Greenberg.

Scheinberg and Horwitz also control the Madrid at Owensmouth.

Sunday Permission Granted

Danbury, Conn., Feb. 14.

Palace theatre, Torrington, Conn., has been granted permission to run pictures Sunday afternoons. Palace was the only house in the city asking for the right.

Burks P. A. for U. A., Chi

Chicago, Feb. 14.

A. L. Burks has been appointed press representative of the new United Artist theatre here, supplanting Nellie Revell.

Burke was formerly with Fox.

Colony, N. Y., on Radio

Colony, New York, has gone in for a radio tie-up.

House is on the air from WABC, New York, Sunday afternoons at four p. m.

FRENCH FILM NOTES

Paris, Feb. 5.

The war picture, "La Grande Epreuve," being constituted by Duges-Delzescauts and Ryder for the Jacques Haik Corp., has been bought by Paramount for distribution.

The professional fencing champion, Aldo Nadi, is entering pictures. He will appear in a "Saturday Evening Post" story, "Splendid with Swords."

A Franco-German consortium will produce the picture, with First National distributing in the U. S.

WORKING ON PATHE

(Continued from page 4)

ganization as stated last week. He is reported due in New York from the coast within a day or so. It is said that Mr. Pearson will shortly thereafter leave the organization.

William Sistrom, of Pathe, who came east about 10 days ago, left for the coast Saturday. On the day he left the Pathe scenario department in New York is said to have received a general two weeks' notice, although the coast scenario department, with but four people, has not been disturbed so far. On Saturday also 10 artists in Pathe's art department, New York, were reported receiving notice.

Distribution Savings

Another move looking toward economizing Pathe distribution was reported made by Phil Reisman, general sales manager for Pathe, who served notice on around 60 of its road salesmen their services will not be required, and a similar notification to several Pathe district managers. This is thought to indicate that the Pathe distribution may be immediately taken over, in part at least by F. B. O., to cut down Pathe's heavy distribution overhead, reported to have been running at around $3,000,000 annually.

Another department wiped out in Pathe is said to have been the Educational and Non-Theatrical, although that department was reported working at a clear profit.

Other than those mentioned, it is stated there will be no change in the Pathe or DeMille executive staffs of any importance.

DeMille is absolutely by himself in the Pathe end, from selecting story to deciding upon appropriation. It's unlikely he will alter any condition.

A confusing announcement of the Kennedy-Pathe juncture was issued last week, through the banking interests, from understanding. It left the impression F. B. O. would merge with Pathe, although the trade understood to some extent the nature of the deal.

Murdock's Faith

A direct bearing upon the Murdock-Kennedy business friendliness is Murdock's faith in Kennedy as a picture producer and distributor, through Kennedy having built up F. B. O. to a profitable basis, after being obliged to take it over to protect his banking interests, which were behind it. While the Pathe pictures have been averaging around $175,000 in distribution grosses and much over that on production, F. B. O. has reached beyond $350,000 on circulation, with seldom making a picture costing over $70,000.

Should Kennedy work it all out as Murdock expects, it is anticipated that a merger of F. B. O. and Pathe will follow, with Kennedy at the head of the combine, if he cares to then accept that post. There is no time limit when this result will be known.

Meanwhile Murdock remains officially president of Pathe. As the report has been that Murdock draws no salary as such officer, his title means nothing either way as against the authority granted by him to Kennedy. Murdock is head over heels in work reconstructing the recently merged forces of Keith-Albee and Orpheum Circuits.

Mutual Admiration

An odd line of circumstances brought about this workout experiment by Kennedy, unique in any industry and the first time occurring in the film trade. Through a mutual appreciation of each other, it is said, Messrs. Murdock and Kennedy have of late been much thrown together. Into this situation happened the recently reported purchase of a part interest in F. B. O. by General Electric and the Radio Corporation of America.

With these happenings, the story relates, Kennedy saw in Murdock a showman with a substantial circuit of theatres behind him besides extraordinary executive capabilities, with Murdock seeing the same things in Kennedy, minus the theatres, but plus picture production ability.

F. B. O. is known as an independent producer and distributor. It operates without theatre attachment as a producer and seller only to the trade. F. B. O. is reported to have earned net last year over one million dollars.

Pathe is a merged concern, lately taking in P. D. C. and DeMille. Both the latter were previously taken over by Keith-Albee. With the Pathe merger K-A again took control through Murdock as president.

To what extent the bankers control Pathe is not known.

Liberty League Forcing Sunday Law Showdown

Baltimore, Feb. 14.

Sunday movie advocates are giving the 18th century blue law in this town plenty annoyance.

Making good their threat of several months standing, the Liberty Defense League leased the Broadway Garden theatre, a neighborhood two Sundays ago, and screened about 60 seconds of "Mockery." Then the police stepped up and arrested John G. Callan, president of the L. D. L., and state legislator; Charles F. Mules, vice-president, and Irving Schlossberg. Brought before a grand jury an indictment was refused and the case dismissed. Callan, however, immediately prepared for a second test and last Sunday leased the Harford theatre, another neighborhood, and announced "Dumb-bells" at 25 cents. The police stopped this one after the first 100 feet or so and the case is pending.

This time the grand jury indicted the exhibitor on the grounds of violation of the Sunday work law. It was decided that the selling of programs and the taking of tickets constituted work. The case now goes to jury trial, which is what Callan and the open Sunday advocates want.

OCHS' COMMISH. CASE

Must Be Tried in Elmira, N. Y.—Claim Arose With Keeney's Lease

The Southern Tier Theatre Co., of Elmira, N. Y., which leased its theatre property for a 21-year term to Loew's, Inc., which in turn sublet to Frank Keeney, won its motion for a trial of Lee A. Ochs' suit against the company in the Elmira courts.

Nathan Burkan, for Ochs, won in the lower court, but the Appellate Division reversed Ochs and ruled that the matter be tried up-state.

Ochs denied he was field man for Loew's, and computes a $55,125 commission claim as 5 per cent of $1,102,500, the total consideration for the 21-year lease.

CHICAGO ADJOURNMENT

Joint Meeting Adjourned to February 15

Chicago, Feb. 14.

Members of the joint committee of film exhibitors, producers and distributors called an adjournment of the meeting on Feb. 7 at the Congress hotel. No definite headway was made during the session, the purpose of which was to frame a new form of contract.

Plans of the committee call for re-convening of the conference on or about Feb. 15.

Complete cast of "Hold 'Em Yale," Rod LaRocque's DeMille picture: Veora Daniels, Jeanette Loff, Hugh Allen, Joseph Cawthorn, Tom Kennedy and Jerry Mandy. Edward H. Griffith is directing.

Claire McDowell, Anders Randolf, Farrell MacDonald, Jack Parker, Philippe de Lacy, Dawn O'Day, Anita Frenault and Wesley Lake in "The Four Devils," Murnau's, Fox.

Jack Selwyn, Robert Selter, Andy Devine and Earl McCarthy added to "Cream of the E rth."

Aggie Herring added to "Lady, Be Good," F. N. Richard Wallace directing.

Paramount bought outright "An Adorable Outcast" from Norman Dawn, who made it in the Fiji Islands with Edmund Burns as star. Walter Long and Edith Roberts also in it.

George Marion, Jr., titling "Feel My Pulse," starring Bebe Daniels. Par.

FILM NEWS OVER WORLD

Washington, Feb. 14.

Summary of reports received from abroad by the motion picture section of the Department of Commerce.

Recent statistics published in the Austrian film trade press indicate that there are 762 cinemas in Austria, and eight more are to be opened this year.

They operate as follows: 209 give daily performances; 100 open two or more times a week; 172 open once or twice a week; 164 open once a week; 18 open once to three times per month; 9 open irregularly, and 10 are closed temporarily.

Total footage submittted for censorship and approved by the British Board of Film Censors during 1927 amounted to 6,593,995 linear feet, and embraced 1,758. This is an increase over the films censored and approved during 1926, when the total footage amounted to 6,288,176 linear feet, on 1,718 subjects.

Received from Trade Commissioner George R. Canty, Paris:

Twelve big features are scheduled for next season's Aafa program. Rudolf Walter-Fein, Max Obal and Dr. Johannes Guter will direct; other directors to be angaged. The Aafa Company, producers of popular German film comedies, will again pay, as last year, 10 per cent. dividend, perhaps more.

Cinema operators from different parts of Germany met in Berlin last week. Their association is still very small, counting less than 300 members, but they are trying to affiliate with a bigger trade association.

Send Your Dates
WE Do All Business By Wire or Mail Have No Film Peddlers
THE NAKED TRUTH
Percentage Bookings Only—Road Show
FEATURING
JACK MULHALL and HELENE CHADWICK
SAMUEL CUMMINS
Public Welfare Pictures Corp.
723 Seventh Ave., New York City

THE CHEER LEADERS
"Those College Boys"—Singing Quartet
Featured in West Coast Theatres
Personal Direction WALTER MEYERS
William Morris Agency
"MARCO-MADE"

ROUNDING OUT MY THIRD PLEASANT MONTH
WALT ROESNER
MASTER OF CEREMONIES
CAPITOL, NEW YORK

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
14th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

TREEN and BARNETT
THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE
FEATURED BY FANCHON AND MARCO

GINO SEVERI
MUSICAL DIRECTOR
CALIFORNIA THEATRE, SAN FRANCISCO
Direction: WEST COAST THEATRES, Inc

LITERATI

Personal Ballyhoo for Sales

"Bossy" Gillis, the ex-sailor mayor of Newburyport, who blew in and out of the local night clubs a couple of weeks ago, is being piloted by Rube Wardell, head of the "Big News Features," a new syndicate backed by Bernarr Macfadden.

Wardell took "Bossy" out to Chicago to meet Bill Thompson, mayor of the zephyr-swept village. Wardell's idea is that the newspaper feature market is glutted and that theatrical press agent methods have to be used to sell editors on a "feature" like the Gillis boy.

Hershfield Starting

W. R. Hearst officially okayed Harry Hershfield's New York column primed for the "Journal" and Harry braved the denizens of South street by invading that East River waterfront boulevard where the "American" and "Journal" plants are situated to confer on terms, policy, etc., with the "American" executives. Hershfield, while a "Journal" cartoonist, is contracted to King Features (Hearst) and does his stuff uptown near civilization on West 58th street and Broadway.

Encouraging "Pipes"

From the manner in which the New York "Daily Mirror," Hearst tabloid, has spread a couple of phony stories lately, there is a suspicion that the tab is not adverse to anything in the pipey line, even to encouraging that sort of a "story."

Monday it spread all over the front and 3 pages the story of the dancer who jumped into Central Park at 7 o'clock Sunday morning, to help business at the Lopez nite club for the rest of the week or less. The club had spent much money during the week advertising a Parisian dancing pair and maybe the couple thought it would be only a fit return to give the place a boost. Though it was very cold at 7 a. m. Sunday morning.

The other was the story "The Mirror" yelled an exclusive on, of the Archduke Leopold slamming and getting slammed at the Beaux Arts Ball at the Hotel Astor. The Archduke, who is no panic as an actor, is in Fox's "Four Sons," a special picture. It opened at the Gaiety, New York, Monday, a few days after "The Mirror" screamed about the double sock. Leopold has been in other pictures and without notice.

An ordinary impression would be that "The Mirror" is sorta sinking on the selling end. Maybe caused by too much Hearst, too much Ziegfeld or any other too much you prefer. Victor Watson, up to yesterday, was its managing editor or something. Maybe today yet too.

Young and Meant Well

A young man from a wealthy and somewhat socially prominent family, recently out of college, got the idea that he would like to work on the dramatic staff of a New York daily. Despite he had no experience with or knowledge of the theatre, he managed to get a tryout on one of the evening papers.

His ignorance of conditions sponsored a few "bones." The d. e. warned him that he'd have to be more careful or else——: He followed up a tip that a certain young and highly successful producer was planning a revival of "King Lear" and that Louis Wolheim was going to quit the movies to play the title role. He called up the producer and asked him whether the report was true.

"Yes," the producer told him, "I am going to do 'King Lear,' but not with Louis Wolheim. It's Louis Weitzenkorn who's playing Lear."

"Louis Weitzenkorn?" asked the young man, unfamiliar with the Sunday "World's" editorial staff, "who is he?"

"Don't you know?" said the producer. "Why, he's the greatest Shakespearean actor in Germany."

The assistant made him promise not to give the story to anyone else, wrote it and sent it to the composing room, and then, elated, called his chief on the phone and woke him out of a sound sleep at two a. m. to tell him the glad tidings.

They just managed to kill the yarn before the paper went to press.

P. S.—He lost the job.

Howey's "Beauty Culture"

Trade Publications, organized by Walter Howey and Verne Porter, with offices at 501 5th avenue, New York, has taken over the Joe Bryne trade papers, "Beauty Cuture" and "Barber's Journal."

Messrs. Howey and Porter are now publishing about eight trade weeklies or monthlies. They were financed by a downtown banking house and are understood to have available capital to increase their holdings at any time. Both men were formerly with the Hearst forces. Howey, with an established rep as a crackerjack newspaper man, having made his record as managing editor of Hearst dailies, surprised his friends when digging into the trade paper field.

Both of the principals appear satisfied with their venture. The first consolidation with all titles retained and separate staffs comprised six traders. Of these the results were about 50-50, three looking good and the other three in doubt. One of the doubtfuls was pulled over to the right side. It was a musical paper and Deems Taylor was installed as editor. The first story Taylor used was a whale and a clean beat about the Metropolitan. He is still editing it with the size increased from 16 to 44 pages.

"Beauty Culture" has its field to itself and is not altogether in the trade class, although ostensibly devoted to the beauty parlors. It's susceptible of a national circulation through its ever highly interesting material, to women.

Among the group are about three in exclusive fields. One is a perfumery publication and probably the handsomest printed monthly in the country. Entirely of pictorial announcements with unusually fancy art work and all in colors.

"Reverting to Type"

Variety was wrong about the Brooklyn "Eagle" having a new columnist in William Weer. Weer was succeeded by Rian James, whose department has the swell title "Reverting to Type."

cated with a new column, written and illustrated by himself, under the title "Broadway Unlimited." Hershfield is rated one of the busiest mixers on the main drag, with a quaint style backed up by philosophical human interest leanings. He is a famous gagger also.

Hearst's Panning Ed

They're talking about the recent New York "American" editorial which is interpreted as a slap by William Randolph Hearst at M. Koenigsberg, head of Kings Features, Inc., who was given a French decoration recently as a Legionaire of Honor. The "American" editorial stated that no Hearst employee or ally could afford foreign entaglements by decoration, distinction or other honor.

It's probably the first time in weeks W. R. had time to forget Mexico.

Envious of Women

The antagonism of the old-time road agents toward the younger element is becoming more and more marked as the ranks are being filled by the rising generation. This is true when the younger ones also happen to be women. A few weeks ago a clever young Chicago newspaper woman was engaged by a producer to do special publicity on one of his shows, with a woman star and a woman author. The newspaper girl, with many friends on papers throughout the middle west, was getting lots of extra space and not interfering with the regular advance man, working mostly a week behind him, breaking into the society and woman's pages.

The agent, an old-timer, resented her presence and didn't hesitate to let her know it, even going so far as to tell her he'd have her out of the job inside of a month. The girl kept her silence and her mind on the job and continued to get space where he failed. All of which riled him so much that he sent the producer a wire, saying that if the girl weren't fired he'd quit. Much to his astonishment, the producer wired back that his resignation was accepted.

The girl is now handling the show and will continue to do so for the rest of the season. The old-timer is out with another outfit.

Catherine Brody's Story

Catherine Brody, who has contributed to "Liberty" and the "American Mercury," has sold her first novel on Jewish life in New York to the "Century," in which it will be run as a serial.

Fawcett's Ed Changes

A recent shakeup among the editorial force of the Fawcett Publications has resulted in two of its editors being let out, with Minneapolis newspapermen going in in their places. Douglas Lurton, former city editor of the Minneapolis "Star," is the new editor of "Battle Stories." Francis Bosworth, movie editor of the Minneapolis "Journal," has succeeded Donna Fisher as editor of "Screen Secrets," a film fan monthly. Miss Fisher only lasted some three months. The Fawcett Publications have their headquarters at Robbinsdale, Minn., not far from Minneapolis. Their latest mag, small size, is called "Smokehouse Monthly."

Otis Wiese editing "McCall's Magazine," succeeding H. P. Burton. He formerly assisted his predecessor.

Maugham's Rewrites

W. Somerset Maugham, the English story writer and playwright, author of the play "The Letter," and the story of "Sadie Thompson," from which "Rain" was dramatized, among others, is having so big a vogue his publishers have prevailed upon him to rewrite some of his older works. The first is "Mrs. Chaddock," novel, published about 20 years ago. It has been brought out by Doubleday, Doran & Co.

DOUGLAS
ALENE
FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

Bigger and better are the stage shows every week at Warfield, San Francisco, where
Rube
WOLF
MIRTH OF A NATION
is Master of Ceremonies

Healthy Box Office Figures Can Always Be Obtained by Playing
ALFRED E.
GREEN
PRODUCTIONS
Now Being Released by
FOX

HELENE HUGHES
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Featured with FANCHON and MARCO

FOUR BROADWAY, NEW YORK BOX OFFICE RECORDS

HIGH

"UNDERWORLD" - - - - - RIVOLI
"UNDERWORLD" - - - PARAMOUNT
"THE LAST COMMAND" - - - RIALTO

LOW

"SALVATION HUNTERS" - - STRAND

JOSEF von STERNBERG

BLANCHE CALLOWAY
"The Dusky Star of Song and Dance"
Pleasing patrons at L. & T. new $1,000,000 REGAL THEATRE, CHICAGO
—INDEFINITE—

CAPITOL, NEW YORK, THIS WEEK (FEB. 11)
Publix Tour Cambria's "Fast Mail"
MYRTLE GORDON
The Distinctive Delineator of Songs
Direction SAM BRAMSON, WM. MORRIS OFFICE

The World's Greatest Show of Mirth

Charlie Chaplin "in The CIRCUS"

ABOVE IS SHOWN LOBBY DISPLAY USED BY PALACE THEATRE, MONTREAL

NEW YORK CITY
Broke record of Mark Strand for a week's run.

LOS ANGELES, CAL.
"Fans are fighting each other to plank down the kale at the till at the Chinese Theatre."—*Variety.*

MINNEAPOLIS, MINN.
"Business very big at the Strand. Best Chaplin ever made.—*Journal.*

DENVER
"First time in months Rialto has had picture capable of bringing 'em in."—*Variety.*

AKRON, OHIO
"The best picture Chaplin has made in five years."—*Akron Times.*

CLEVELAND, OHIO
"Will win new friends and cinch his hold with fans all over the world."—*Plain-Dealer.*

MONTREAL—"Is drawing capacity audiences at Palace several times a day."—*Star.*

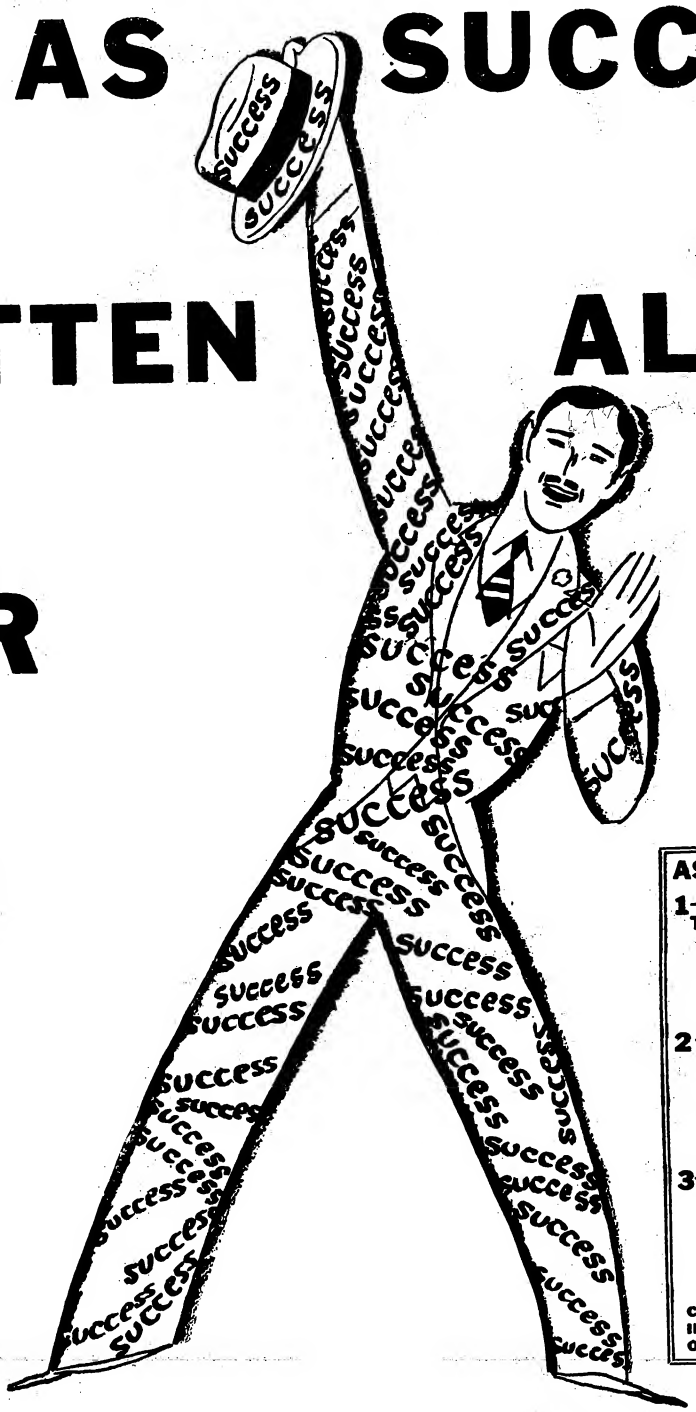
DALLAS, TEXAS—"Chaplin's best and funniest picture."—*News.*

A WORLD BEATING-RECORD SMASHING

United Artists Picture

EACH PICTURE SOLD INDIVIDUALLY ON MERIT

HE HAS SUCCESS WRITTEN ALL OVER HIM!



AS WE GO TO PRESS

1—NORMA SHEARER in THE LATEST FROM PARIS

Just viewed in projection room the greatest picture she has ever made — bar none!

2— LON CHANEY in THE BIG CITY

Just arrived from the Coast. What a picture! Absolutely another "Unholy Three."

3—THE STUDENT PRINCE

Telegrams pouring into the home office of M-G-M proclaim this great Lubitsch-Novarro-Shearer production the sensation of the year!

CLICKING! CLICKING! CLICKING! M-G-M IS DELIVERING HITS ONE RIGHT AFTER ANOTHER!

And no wonder. He shows pictures like "Ben-Hur" and "The Big Parade." His Folks will see John Gilbert—Greta Garbo in "Love" this week. Then he will advertise Ramon Novarro and Norma Shearer in "The Student Prince." His patrons will also see "The Enemy." He is the most important showman in his town. Naturally so when he can put five notable Road-Show-Size productions into his theatre in one season. The public gets the habit of going to his theatre. He establishes a regular clientele with stars like Chaney, Shearer, Gilbert, Garbo, Davies, Haines, Gish, Novarro, McCoy, Coogan, Dane-Arthur, etc., etc. You bet he's one of the live boys who play

METRO-GOLDWYN-MAYER

COAST NOTES

Lowell Sherman has signed at F. N. for "The Whip." John Dillon directing.

Fox purchased "Hey, Hey, Henrietta," syndicated story by Velva G. Darling, for production this year.

Monta Bell directing "The Bellamy Trial," M-G.

Cornelius Keefe, co-featured with Mildred Harris in "Hearts of Men." J. P. Hogan directing for Morris Schlank at Tec Art studios. Cast includes Warner Richmond, Julia Swayne Gordon, Thelma Hill and Harry McCoy.

Par. has exercised options on George Watters, writer, and Richard Arlen, player.

H. J. Green, writing adaptation of "Boss of Little Arcady" for F. N. Charles Murray starred. Eddie Cline directing.

Lloyd Bacon preparing continuity for "Pay as You Enter," W. B.

W. B. has started "Five and Ten-Cent Annie," with Louise Fazenda and Clyde Cook featured. Roy Del Ruth directing.

Edmund Goulding adapting "The River," to be directed for Fox by Frank Borzage.

Walter McGrail, Robert Sweeney, Harry Tenbrook and Anita Garvin in "The Sport Girl," Fox. Arthur Rosson directing.

Tom Elliott, Jack Walters, George Belden, Fred Park, Lillian Gilmore and Billy Butts in "Wild West Romance," Fox.

B. Charsky and A. de Seguerola in "Red Dancer of Moscow," Fox. Raoul Walsh directing.

Philo McCullough, Al St. John and Natalie Kingston in "Painted Post," Tom Mix's next, Fox.

Tiff-Stahl has started on "House of Scandal" with Dorothy Sebastian, Pat O'Malley and Harry Murray.

Pathe-DeMille has started on "Tenth Ave.," adapted from the stage play. Phyllis Haver, Joseph Schildkraut, Victor Varconi, Louis Natheaux, Casson Ferguson, E. S. Adams, Ethel Wales and Robert Edeson in cast. William DeMille directing.

Doris Anderson adapting "White Hands," Par. Gregory LaCava directing.

George Meeker opposite Gwen Lee in "A Thief in the Dark," Fox. Albert Ray directing.

Mickey McBan and Batsey Hizer, kid actors, added to "Laugh, Clown, Laugh," M-G.

Richard Arlen in "Quick Lunch," Par.

Frank Currier in "Easy Come, Easy Go," Par.

Robert Klein in "Three Sinners," Par. Rowland V. Lee directing.

George Kontsanaros, William Austin and John Morris in Bebe Daniels' next for Par. Clarence Badger to direct.

Herman Mankiewics titling "Code of Honor," Par.

George Marion, Jr., titling "Partners in Crime," Par.

Duane Thompson added to "Phyllis of the Follies," U. Ernest Laemmle directing.

Adolph Milar added to "Michigan Kid," U. Irvin Willat directing.

Trem Carr, now producing "Gypsy of the North" for Rayart. Georgia Hale, Jack Daugherty, Huntley Gordon and Erin La Bissonere in cast. Percy Pembrook directing.

F. N. will make "The Girl in a Glass Cage," story by G. K. Turner. No cast or director as yet selected.

F. N. has changed title of "The Headliner" to "The Big Noise," adaptation from original by Ben Hecht. Chester Conklin, Alice White, Bodil Rosing, Sam Hardy, Jack Egan and David Torrence in cast.

John Gilbert, to be starred in "Four Walls," M-G. Jack Conway directing.

"Man About Town," Neal O'Hara original, Lew Cody's first starring picture under new M-G contract. Production starts Feb. 17, Mal St. Clair, borrowed from Par., directing.

"Secrets of the Night," F. B. O.'s next. Robert De Lacey directing.

Frank Borzage goes to Europe to make "Blossom Time" for Fox. Company includes Charles Farrell and Janet Gaynor.

Mario Carillo, and Rose Dione, in "Super of the Galety." Par.

Joan Meredith, Duncan Renaldo, Jack Van Aire and Aileen Lopez in "Medallion," Tiffany Colored Classic.

Walter Morosco, husband of Corrine Griffith, made several tests of prospective leading men for Miss Griffith's next F. N. film, "The Divine Lady." Production starts March 1, Frank Lloyd directing.

Tiff-Stahl will star Eve Southern in "Dellarosa," directed by Arthur Gregor.

Garrett Graham, assigned to title "Lady Be Good." F. N.

Jack Renault and Bull Montana in "Man About Town." M. G.

"The Yellow Lily," Hungarian play, put into production by F. N. with Alexander Korda, Hungarian, directing. Billie Dove featured, with Clive Brook, Gustave von Scyffertitz and Bodil Rosing in cast.

Lena Malena, signed by M-G for lead in J. P. McCarthy's temporarily titled "Women and Diamonds." Miss Malena formerly in stock at DeMille studios.

Matthew Betz added to "He Learned About Women," M-G.

Emil Chautard, Dan Mason and Nelson McDowell, added to "Lilac Time," Colleen Moore's next for F. N.

H. B. Warner, John Boles, Seena Owen, for "Man Made Woman," Pathe. Paul Stein will direct.

Arthur Rankin and Ida Lewis, in "Three Sinners," Par.

Christian J. Frank and Joseph Franz, in "Easy Come, Easy Go," Par.

Paul Perez titling "Chinatown Charlie," F. N.

M. S. Boylan titling "Square Crooks," Fox.

Cliff Broughton Productions, making an independent picture at Metropolitan Studios. Norton Parker directing. In cast, Helen Foster, Grant Withers, Virginia Roye, Tom Carr and Florence Turner.

Added to "4 Devils," Bobbie Mack, Titina Burroughs and Curley Phillips, Fox.

Lina Melina, former contract player with De Mille, signed feminine lead in "Prey," John McCarthy's next for M-G.

U has renewed the stock contract on Otis Harlan, with that company for years.

Alec Francis will do a two-reel Vitaphone for Warners. Directed by Lloyd Bacon.

Dale Austin, known as "Miss New Zealand," after an Australian contest, played a minor part in Norma Shearer's "The Actress." The arrangement calls for eight weeks' work in M-G pictures, and to keep her busy she will be in Stan Laurel and Oliver Hardy comedy produced by Hal Roach.

Peggy Montgomery as fem lead in the latest Wally Wales "western," directed by Richard Thorpe, entitled "Saddle Bags." Others with Wales will be Hank Bell and Gordon Russell.

Charles Farrell, opposite Janet Gaynor in "Blossom Time." Frank Borzage directing abroad for Fox.

Erle C. Kenton, directing "The Sporting Age" for Columbia. Story an original by Armand Kaliz.

Supporting Leo Maloney in "Yellow Contraband," Pathe-Western, Gretel Yoltz, Harry Northup, Tom London, Joseph Rickson, Robert Burns, Bill Patton, Ben Corbett, Vesta Pegg, "Bud" Osborne, Frank Ellis and Tom Forman.

EARLYNE JOHN
Wallace and Sanna
Originator of the "Ape Adagio"
Featured in Fanchon and Marco's "Jungle Idea"

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Headlining for Fanchon and Marco Indefinitely

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Featured by FANCHON & MARCO in WEST COAST THEATRES

AMERICA'S GENIUS PRODUCER-DIRECTOR SCORING A
TREMENDOUS AND SENSATIONAL SUCCESS. "IT WON'T BE LONG NOW"

JACK LAUGHLIN

"HAPPINESS" A POSITIVE KNOCKOUT

WITH

WM. FOX'S "FOUR SONS," CARTHAY CIRCLE THEATRE, LOS ANGELES

PRESS—STARS—PUBLIC, UNANIMOUS

L. A. "TIMES," Edwin Schallert.—Jack Laughlin's "Happiness" is the major entertainment. A positive sensation of art-color and the remarkable Laughlin finesse.

L. A. "EXPRESS," Munroe Lathrop.—Worth the price of admission is Jack Laughlin's stage show, "Happiness." It has beauty, speed, originality and amazed the most critical audience ever. Laughlin gave them a knockout.

L. A. "HERALD," Harrison Campbell.—Jack Laughlin's production is excellent. Laughlin is a disciple of speed, color and originality.

"FILMOGRAPH."—The Laughlin show is the greatest produced here by this genius or any of the OTHER producers—it is tremendous.

"CALIFORNIAN."—Jack Laughlin's "Happiness," the seventh of his great Carthay Circle shows with Wm. Fox super-specials, stamps this boy Laughlin as the genius of prologue producers. If he is not directing some of our best motion pictures within the year, it is his own fault. Some motion picture corporation will find this fellow and he will create a tremendous picture that will put him at the top where he belongs.

PERSONAL MANAGEMENT OF MR. FRED A. MILLER

THE BATTLES OF CORONEL AND FALKLAND ISLANDS

(British Made)

British Instructional Corporation production. Presented by A. C. Bundy. Released for America through Artlee Pictures Corporation. Directed by Walter Sanders with J. V. C. Arton, assistant director. Picture's supervisor, H. Bruce Wolfe. At Cameo, New York, week Feb. 12. Running time, around 80 minutes.

Billing

Actual reproduction of these vivid and historical naval engagements, created with co-operation of British admiralty and Navy league.

37 Battleships—37,000 Men

Including the following battleship actors: H. M. S. Barham for H. M. S. Invincible H. M. S. Malaya for H. M. S. Inflexible. H. M. S. Cardiff for H. M. S. Good Hope. H. M. S. Concord for H. M. S. Monmouth. H. M. S. Conquest for H. M. S. Glasgow. H. M. S. Coventry for S. M. S. Sharnhorst. H. M. S. Seres for S. M. S. Gneisenau.

None of the ships that were in either engagement still existed at the time of the making of this film, with the exception of one. All were sung by enemy action and the remaining one was broken up at the conclusion of the war.

This pictured reproduction of a couple of naval engagements between England and Germany early in the war amounts here to a couple of hot scenes stretched out to 9,000 feet or so. In between for the padded footage are some useless scenes and considerably of that inane. As, for instance, at one time using perhaps 50 feet to show an anchor being weighed.

High interest in the picture will be with the English and the Germans. Over here those who went to war on land or sea may want to see it and that leaves for its draw an 85 per cent male audience. Its title should attract boys curious to see even a picture battle of the cruisers.

Much may depend upon the press work and there should be plenty handy with the subject, the memories it can recall and the people engaged. Although the picture's own billing is incredibly extravagant and should be toned down to facts. It says 37 warships and 37,000 men. As a matter of fact both engagements on the water involved 12 battle boats and there are not enough extras by some 36,000 to live up to the billing.

There are two actual engagements that will break even for those concerned. In the first engagement at Coronel, the Germans defeated the English, sinking two English boats with the odds five Germans to two English ships. At Falkland Islands, where each had five warships, the English wiped out the entire German fleet, without a ship's casualty of its own.

Of propaganda may have been of record or inserted at Falkland Islands, to bring out the humaneness of the English in attempting to give the Germans a chance to surrender, also the English sailor boys saving the Germans who went overboard from their boats. Again at Coronel a bit is interjected that places the Germans in a favorable light, and again when the German admiral, in accepting a bouquet at the celebration of his victory, tersely remarked, "These will be handy when it comes my turn."

In between the battle scene are wide spaces, filled in by what not, including the First Sea Lord's office in London and the Sea Lord himself, Lord Fisher, and well played by the unnamed actor. If there are impersonations here of the originals of the ships' highest officers, including the rear admirals and admirals, Americans cannot detect it. Besides, the names of the players are not programed.

In acting Admiral Sudcree (English) gave the best performance.

In warfare the engagements were about limited as could be expected to flashes from the big guns aboard the boats, with the usual cut offs. Sinking of boats may be seen in the dim distance, suggesting camera trickery in that of course. Smokestacks toppling over and supposedly into the ocean with nothing but the stacks seen would be a simple studio operation in California.

Suspense is altogether maintained for what it's worth through the captions, with the titling in a straightforward way, carrying this picture along. The story, if there is one, is that of the Sudcree fleet returning to the scene of the Coronel disaster with Fisher's instructions to Sudcree to wipe out the German fleet that gave Admiral Braddock and England about their first defeat of the war on water. The reproductions are claimed authentic, through the co-operation of the British admiralty.

It must be noted that for both countries their admirals chose to go down with their ships. That's the real and only thrill.

Near ludricous is that portion of the picture showing the haste in which Admiral Sudcree equipped the "Invincible," then in drydock. It's so minute in details, even to supplies going aboard, that Sudcree had his boat start off the ways at exactly 6 p. m., the exact minute and the day he told Lord Fisher the boat would be ready to leave.

Nothing new in the film, except the reproduction. Battle scenes afloat and on land have been too numerous in individual productions and in the news weeklies to leave anything other than the reproduction here as a novelty. And one must be patient to watch 9,000 feet of flowing film to see 1,500 feet of action.

As a production otherwise, okay, with direction excellent. Direction here is the best thing in the entire picture. There's a mass to handle all of the time and it is well done, as far as the director did it, in every way.

But the picture calls for a small house, with the Art Theatre type preferred or those of around 1,000 capacity. The picture can only depend upon the men.

Cameo is about a 400-seater. Picture was booked in for two weeks and likely will be held over as expected. Business Sunday afternoon capacity at 3 with about 200 waiting in the lobby. Around 6 another lobby line of 100 was outside.

Tiffany Colored Classics has started its second Coast production at the Tiff-Stahl studios. Duncan Renaldo, Joan Meredith, Jack Van Aire, Mary Dow and Aline Lopez in cast. Title "Medallion," with Hans Reinhard directing.

Edmund Lowe, opposite Colleen Moore in "Here Is My Heart," F. N. Original by Edmund Goulding, who will direct.

F. N. resigned Mervyn LeRoy, director, for another year.

G. M. Watters and Luther Reed, collaborating on adaptation of "The Glory Girl," Par.

Jack Luden assigned juvenile lead in Par's current Fields-Conklin picture in place of Richard Arlen.

FOUR SONS

William Fox production and release. Directed by John Ford. Starring Margaret Mann, 10 years modest studio struggler and now star overnight. Story from original by Miss I. A. R. Wylie. Adapted by Philip Klein. Production editors, Katharine Hilliker and H. H. Caldwell. Musical setting and incidental sound effects by Movietone. Opened Feb. 13 at the Gaiety, New York, in on $2 scale, indefinitely. Running time, 100 minutes. Special musical score by S. L. Rothafel, assisted by Erno Rapee.

Mother Bernle.....Margaret Mann
Her Four Sons—
Joseph.....James Hall
Franz.....Francis X. Bushman, Jr.
Johann.....Charles Morton
Andreas.....George Meeker
Annabello.....June Collyer
James Henry.....Wendell Franklin
Major Von Stomm.....Earle Foxe
The Postman.....Albert Gran
The Burgomeister.....August Tollaire
The Schoolmaster.....Frank Reicher
The Iceman.....Jack Pennick
The Innkeeper.....Hughie Mack
Johann's Girl.....Ruth Mix
Captain.....Archduke Leopold of Austria
Staff Surgeon...Ferdinand Schumann-Heink

A profoundly moving picture of family life in Germany during the war, giving a sympathetic insight into the effect upon the humble people of rural Bavaria of the great struggle. As an artistic creation the production is magnificent in the amazing effectiveness of its fine realism and in its utter simplicity. As a boxoffice attraction at the high scale its fate is in the balance.

In its favor are some of the finest and most touching passages of high sentiment ever shown on the screen, and the dramatic elevation of Mrs. Mann to picture eminence, which bids to exceed in public interest the sudden stardom of Mary Carr. The abundant excellence of the creation itself and the fascinating circumstances of Mrs. Mann's triumph are enormously valuable assets, and will probably suffice to give the Fox people another "Over the Hill."

Any obstacle that might have been anticipated from the risk of selling a sympathetic treatment of the German side of the war has been minimized by developing an American side to the story and by its happy ending, with the mother happily joined with her surviving son, by now a prosperous merchant in New York. The same thing works out in the tone of the story. While some of the sombre war-time episodes—the news of the death of three sons coming upon the grieving mother at home—are compensated by the lighter, sentimental sequences at the

CHARLIE MELSON

Resting in California after 7 months at the

BRANFORD, NEWARK

Chosen to open the beautiful new

STANLEY, JERSEY CITY

on or about March 16

"NEWARK'S GOOD-BYE TO MELSON"

Good-bye, Charlie Melson

Dear Charlie: Just a few lines to let you know that we are truly sorry that you are about to leave—for a time at least—the stage of the Branford theatre.

When you first came to Newark we were busy conducting a futile campaign against presentations of the type in which you appear. We argued, among other things, that they were, so to speak, thrust down the throats of spectators who had come to see the films. We said that the elaborate stage show had no business in theatres supposedly devoted to photoplays.

We believe yet that at first the presentations were forced on the customers. But there isn't any doubt, Charlie, that you've made film fans like your seyle of entertainment.

That you've created a huge following is evidenced by the fact that Harry W. Crull, the shrewdest showman in Newark, has retained you at the Branford for so long a period. Further proof lies in the fact that that astute business man, Jacob Fabian, has your signature on a five-year contract.

You haven't won us over to presentations. But you have reconciled us to them.

If we must watch them, we prefer the kind that Harry Crull authors. And if we must listen to a master of ceremonies, we'd rather that he be you.

To say that your many Newark friends are going to miss you is as true as it is trite.

Goodbye, Charlie, and good luck.

—BOB RING
Newark "Sunday Call")

Charlie Leaves His Faithful Flock

Charlie Melson isn't leaving the Branford without a suitable send-off, by any means. Well-wishers taxed the capacity of the theatre over the week-end to see Charlie in his farewell Merry Mad Gang presentation, cleverly devised by Harry W. Crull and thoughtfully titled "Goodbye, Charlie.

It is also the occasion for Melson to introduce his successors, Junior Nazarro, who was warmly received, but the occasion by right belongs to Charlie. Nearly seven months since he arrived, it has been a long stay for the popular master of ceremonies and it was necessary for him to go back and revive some of the songs he first offered his admirers. There was "Birth of the Blues," his favorite; "Me and My Shadow"—in fact, he had to sing five before his audience was satisfied.

To say that Melson admirers taxed the capacity of the Branford is putting it mildly. They overflowed into the alley in the rear of the theatre to bid their goodbyes.

There is also a picture on the bill this week. It is an interesting story of stage life, with Esther Ralston looking splendid in a brunette wig. Neil Hamilton is opposite her.

—JEROME KURTZ
(Newark "Ledger")

While you are reading this, he is honeymooning with "IRMANETTE"

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HANS JOBY'S

20—SENSATIONAL BAVARIANS—20

Now a Tremendous Hit in JACK LAUGHLIN'S GREAT PROLOGUE at the

CARTHAY CIRCLE indefinitely LOS ANGELES

HANS JOBY'S 20 BAVARIANS

All Offers to Mr. Joby, care Above Theatre

VARIETY says

"The picture will be a cleanup" meaning

The Cohens and Kellys in Paris

And it is a CLEANUP everywhere! Broke every record for the past thirteen months at Cameo, Pittsburgh; S. R. O. at Cort, Wheeling, W. Va.; took more than $33,000.00 for the week at Skouras' Ambassador, St. Louis; more than $24,000.00 at Granada, San Francisco; a riot at the Plaza, Northampton, Mass. A CLEANUP EVERYWHERE!

Starring GEORGE SIDNEY and J. FARRELL MacDONALD
with VERA GORDON, Kate Price and Gertrude Astor

A William Beaudine Production. Presented by Carl Laemmle. Adaptation and continuity by Al Cohn. Story supervision by Joseph Poland

It's a Universal Long Run Special!

CARL LAEMMLE, PRESIDENT
UNIVERSAL PICTURES
UNIVERSAL CITY, CALIF.

HAVE JUST SEEN FINDERS KEEPERS, AND FEEL IT IS EXCELLENT PIECE OF WORK. FINE CASTING AND DIRECTION. MISS LA PLANTE GIVES SPLENDID PERFORMANCE. HAS GIVEN ME ONE OF THE HEARTIEST LAUGHS I EVER HAD. FEEL THAT SHE DEVELOPS IN THIS PICTURE A TYPE OF SUBTLE COMEDY WHICH WILL ENDEAR HER TO EVEN LARGER AUDIENCES. PLEASE THANK HER FOR ME FOR HER SPLENDID WORK. ALSO MY GRATITUDE TO MISTER RUGGLES. KINDEST REGARDS.

MARY ROBERTS RINEHART.

A Remarkable Telegram About a Great Picture!

LAURA LA PLANTE in "Finders Keepers"

A WESLEY RUGGLES PRODUCTION, with Johnny Harron, Arthur Rankin, Edmund Breese, Capt. Duncan. From the Saturday Evening Post story by Mary Roberts Rinehart.

CARL LAEMMLE Presents

WE AMERICANS

starring GEORGE SIDNEY with Patsy Ruth Miller, George Lewis, Eddie Phillips, Beryl Mercer, Albert Gran, from the Broadway stage success by Milton Gropper and Max Siegel, AN EDWARD SLOMAN PRODUCTION, supervised by Carl Laemmle, Jr.

the picture for America's millions and all people everywhere throughout the entire world. Prepare NOW for another of UNIVERSAL'S AMAZING WINNERS!

end, the picture leaving a cheerful effect.

The film is an achievement in artless realism. There isn't a moment when it does not live, and the whole production is utterly guiltless of theatrical device. Simple people, kindly and happy, are suddenly engulfed in the conflict, and tragedy comes upon the gentle villagers, among whom stalk the hated military martinets. It is the arrogant military class that plays the villain. The people are the pitiful puppets.

The story itself does not bear telling, so simple and unadorned is the commonplace history of a widow and her four sons. Joseph goes to America before the war, marries and has his own little delicatessen shop, and a baby is born. Then the war comes. The other three brothers go to the front and one by one are killed. There is no "war stuff," the war tragedy is enacted in the homely cottage of the lone mother. Joseph goes overseas in the A. E. F., leaving his wife to handle the shop. The story leaves him while the mother back in Bavaria is slowly broken as the war machine takes her three remaining boys—Franz, the handsome; Johannes, the strong, and, finally, Andreas, the beautiful.

Armistice Day finds her destitute of life and joy, while Joseph returns from France to America to find that his business had grown to a rich chain of stores.

His first move is to send for mother. From sombre tragedy the picture here takes on a tender and livelier quality. Mother has to go to school to learn her letters for American immigration purposes. Upon the Ellis Island examination she goes to pieces and is detained. But quite innocently she wanders out of the detention pen, reaches the city and meanders around under the care of kindly cops, who at length bring her safe to haven in Joseph's very modern apartment, where the frantic Joseph, returning from his search, finds her cuddling the baby before the fire.

Mrs. Mann's playing of the big role is a miracle of unaffected naturalness. Her Frau Bernle lives from the moment the film starts to its finish. She looks the part and she plays it with utter absence of effort or consciousness as a stately and white crowned old mother might go about her household tasks. And if this isn't art so much the worse for the trained and inspired acting profession.

Something of the same effortless simplicity has been communicated to the whole cast. The picture is rich in fascinating characters, such as the pompous but kindly old German letter carrier (Albert Gran) whose agonizing task it is to deliver the casualty notices to Frau Bernle; the Burgomeister of the village (August Tollaire), and the Innkeeper (Hughie Mack), besides a host of others.

The picture will be the making of James Hall, hitherto just a young leading man. As Joseph he creates a splendid portrait with a wide range of clean cut playing. Earle Fox makes a graphic study of the cold-blooded military officer type. One of the high lights is his suicide at the explicit invitation of his rebellious regiment upon Armistice day, dressing himself in all his decorations for it.

In a pictorial sense the production is a revel in beauty and significant detail, with camera shots that are arresting. Such are the views of departing soldiers seen marching through the gay village streets from the vantage point of the church belfry; the panorama of the farming countryside swathed in morning mists; the church steeple with the tolling bells reflected in the still mill pond and a myriad of such color shots. Happy character bits likewise go to the building up of eloquent atmosphere and bit by bit the illusion of reality in place and people is created and never lost through nearly two hours.

Movietone is again employed with excellent discretion. It supplies an appropriate score and interpolates a few sound effects. When the young villagers are bringing in the hay, snatches of their song are brought out; again in the only battlefield sequence a faint voice is heard through the mists crying "mutterchen," and for one passage (where the stricken mother dreams her brood are again gathered about the supper board) a male chorus sings faintly as though at a great distance, or as though a choir were singing in a far off organ loft in church. The treatment follows closely upon that employed in "Sunrise," avoiding emphasis that might clash with the illusion.

There can be no question of the work's merit. There is only one more chance for it to fall short of enormous popularity, the possibility that the screen public will shy off from a serious war picture at this time, when the subject has been pretty well exploited. That's quite remote, very remote, for a picture of this class and strength. *Rush.*

SPORTING GOODS

Paramount production and release. Starring Richard Dix. Directed by Malcolm St. Clair from story by Tom Crizer and Ray Harris. Titles by George Marion, Jr. At Paramount, New York, week of Feb. 12. Running time, over 60 minutes.

Richard Shelby	Richard Dix
Mr. Jordon	Ford Sterling
Alice Elliott	Gertrude Olmstead
Henry Thorpe	Philip Strange
Mrs. Elliott	Myrtle Stedman
Regan	Wade Boteler
Timothy Stanfield	Claude King
Mrs. Stanfield	Maude Turner Gordon

Light comedy harboring several strong situations which, combined with George Marion, Jr.'s titling, create sure and plentiful laughter.

Dix is ably supported by Gertrude Olmstead in the leading fem role. Cast delivers enjoyable business all the way through, Sterling and Dix dividing comedy honors in one of the two hit comedy situations.

Dix is a sporting goods salesman, also the inventor of a new type of golf suit guaranteed to give players more freedom for arms and shoulders.

On the strength of the car and his obvious acquaintance with Stanfield, a financier, Dix, the girl and her mother, go for a ride into town when their car breaks down on the road.

Sterling, as Jordon, head of a department store and a golf bug, is induced to go out on the golf course and watch the easy style of Dix's garment. Jordon is convinced. It begins to rain and the suit begins to grow longer, the coat finally reaching below his knees and the trousers stretching to the floor.

In another scene, where the menace lays plans to embarrass Dix in a poker game, the latter is called to the phone three times. Each time two of the players leave the table and the other slips a deuce into Dix's cards in exchange for another card. Every time Dix returns to the table to pick up his hand he notices the deuces growing. Mugs humorously when he finally spots the four deuces and wins four grand.

Production handled neatly and carried along at a good rate of speed. Dix's reception by the manager of the hotel and a regiment of redcaps create more laughs.

Not exceptionally strong but high class program fare which should get money. *Mori.*

ROSE-MARIE

Metro-Goldwyn-Mayer production and release. Featuring Joan Crawford, House Peters and James Murray. Adapted from operetta of same name and directed by Lucien Hubbard. John Arnold, cameraman. At Capitol, New York, week February 11. Running time, 70 minutes.

Joan Crawford	George Cooper
James Murray	Polly Moran
House Peters	Lionel Belmore
Creighton Hale	Harry Gribbon

The way the cast reads at the head of this notice is also the manner in which the Capitol program is listing the "principal players." It's a bad idea for an ordinary program feature that will serve as a fair open week filler, preferably during the hot weather when the mountain scenery won't be hard on the eyes and thoughts of vacation days.

How the uninitiated are going to pick out who's who in this one is a problem. Maybe they're all hiding, including Edmund Goulding, whose name doesn't crop up anywhere. This is the picture M-G-M scrapped after sinking $50,000 in it, gave it out as a press story, started to remake with Goulding and felt a bit sorry about it all. Lucien Hubbard gets screen credit for directing. How much of it actually is his is guess work.

But that cast idea. No character parts on program or in a lead title. Identifying the players as they appear with their names italicized down in one corner of a title is still a pretty fair system.

Especially value when trying to put over a new personality. In this instance it seems to be James Murray. Few at the Capitol this week will be able to pick him out, except by deduction. As the studios seem afraid to leave anything to the imagination of their followers, why give that same public credit for being able to decipher an incomplete cast listing system.

Murray looks like a bet for featured roles. Judging on this performance it's doubtful if stardom will ever enfold him. He's not the type. No one will ever associate Murray with the collar ad boys, but he's a masculine appearing youth whom the men will probably accept more readily than women. Formerly a member of the Capitol's uniformed staff (doorman) this is Murray's first picture there, and he's due at this house again next week in "The Crowd."

"Rose-Marie" isn't as bad as the advance reports rated it. It's just a picture with whatever following Joan Crawford has picked up to help. It's up in high altitudes, with the famed red coated force liberally sharing the story. The heavy dramatic incidents and the slow-motion miniature ice break climax figure to hold enough interest to make it passable with the average audience even if familiar. Eliminating 750 feet would help plenty.

Continuity jumps around and just what becomes of the heroine's husband isn't quite clear. But "the end" has her going downstream with Murray who has been under suspicion for murder since reel two. A questionable inclusion is the inferred intention of attack by Murray on Miss Crawford, the rough

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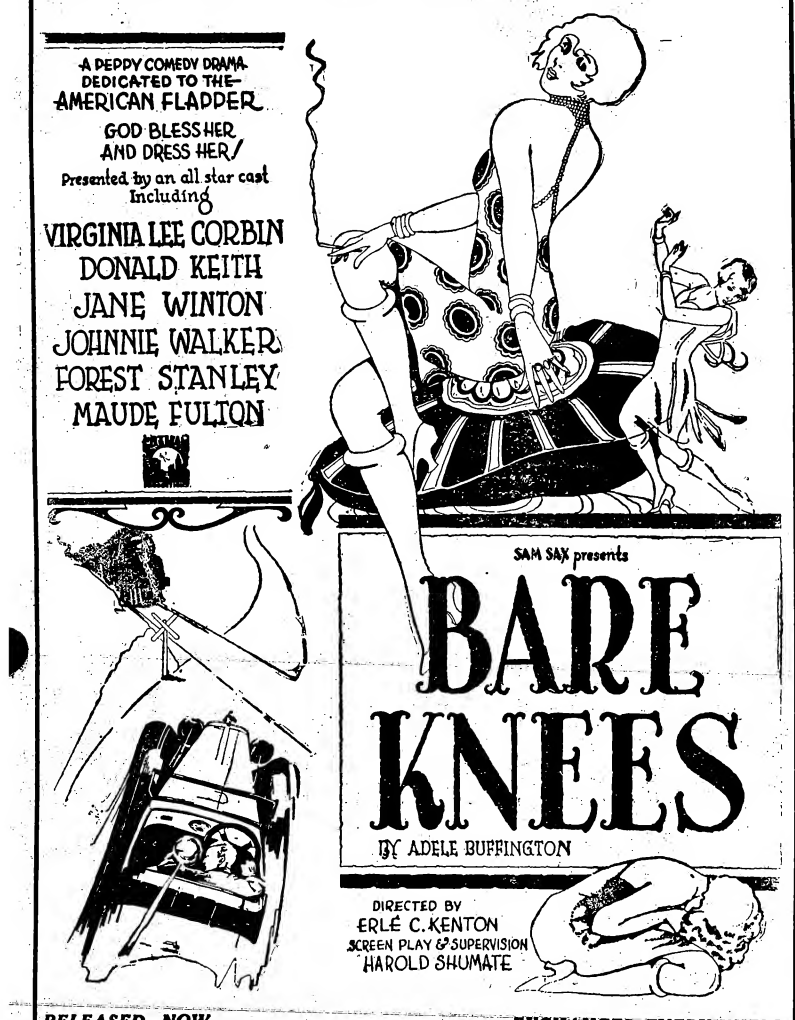
That's

AS TIMELY AS THIS ISSUE OF "VARIETY"



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WATCH MY SMOKE!

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Paul Ash Presentation Staged by
LOUIS McDERMOTT

There Is No Substitute
Paul Ash Entertain...

and ready boy seeing the light when the girl starts to pray for protection. Titles, uncredited, are rather awful and too many in number. Photography is okay.

Miss Crawford doesn't do badly, Murray is pretty fair and House Peters makes the sergeant reasonably convincing. "Pigeon" Polly Moran also rings in on a dance hall scene, and presumably George Cooper serves as an adequate menace.

Capacity Saturday matinee audience accepted the picture without comment either way, and gave it a light smattering of applause as it closed. Sufficiently trimmed down, "Rose-Marie" should fill in on one of those "dog day" weeks for a break even or slightly better gross with title a possible aid. *Sid.*

THAT'S MY BABY

Universal production and release starring Reginald Denny. Directed by Fred Newmeyer from original story by Denny; Albert De Mond titled. At the Roxy, New York, week of Feb. 11. Running time, 56 mins.

Jimmy Norton	Reginald Denny
Molly Moran	Barbara Kent
Sylvia Van Tassel	Lillian Rich
Pat	Tom O'Brien
Lucien	Armand Kaliz
Pudge	Jane La Verne
Mrs. Van Tassel	Mathilde Brundage
Perkins	Wilson Benge
Second Butler	Charles Coleman
Valet	Art Currier

Reginald Denny's magnanimousness in permitting the four or five-year-old Jane La Verne to steal the picture from him goes double, considering that the star also authored the story which gives the kiddie actress the opportunities she has.

Little Miss La Verne is a female Jackie Coogan and will be heard from soon and often if handled right. Universal has a better bet in the kidlet than Baby Peggy was. Considering the child actress' performance, the existent shortcomings of the story and direction don't really matter. After all, if the purpose was to give the youngster an opportunity, some concession to faithfulness must be made.

In a somewhat fantastic manner Denny meets little orphaned Pudge. Becoming an unwilling "father" on the eve of his marriage to a social climber and a feminine fortune hunter, whose affection is obviously influenced by the hero's financial rating, the youngster is instrumental in halting the nuptials and uniting the sympathetic nurse (Barbara Kent) with Denny, these being the "parents" the orphan selects for herself.

When there is danger of the action falling down, rescue and accident scenes, among other things, are interpolated and so, for 55 minutes, the audience overlooks much of the realistic standards and is entranced by Jane La Verne's performance. Albert De Mond's breezy titles also help.

The kiddie overshadows Denny, and the rest of the support is accordingly slighted, although Tom O'Brien as the breezy traffic cop makes most of his opportunities.

"That's My Daddy" is not a costly production nor a great one, but will make money, please generally and above all impress because of little Jane La Verne. *Abel.*

AL
MARKELL
AND
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A Good Bet for Moving Picture Theatres Anywhere
COMEDY-COMEDY-COMEDY
Direction Wm. Morris Office

CONEY ISLAND

F. B. O. production and release. Directed by Ralph Ince from story (probably original) by J. J. O'Neill. Lois Wilson and Lucila Mendez starred. Titles by Jack Conway. At Keith's Hippodrome, New York, week Feb. 13. Running time, about 63 minutes.

Joan Wellman	Lois Wilson
Joy Carroll	Lucila Mendez
Tammany Burke	Eugene Strong
Bob Wainwright	Rudolph Cameron
Hughey Cooper	William Irving

"Coney Island" can play any picture house, and that takes in the biggest, for a week. It's a corking action-romantic meller with Coney Island as its title and background.

Just one of those happy things that F. B. O. happened to hit. Though that does not remove any of the glory for J. J. O'Neill, who wrote this worthwhile story, or the excellent direction of Ralph Ince. Without knowing what F. B. O. spent for this "Coney Island," if it cost $300,000 it would not be a whit better—and Joe Kennedy didn't go for that amount—not for F. B. O. this season.

The Coney Island scenes get Ahs from the audience. Especially when the audience is carried up and down the roller coaster. While the big coaster is called "The Giant Dipper" on its front and the admission is 10c., it and its dips look like the One Mile Streak at Luna Park, where the gate is 25c. Of course, this could have been taken at one of the beach resorts on the Pacific.

Applause breaks out several times in front. The loudest is when Lucila Mendez K. O.'s the heavy by kicking him on the chin, and another when the cops arrive to balk the gangsters. The way the gangsters started to wreck the joint on the platform of the coaster is perfect and speaks as well for Mr. O'Neill's outdoor detail throughout. Or perhaps it was Mr. Ince.

Scoring at the Hip was most apt. Music embodied many pop numbers, all adding to the situation at hand. Two or three fights and a general melee toward the finish with the gangsters, but the best battle occurred in the dressing room of the cabaret show between Miss Mendez and another girl. Miss Mendez runs away with the entire film. The cousin, Lois Wilson, has a placid role, one of those sweet parts as a ticket taker at the coaster with the ride's owner in love with her.

Miss Mendez is a flip dancer and utters many of Jack Conway's fast captions, with none of those too high or two fast for the audience. Several get their laughs and the others neatly fit into the atmosphere. In a story of this character the caption writer, if he can do it, and Conway can, should be allowed to go as far as he likes. When will the producers learn that one of the best word things liked mostly by the American public is slang, even if they don't always understand it. It's something by itself to talk about. All book and periodical publishers have discovered that much.

Tale is consistent and handled that way. The ride's prop. must have a clear July 4 to get over. Otherwise the political boss of the Island will cop his coaster. Intertwined is the millionaire who likes the cabaret girl but falls for the cashier and goes to work as an engineer on the ride under an assumed name.

The finish is the picture's only weakness. Probably no one could think of anything else. At least it helps to keep a clean picture clean. It's too quick and illogical, but a minor defect in an otherwise bear in its class.

Besides which this film permits of a clown, carnival or circus ballyhoo in front of the house or on the street. The Hip has a mechanical clown in front making a good ballyhooed flash.

"Coney Island" is by far the best picture the Hip has had. That says very little for a house that has held the worst, but this F. B. O. will do business this week for the Hip because it more than makes good under one of the gingerest of names. And a name that should draw by itself.

THE WHIP WOMAN

Produced by Robert Kane. Released by First National. Story by Forrest Halsey and Leland Hayward. Directed by Joseph C. Boyle. Presented at the Greenwich Village theatre, New York, for a two weeks' engagement, starting Feb. 11. Running time, 63 minutes.

Sari	Estelle Taylor
Michael	Antonio Moreno
The Baron	Lowell Sherman
Countess	Hedda Hopper
Mill Haidane	Julanne Johnston

Pronounced and continuous razzing greeted the unreeling of this crude film on the opening. Subtitles so trite that the spectators anticipated them; director ineptness so conspicuous that it seemed funny; acting that reflected the general quality of the production, all combined to spell turkey in caps. Why talk about quickies and state righters when Robert Kane, a moneyed producer, releasing through an important organization like First National, can go so far wrong.

The story takes place in Hungary, where Sari, a peasant girl, has a large horse whip as a Hungarian equivalent to roller skates. She gives the boys a dose of the lash whenever they get fresh. She drives a plow by day, and at night has a rather indefinite status in a local wine shop. Her hatred of men is intense, and nobody has ever caught her when she didn't have her whip with her.

She beats up a young aristocrat, but later saves him from fulfilling a suicide urge. At this point she knocks him on the head. The hero and heroine throughout the picture wallop one another plenty.

Dragging the aristocrat to her home which, a subtitle tells us, has never been entered by a man, she undresses him and puts him to bed.

The next subtitle reads:

"An Awakening Such as Sari and Michael Had Never Imagined."

This shows them the next morning, the girl in the high Hungarian bed, the man on the floor mattress, with a resulting Pullman car effect.

The ripening of love is a matter of but a few feet of film. The conventional complications from the direction of the aristocratic family are in due time circumvented, and the picture closes with an assurance that they were married. *Land.*

OPENING NIGHT

Produced by Hollywood Pictures, released by Columbia. Directed by Edward H. Griffith. Producer appears on title sheet as Harry Cohn. Lobby data is scanty. Stars Claire Windsor and John Bowers. Story by Albert Payson Terhune. At the Academy, New York, Feb. 13. Running time, 56 minutes.

Several of Jannings' pictures with an unhappy ending appear to have inspired the idea among producers that the time is ripe for that sort of screen material. Here it doesn't work out satisfactorily. The tale is artificial; always one is conscious that the people and events are being manipulated by the dramatist, director and actors entirely to gain effects and without regard to what people would logically do in real life.

Events are not well knit. For instance, a man, believed to have been lost at sea, returns to find his wife being won by a rival. Because he has played the coward during the sinking of a liner, he voluntarily fades out of the picture, leaving fortune and loved ones behind, and taking a job as washer in a garage. You can't help but think he could have disclosed himself and nobody would ever have known of the disgrace, and so the whole business seems foolish, rather than heart rending as the picture would have it.

Sentiment is spread on pretty thick. By a coincidence the hero in his capacity of automobile washer is called upon to wash his own Rolls Royce, when the car comes back after having taken the wife and her new husband on their honeymoon. He climbs into the ritzy tonneau and picking up the trick speaking apparatus, as was his wont when he was prosperous, he murmurs to the absent chauffeur, "Home," and thereupon drops dead. The pathos is laid on so thick, here as in other places, that it defeats itself and one is disposed to meet it with levity.

The picture has not been happily cast. The lobby billing features Claire Windsor and John Bowers, although the principal character (role is typical of the sort Jannings plays) is done by an actor who never gets into the step or spirit of his character, partly because he is rather an obvious stagey actor and partly because it is an extraordinarily difficult role, of a middle-aged man who has both to draw sympathy, and still establish that audience attitude that will accept his ultimate defeat at the hands of fate. Jannings might do it, but not just a mechanical actor.

The Windsor and Bowers roles are very incidental. The happy outcome is theirs, but nobody cares. The story is loosely woven, does not rise to a climax and is extremely slow in development. The technical production has been nicely handled. Several passages have a first rate trick of expressing dramatic values in symbolism, such as the husband throwing a loving note to his wife on the steamer dock. It is wrapped in a gold coin. The coin reaches the hands of the husband's rival, while the loving message floats into the water. Again the same trick is employed when a child makes the husband a gift of a handkerchief, with which he later wipes his face when he has been struck by missiles from a mob which reviles him as a coward.

Just a good idea gone wrong. *Rush.*

MARIA STUART

(GERMAN MADE)

Berlin, Jan. 26.

Resounding flop. Anton Kuh wrote the scenario and Friedrich Feher directed it under the supervision of Leopold Jessner of the State Playhouse, Berlin. Jessner has been much criticized for spending his precious time on this work, as he has not staged a single production at his own theatre this season.

This is particularly justified, as he does not seem to have any idea of film direction.

Madga Sonya, tooted lately as a coming star, is superficial as Maria. Even such a fine performer as Fritz Korner made nothing of his role. *Trask.*

Touring the World!
KIRBY
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DeGAGE
An Unprecedented Hit at
The Casino in Cannes, France, on the Riviera
Before the most select and critical audience in the world, composed of millionaire society, European nobility and even the kings and queens of the Continent.
FEATURED NEXT WEEK IN MONTE CARLO AT THE HOTEL METROPOLE
CALI SINDELAR
ARTISTE-CONDUCTOR

THE JESSE CRAWFORD ORGAN CONCERT
WITH MRS. CRAWFORD AT THE STAGE CONSOLE
PARAMOUNT THEATRE, N. Y.
Week Beginning Saturday, Feb. 11, 1928
"JAPANSY"
"FOUR WALLS"
"THE MAN I LOVE"

FANCHON & MARCO IDEAS
from San Diego to Vancouver, and then some they are the "Tiffany" of stage presentations

GLENN and JENKINS
SWEEPIN' UP LAUGHS
PARAMOUNT, NEW YORK (THIS WEEK FEB. 11)
INCLUDING "CRIP," THE CHAMPION RHYTHMIC BOOTBLACK
Publix Tour Direction WM. MORRIS
At Metropolitan, Boston, "VARIETY" said: "Glenn and Jenkins are carrying the unit with their vaudeville routine"

STAGE HAND 26 YEARS, BUT HAD HUNCH JOB WASN'T PERMANENT

Keith Former Two-a-Day House in Cincinnati Reopening With Picture Policy and All-New Staff—John Speck, Flyman, Made Kidding Comment

Cincinnati, Feb. 14.

"I had a hunch this job wasn't permanent when I took it," said John Speck, flyman for 26 years at Keith's former two-a-day house here.

Keith's lately closed with vaudeville, to reopen in a week or so as a straight picture house with Chaplin's "Circus" the starter.

In a complete change of all employees, from manager to ushers, are a half dozen men who have been with the Keith forces here for from 15 to 30 years.

Musicians who hold 30-week contracts for the house will be placed in other local Keith-Albee-Orpheum theatres to work out the remaining nine weeks of their agreement. Those houses are controlled by the Keith - Albee - Harris-Lisbon-Heidingsfeld group of this city.

FRISCO ALSO HAS ITS UNEMPLOYMENT TALE

San Francisco, Feb. 14.

Variety's report on unemployment conditions in Chicago created considerable local interest, as the situation here at present is the worst in years. Thousands of men and women are out of work. The condition has become so acute that municipal officials are taking steps to immediately launch a pretentious program of street and road construction, so that work can be provided.

In San Jose, 50 miles south of here, the unemployment situation reached a crisis when S. J. Norton, realtor, and "man of God," marched on the San Jose Community Chest leading a ragged army of men out of work. The ragged men had just been ejected from Norton's "clothe the naked and feed the hungry" establishment by city health authorities on the claim that the "home" failed to conform to sanitary requirements. Aroused, the San Jose Chest officials announced an effort would be made to "meet the emergency."

Larry Comer's Breakdown

Larry Comer, vaude single, was removed to Bellevue Hospital, New York City, as result of a nervous breakdown. Arrangemets to move him to another hospital were set aside upon advice of physicians at Bellevue.

Comer was once a partner of the late Emma Carus in vaudeville and had recently been doing a single, carrying his own pianist.

VITA SKETCH SUIT

Chicago, Feb. 14.

Ballard MacDonald and Russell Robinson have filed a claim through Atty. Phil R. Davis against Vitaphone, charging a sketch written by them, titled "Hostess," was used by Sally Fields in a Vita act without royalty consideration.

Davis is negotiating for a cash settlement.

Stickney's Quick Action

Bob Stickney, III, after a long stay abroad, has started another tour of the picture houses.

Stickney landed on a Wednesday, rehearsed Friday and opened Saturday.

XXX

William Morris

CALL BOARD

Wm. Pearlberg now transferred from New York to Coast office

CHICAGO, 1111 BUTLER BUILDING — NEW YORK, 1560 BROADWAY — LOS ANGELES, LOEW'S STATE BLDG.

RUSHING CLOUD HAS PLEA FOR INDIANS

Editor Variety:

I have seen a number of signs stating, "See America first." I think that should read, "Know America first." A large number of people don't know America and the people in it.

The average theatrical agent seems to think that all Indians in America were born and raised on a reservation out in the wild and woolly West and should have long hair, wear feathers and the costumes of ancient days.

In New York I heard an agent tell an Indian (college graduate) that he (agent) didn't believe he was an Indian, because his hair wasn't long and he didn't dress like an Indian.

When such an Indian presents an act to an agent, if he can't sing and do a war dance with the ancient day costumes, he is out of luck.

A somersault is a somersault, regardless of who does it, but perhaps with the agent it makes a difference what race does it.

For the information of those that don't know, there are 34,452 Indian children in the public schools; learning the same things the other children are. Attending the gymnasiums and dance halls, the girls are wearing bob hair and doing the black bottom just the same as the white girls. I ask the agents to change their attitude toward Indians and give them a chance.

Rushing Cloud.

LEW CANTOR'S PLAY

Vaude Producer Again Fooling With Legit

Lew Cantor is planning another flier at legit producing. He has a new play by Tom Barry, untitled as yet. It will go into rehearsal the latter part of the month.

Cantor, vaude producer, takes a flier in the legit now and then. His last was "Brass Buttons," a bust, at the Bijou, New York.

All-English Unit Bill

E. K. Nadel is assembling an all-English bill for vaudeville which he will project as a unit under title of "All British Revue."

The cast will comprise 12 players, all bona fide English.

CLAIBORNE FOSTER'S FILLER

Claiborne Foster will enter vaudeville upon completion of her engagement at the Greenwich Village, New York, next week in "Tryst," the playlet in which the legit star has been appearing at the downtown house.

John Kane and Gertrude Moran will be retained as support.

The vaude excursion is a filler-in pending selection of a new play in which she will appear under management of Richard Herndon.

GUS SUN'S 20TH

Springfield, O., Feb. 14.

Next week Gus Sun will celebrate in the Sun theatres his 20th year in the show business.

Florentine Choir Feb. 27

K.-A.-O. offices this week set Feb. 27 as the Palace, New York, date for the Florentine Singers.

The 35 vocalists are under the direction of Sandro Benilli.

Lee Kids' New Act

The Lee Kids, first in pictures and then vaude, are back in vaudeville. They started to break in last week out of town.

Coutts Adds Another

Liberty, Bernardsville, N. Y., has been added to the books of John Coutts, independent booker.

Plays four acts on the last half.

CHAIN AGENCY HAS BUT ONE LAST HALF

12 Booking Agents Paid N. W. Stephens $50 Each for Franchise—All for Single House

The Chain Vaudeville Agency, functioning several months, and supposedly official booking agency of vaudeville and presentation features for the Universal Picture houses, seems progressing slower than anticipated.

Thus far the Chain has but one last half playing five acts, with 12 franchised agents submitting for the one house. They are discouraged about the agency getting any more time for the present.

The Chain Agency was formed by N. W. Stephens in December. Stephens had been connected with the Sun Agency, New York, booking several Universal houses.

At the time 14 Universal houses were announced for a starter; Chain Agency franchises disposed of at $50 each to 12 agents, who figured the Universal outlet a bonanza and worth the half-century fee.

Subsequent investigation among the agents has revealed that the formation of the Chain Agency was Stephens' and not Universal's idea, although the latter agreed to permit him to book presentations and acts into such houses it might throw his way. The one last half stand is all the agency has thus far.

ONE OUT—TEAM OUT

Why Wayne-Callahan Stepped into "Good News" for Four Shows

When Gus Shy became ill last week and out of "Good News" in New York, for four performances, Billy Wayne and Marie Callahan stepped into the show. They are of the Chicago "Good News."

Shy and Inez Courteney are in the New York cast as a team. They mostly do team work. One of the partners out called for another couple to substitute.

Lauder Held Over

Sir Harry Lauder will be held over and indefinitely at the Knickerbocker, New York, following the expiration of the announced engagement of four weeks.

The indefinite run gives William Morris his longest stand for Lauder since assuming the management of the Scotchman over 20 years ago.

Another new point on the current stay is, that the top is $3.30, as against the $2.20 top charge of Lauder's previous engagements in New York.

THE TUCKERS DOUBLING

The Tuckers, Soph and Bert, mother and son, are doubling this week, both playing in Newark, N. J., but in different theatres. Mother is at the Mosque and the youngster at the Branford. Each is a presentation house.

Next week both will rejoin for the single week at the Stanley, Philadelphia, and after that who can tell?

ED. TIERNEY'S SINGLE

Los Angeles, Feb. 14.

While Marjorie White is recovering from an appendicitis operation, Ed Tierney, her husband and vaude partner, will do a single around here the next two months.

Tierney is now working at the Strand, Long Beach, as m. c.

TRULY SHATTUCK'S VENTURE

Truly Shattuck is coming out of retirement to vaudeville.

Miss Shattuck has reformed an alliance with Marta Golden.

Carter-Anderson's Return

Harry Carter, who dissolved his vaude partnership with Maybelle Anderson last season to enter the agency field, is returning to vaudeville with Miss Anderson again as partner.

Since Carter's retirement Miss Anderson had been doing an act with Mae Hoey.

De Marcos in Bermuda

Tony De Marco, of the De Marcos, has returned from a vacation and opens in two weeks in Bermuda at the Hotel Bermudiana.

Public Owns K-A, Says Thompson, And Dividends Are Essential

Major L. E. Thompson, the new general theatre manager of the Keith-Albee Greater New York houses, is giving the house managers some intimate information about the circuit. The Major is talking nicely to the boys and they rather enjoy the innovation.

One of the most intimate bits was along this line:

"You know that now neither Mr. Albee or Mr. Murdock owns the theatre, but the public does. So every one must get out and hustle to make money to pay dividends, or the bankers will be on their necks."

It somewhat puzzled the listening managers as to whose necks the Major referred to; Messrs. Albee and Murdock's, the managers' or the Thompson family's.

RELEASED GAGS

"How did that sausage we ate last night agree with you?"
"I think it hurt my liverwurst."

"As I left my hotel room this morning I noticed a man in the next room hanging himself on the chandeller."
"Well, did you cut him down?"
"No; he wasn't dead yet."

Questioner to Japanese Interpreter—Ask him if he turned out the light. (Interpreter does so.)
Witness—(Sputters intelligibly for a full minute).
Interpreter—He say "No." ("The Mystery Man" at the Bayes.)
(Leo Carrillo was one of the first to tell the gag in his monolog, if not the creator of it.)

Any sap could find a pearl in an oyster, but it takes a smart girl to get diamonds out of a nut."

"My name is on that towel."
"Is that your name? Hotel McAlpin?

"You have been eating oranges."
"How can you tell?"
"By the skin on your face."

"Think of the future."
"I can't; it's my wife's birthday, and I'm thinking of the present."

"What is the difference between you and one who dyes wool?"
"Do you know?"
"Sure. One who dyes wool is a lamb dyer, while you are a —— liar."

"What gives more milk than one cow?"
"Two cows."

"I'll be right down as soon as I can slip on something."
"Slip on the stairs."

"Do you serve lobsters here?"
"Sure, what do you want?"

"What's the name, please?"
"It's on the envelope, you dumbell."

"Did you ring?"
"No, the bell did."

"Can you tell me the quickest way to the cemetery?"
"Sure; stand on that railway track; there'll be a train along in a minute."

"It's better to have loved and lost—much better."

"Don't be the girl your mother thinks you are—my boy."

"What kind of shoes can be made out of bananas?" "Slippers."

Florence Mayo's Crash

Florence Mayo, of Mayo and West, is confined to the local hospital at Teaneck, N. J., as a result of injuries in an auto accident Monday night.

Miss Mayo and friends were driving back from Paterson, N. J., when their machine collided with a bus. A heavy fog is said to have been responsible. Miss Mayo, in the front seat, was pitched headlong, suffering contusions and other bruises. Remainder of the party were but slightly injured.

Miss Mayo had gone to Paterson to appear at a benefit. Her condition is not serious.

Dow Gets Jersey Rex

After a rather hectic booking experience, the Rex theatre, East Rutherford, N. J., went to the Dow agency last week.

The Rex opened last October and seats 1,400. A succession of operatives jumbled things so that Judge J. E. Butler was called in to legally adjust its matters.

Cottam's Film House Dates

Clyde Cottam, comedy toe dancer, formerly with "Vanities," has been signed by E. L. Hyman, of the Brooklyn Strand, to play some of the Stanley houses.

Millie Leonard's Own Agency

Millie Leonard has withdrawn from the Alf. T. Wilton Agency to enter the agency field on her own.

Publix's Permanent M.C.s

Publix's masters of ceremonies are being switched around again, but, this time, when it's all over they'll be permanently set.

Lou Kosloff goes on to the B. & K. Chicago, Chicago, to stay there indefinitely. Gene Rodemich is scheduled to return to the Metropolitan, Boston, for a stay. Al Mitchell will stick in New Haven and a new m. c. as yet unnamed will be selected for the Paramount, New York.

Pan's Racing Stable

Los Angeles, Feb. 14.

Looks like Alexander Pantages is out to make a bid for some of those purses at Tia Juana track this season. He paid $41,300 for four nags from the Brown Shasta Stock farm.

The quartet are Shasta Rose, Pine, Nut and Bullet. Pantages already owns "Alexander Pantages," not a bad trotter.

Vaude Out at Providence

Loew vaude for the Carlton, Providence, formerly Emery, may be withdrawn from that house this week. Acts booked for that house for subsequent time were being shifted by their agents this week.

Frank Corbett With Fisher

Frank Corbett, formerly connected as booker with Jack Linder Agency, is now on the staff of Arthur Fisher, independent booker.

Atlantic theatre, Brooklyn, has been purchased from Ben Goodman by Clemente Pepe.

CHINESE SINGER GOES WILD AT N.V.A.

Sun Ki Gee of Joe Howard's Act Removed to Bellevue—Ran Out in Pajamas

Sun Ki Gee, Chinese singer with Joe Howard, was taken to Bellevue Hospital from the N. V. A. clubhouse Saturday.

Gee became wild, according to the police, and violent. His actions in the club brought Patrolmen John Rogers and Jack Crehan, of the West 47th street station, whose joint strength were needed to restrain the actor.

Gee is 46 years old.

He had formerly been a valet to Howard, it was said. He had acted strangely for the last several days, Howard told the cops. Gee had the adjacent room to Franklin Farnum at the club. Rogers stated that Gee sought to kick his way into the cinema's actor's room.

Partially attired in his pajamas, Gee left his room and then began to kick on Farnum's door.

Racing downstairs with club members and attaches after him, Gee sought out a colored employee. Gee began to berate the negro in Chinese and became violent, Rogers declares.

Howard rode with Gee to Bellevue.

Stage Crew and Musicians Blow Gale-Brennan House

A road call went up on the Strand, Winsted, Conn., last week when the house operators, Harry Gale and Bill Brennan, replaced union stage hands and musicians with non-union help.

Gale propositioned the stage hands some weeks ago to drop from their $6 daily scale to $5. After withdrawal of the stage hands, the musicians stuck upon advice from the union, the latter figuring a settlement would be made. When the musicians walked out in sympathy with the stage hands, the Strand withheld salary of Charles Weisbecker, musical director, with Gale telling him the only chance he had of collecting was to tear up his union card. Weisbecker came back to New York and placed his claim with the musicians' union.

The house attempted to round up a non-union orchestra last week, but without success. It has since been operating with an organist.

Booked by Sally Markus, the Strand plays films the first half and vaude on the other. Owners eliminated opposition recently by purchasing the Opera House, its only opposition, and scrapping it.

Plimmer-Leon Dissolve

The Walter Plimmer-Consolidated Agency amalgamation has dissolved. Plimmer retains his former agency with Lawrence Leon, head of the Consolidated, out of Plimmer's office and future plans uncertain.

Leon and Plimmer joined several months ago. Most of Leon's houses were in the Pa. coal region which has been hard hit because of the miners' strike. Most of the houses dropped off his books.

Fay House Goes Movie

Providence, Feb. 14.

The orchestra at the Carlton theatre has received notice and will be out of the house in two weeks. The management (the Fay interests) announced there will be no more vaude and the house will go straight movie. Top will be 35 cents. The new Loew house is opposition.

The Carlton has been doing only passable business as a vaude house.

"INGENUES" FOR W-C

Jumping across the continent at their own expense, the Ingenues, girl band from Ziegfeld's "Follies," which closed because of Eddie Cantor's illness, open for West Coast at the Metropolitan, Los Angeles, March 3.

Leonard Goldstein, of Arthur Spizzi's office, booked the act at $2,500 for a minimum 14-week tour.

Pickles Routed

"Mixed Pickles," tabloid revue produced for vaude by C. B. Maddock has been routed by K-A-O. "Mixed Pickles," most pretentious act by Maddock, is in 12 scenes and carries 14 people.

STAGE PERFORMERS FREED

Indecent Show Charge by Police Not Upheld

A complaint of having given an indecent performance was dismissed against Ruth Cornwall, 21, of 142 St. Anns avenue; Dorothy Kale, 25, of 413 West 92d street, dancers, and Victor Sigler, 34, theatrical agent, of Sussex, N. J., and George Tizard, 48, actor, of 21 Suydam street, Brooklyn, by Magistrate Joseph E. Corrigan in the Tombs Court. Sigler was held for trial in Special Sessions on a charge of possessing an alleged indecent picture film.

The four were arrested on the night of Jan. 29 when detectives of the Second Division raided a restaurant at 407 Pearl street where 150 men were attending a stag party. It was claimed the two women were performing a dance in little more than strings of beads. The police claimed the two men were in charge of the affair.

In searching the place the officers found a film which they claimed Sigler was to show to the guests. It is alleged the picture was obscene.

"NUT" SUIT STARTED OVER BIT OF BIZ

In the Birmingham, Alabama, Federal Court, an annoying suit has been started by a local resident, Margaret Bearden Runion, against the Pan-Alabama Amusement Co., Inc., Pantages Theatre Circuit and John L. Fulton-Peggy Parker Revue, for alleged copyright infringement. The complaining authoress charges Fulton and Parker's act which played the Birmingham Pan house infringes on a copyrighted work of her own, and the team are accordingly forced to defend what they characterize as a "nut" suit.

Mrs. Runion is under the impression that the stage effect or illusion of a little white house, practically illuminated with electric lights, and the conventional business attendant to such effect, is an original conception. Fulton and Parker do that bit in their act and the complainant charges them with plagiarism of her supposedly original conception.

They have retained Kendler & Goldstein in New York to act for them through correspondents in defending the Birmingham lawsuit.

Johnny Collins' Franchise

Johnny Collins, former booker for Keith's, has received a Loew agency franchise.

Associated with Collins are Bob Hutchison, who also served in the Keith office as a booker, and Carl McBride, formerly of Tracey and McBride, and latterly with Alf Wilton. Collins was with Wilton for a time.

Marion Harris, Heart-Free

Despite Variety said Marion Harris might marry Walter Scott Kolk, she says it's not so.

And that settles that since the girl has the final say in those little things, and it leaves Marion heart-free, another unusual show business condition.

HOUSTON BUILDING TALK

Houston, Feb. 14.

The announcement of a new $2,500,000 theatre to be built by Interstate was made by Karl Hoblitzelle, president, when he came to Houston last week. The Majestic theatre, Interstate house built about four years ago, is still a first class house. No site named.

FILM MEN AS ACT

Los Angeles, Feb. 14.

Mahlon Hamilton and Wyndham Standing, pictures, have teamed to present a sketch on the Pantages circuit.

WALLACE EDDINGER'S SKETCH

Wallace Eddinger has withdrawn from "And So to Bed" and will enter vaudeville in a sketch under direction of Albert Lewis, Inc.

Shapiro on His Own

Chicago, Feb. 14.

Henry Shapiro, formerly of the Halperin-Shapiro agency, and more recently assistant booking manager of the Sun-Diamond office here, will open an agency of his own in Chicago.

He will do book for picture houses and independent vaude circuits.

K-A-O FIGUREHEAD FOR DIRECT INDE BOOKING

Detroit, Feb. 14.

An instance of the Keith-Albee-Orpheum name being used by an independent theatre for mere "convenience" and "protection" will be illustrated on Feb. 19, when the Grand Riviera, local presentation house, will start booking direct, though continuing to issue contracts through the Chicago Keith office.

Grand Riviera, owned and operated as a stage band-film theatre by C. W. Munz, has been receiving acts from the Keith agency, with Glenn Burt as booker. Lately the house has become dissatisfied with the Keith-booked acts. Frequently the turns have been found lacking for the stage band type of show and on various occasions presentations planned weeks in advance had to be entirely revamped at the last moment when acts failed to fit in.

Beginning Feb. 19 the shows will be booked direct by Lew Kane, the Grand Riv's producer, with contracts issued through George Lukes of the Keith office. Kane is reported to have stated the K-A-O label over the dotted line will help in salary claims.

Proctor's 58th St. Closing

Proctor's 58th Street theatre, New York, will close in two weeks, ostensibly for "renovation."

Another thought is that the house will adopt a grind picture policy, if it reopens. The veteran site has played six or seven acts, with a picture, on a split week basis for years.

Kunsky Adds Vaude

Detroit, Feb. 14.

In addition to picture house interests, Kunsky is gradually establishing a small circuit of vaudefilm theatres in the neighborhoods of Detroit. If materializing as expected, the string will shortly afford acts one to two weeks of playing dates.

De Luxe, Redford, Birmingham, Lincoln Square and Strand are now in the category, playing vaude one, two and three days weekly, with pictures.

The houses are being booked direct through Howard Pierce of the Kunsky office, or through independent bookers around town.

More Contest Nights

The 5th Avenue, New York, will take another fling at the amateur, or opportunity, contest thing, with Harry Shaw to stage it. Shaw may also stage an all-girl all-local minstrel show.

The Broadway, another K-A booked house, has resumed the opportunity night gag each Monday.

SAM SALVIN ON COAST

Los Angeles, Feb. 14.

Sam Salvin, head of Lyons and Lyons agency, is here for a two weeks' business visit. He is laying out booking and operation plans with his general manager, Wm. Rowland.

Upon the arrival of Salvin, Norman L. Sper severed his connections with the local office.

CALLS FOR "NAMES"

A hurry-up call has been shot across the country by Alexander Pantages in his Los Angeles offices for "names" to be routed at once for Pan houses in the west. Among those sounded were James Barton and George LeMaire and Rex Van. Neither accepted the offer.

It is known that bookings have been offered a lot of "big time" acts by Pan direct.

RILEYS PRODUCING

Riley Brothers, vaude bookers, have now gone in the producing end as a side issue. Arthur Anderson has become associated with the office to stage the new turns.

Among the acts are "The American Girl" revue, with 12 girls in the chorus, and Jack DeBell and Co. (five people).

Maude Mills with Tab

Maude Mills, sister of the late Florence Mills, has joined the Jimmie Marshall tab, "Dixie Vagabonds," playing the T. O. B. A.

She had been appearing in vaude with U. S. Thompson, her sister's husband.

NO K-A LINE-UP

Murdock Reported Unable to Give Attention to Merged Organization

Reports mention this or that in the forthcoming reorganized forces of the merged Keith-Albee and Orpheum Circuits. It was said yesterday there had been no line-up as yet decided upon by J. J. Murdock, who will attend to it.

Murdock is reported having been unable to find time to date to settle down for the K-A-O work before him. He expects to when the picture business matters he also is looking after are disposed of.

New Rochester House Makes Fay's Change

Rochester, N. Y., Feb. 14.

Competition from the Pantages-booked new Rochester theatre has proven too much for Fay's, independent vaude. Fay's changes next week to straight pictures with Vitaphone.

Victoria, playing pop vaudfilm, folded up about a month ago after the Rochester opened, going pictures only.

There are now but two vaude theatres here, Rochester and Temple (Keith's), with the new Keith house well underway.

SUING I. A. FOR $285

Banshee, Inc., has taken action against the stage hands' union to recover $285 deposited with the stage hands' union. Abner J. Rubien is representing the I. A. T. S. E.

The producers originally deposited $570 with the I. A. T. S. E. to cover salary for the stage crew. When the show closed it is claimed failed to sign the contracts announcing the closing and submit them to the crew. I. A. paid the men $285 to cover this oversight, depositing the balance of $285 with the court.

How those bags will fly.

Levey's Road Show

Detroit, Feb. 14.

The Bert Levey Detroit office will send out its first road show of the season this week to split 18 days among Escanaba, Marquette, Iron River and Sault Ste. Marie.

The bill of five acts is composed of Bill Francis, Holman and Holman, Bobby North, Billy Brown and Margaret Hilliard. Their future after the 18-day time is not yet determined.

George Ratcliffe, Levey Detroit rep., booked the show.

K-A-O AFTER DERBY HOUSE

K-A-O interests may take over the Commodore-Hull, Derby, Conn. It closed last week when passing into the hands of a receiver. The house was one of a chain operated throughout New England by the A. S. Friend Enterprises, New York.

Last week a representative of the K-A-O construction department went to Derby to look over the theatre but with nothing definite on the transfer or sale to date.

SEVERED SIAMESE TWIN

Chicago, Feb. 14.

A rare instance of Siamese twins being severed successfully occurred in Chicago, when one of the twins born to Mr. and Mrs. Paul Keller of Marseilles, Ill., was found dead at birth.

The operation required a six-inch incision in the living twin, but it survived and is well.

LENTZ'S COMBO ACT

Al Lents is offering a 2-in-1 act combination. As Lents, Charlotte and Winters the trio does one act and Lents and his Columbia recording orchestra are another act.

Charlotte is Eddie Conrad's sister and Janet Winters has been around as a single.

Stephens Joins Dawson

Lee Stephens has quit his post with William Shilling to join Eli Dawson, Pantages agent.

Stephens will assist Jack Daley in handling independent placements out of the Dawson Agency.

Broadcasting Trio

Gibbons, Weil and Howard, male harmony trio broadcasting over WMSG, are entering vaudeville.

Billy Atwell, K-A-O agent, is handling the act.

3D QUIGLEY MARRIAGE TRY; SAME WOMAN; FLOP

Chaz Chase's Wife Alleges Frame in His Divorce Action

Chicago, Feb. 14.

Divorced from the same woman twice and married to her three times, Thomas J. Quigley, former music publisher, now operating a cafe, has again become annoyed and filed his third suit for divorce through Attorney Wm. F. Adler, against Arminta Quigley.

This time Quigley says she blew out on him for a lengthy and unsanctioned absence, starting in 1925.

Mrs. Jennie Feldman Oskye, wife of Chaz Chase, who is suing her for divorce on charges of infidelity, filed a petition for temporary alimony in which she claims she was framed into a hotel room situation by Sam Gordon, alleged theatrical agent, on pretense of being offered a job. Later, the petition states, her husband's attorney and detectives walked in on her as part of the conspiracy.

Ben Ehrlich, counsel for Chase, states this is the same petition read in court three months ago, pointing out Mrs. Oskye was granted $20 weekly alimony previous to belated filing of her petition. Her charges are unfounded, Ehrlich says.

Vincent Youmans, composer, now in France, has instructed his Chicago attorney to file suit for annulment of his marriage to Anne Varley-Youmans in answer to her suit for separate maintenance. A hearing is expected in March.

Mrs. Youmans, professionally Anne Varley, married Youmans in February, 1927. While in Reno apparently seeking a divorce, she had twins. Rumors of subsequent reconciliation evaporated when Mrs. Youmans filed her suit for separate maintenance in Chicago.

May Cassidy Williams, in vaudeville as Dainty Marie, secured a divorce through Attorney Ben Ehrlich from Clarence Williams, restaurant owner, on charges of extreme cruelty. She married in September, 1926.

Wife Sues Cummings

Los Angeles, Feb. 14.

Roy Cummings and Irene Shaw, his wife and former vaudeville partner, have come to a parting of the ways after nine years. Mrs. Cummings filed a divorce action in Superior Court here, based on general cruelty charges. Her brief states that the marriage knot was tied in East Orange, N. J., in 1919. All was well until last September, when Cummings came here to join Will Morrissey's show at the Hollywood Music Box. They separated at that time.

Among other things, the complaint charges that Cummings has associated with other women, naming Eleanor Downing and Frances Winters. Also, it is related, he is now working in vaudeville with Florence Duffy, showgirl formerly in the Morrissey revue.

Mrs. Cummings estimates her husband's salary at $1,100 per week. She asks for $500 a month alimony, and lists community property, including a house in Hollywood valued at $7,000, and other belongings rating another $7,000. There are no children. Cummings was married once before, and is paying his first wife $100 a week alimony.

WLS TROUPE AS ACT

Chicago, Feb. 14.

Members of the "Showboat," WLS radio presentation, have been booked as an aggregation to appear at the Fox theatre (Great States), Aurora, Ill., for one week.

Harry Saddler, announcer, will act as m. c.

BARTON'S FILM DATES

Chicago, Feb. 14.

Marks Bros. have booked Jim Barton to headline two weeks at the Marbro and Granada theatres starting Feb. 20.

Maxwell and Lee Set

Los Angeles, Feb. 14.

Maxwell and Lee have been signed by Fanchon and Marco for 14 weeks on West Coast Theatres circuit. They are now playing for B & K in Chicago. William Morris office negotiated.

PAN'S RECORD OFFER FOR 2 U. A. SPECIALS

Portland, Ore., Feb. 14.

With congestion of picture bookings on here, Alexander Pantages has submitted a local record offer to United Artists of $10,000 for Fairbanks' "Gaucho" and $7,000 for "The Devil Dancer," each to go in the local Pantages if accepted, on runs.

House top for Pantages is $22,000, gotten by Gene Tunney (stage). This week at Pantages is Fox's "7th Heaven," on run.

Local congestion for the U. A. product was brought about through delay in the erection of the new U. A. theatre on the Majestic site.

MARION SUNSHINE

". . . has a pleasing act in which there figures prominently an amusing take-off on gentlemen preferring blondes. Miss Sunshine is not a blonde, but she is a delightful entertainer and her song renditions an exquisite bit of artistry."

HARTFORD "COURANT."

"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK MITCHELL and JACK DURANT

A Positive Hit with

"HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

INSIDE STUFF

ON VAUDEVILLE

Al Shean's suit against his former partner, Ed. Gallagher, to recover $8,000 allegedly due on share of royalties on "Gallagher and Shean" song is figured along the line as an ill-advised publicity suit on Shean's part. Gallagher is in Dr. Dold's sanitarium, Astoria, L. I., where he has been declining since admittance several months ago and with slight chance of recovery. Moreover, Gallagher is flat financially with friends taking care of the hospital bill.

Shean has been aware of this. Also that his former partner is practically paralyzed on the right side and with slim chance of ever again being able to earn such an amount as Shean names in his suit.

George Walsh from pictures and Nat Pendleton, ex-Columbia University boxing champ, almost knocked each other out in an effort to convince Keith-Albee vaudeville manager as to the realism of their pugilistic stuff in their new act, "The K. O.," which Lewis & Gordon are producing with Walsh starred. In one performance Pendleton almost kayoed Walsh, literally, leaving the film star groggy for the curtain.

The manager when asked for his opinion was dubious, remarking that it required a little more realism. The next show Walsh almost ruined Pendleton in a desire to conform with managerial specifications and still that worthy was skeptical. Sidney Phillips of the Lewis & Gordon office finally called him in to the dressing room and displayed a swelling on Pendleton's ribs. It still failed to convince the manager.

The Associated Press carried a story that Frank Tinney, blackfaced comedian, was slowly staging a comeback to health in Philadelphia and a subsequent anticipation of a stage appearance, thanks to the constant attendance and aid of an old home town buddy, Eddie Cassady, monologist and singer.

The story declared that physicians had given Tinney up as a hopeless case, yet Cassady day and night has done everything possible to bring the comedian back to normalcy.

The AP story was prompted by a special story that Vincent J. McCafferty wrote for the Sunday issue (Jan. 29) of the Philadelphia "Record." McCafferty's story went into lengthy detail to tell just what Cassady was doing for Tinney and how slowly and tediously the latter was getting along in his comeback fight.

Eddie and Frank were troupers together with the old Dumont Minstrels in Philadelphia when the two boys as principals received $25 a week.

Tinney is now living in South Philadelphia.

Picture house audiences are not uniform in acceptance of stage acts. That may be owing to the size of the house or the sectional preferences. When George Givot, known as a picture house panic in the Chicago territory, appeared at the Capitol, New York, a couple of weeks ago, he did not finish his week's engagement, leaving the bill in the middle of the week. No one attempted to explain it, just calling it one of those things.

What may be another solar plexus for groggy vaudeville is the new cordiality among the picture house bookers towards talking acts. Presentation houses have been more or less closed to dialog or conversational comedians. Recent bookings of talking turns indicate the barriers have been let down.

If the picture houses link hands with the revues, night clubs and radio in taking important next-to-closing turns, the position of vaudeville will be even more precarious than it has been during the last two seasons.

Gladys Hart, wife of the late Harry Coleman, does not intend to retire and will continue the Coleman sketch with a new partner.

The act had been booked far ahead prior to Coleman's death.

Charles Freeman, of the Interstate circuit, offered Will Rogers $5,000 for the week to play vaudeville in Dallas during the Democratic convention in June.

After playing four weeks at the Capitol Billy Taylor, the dancer, is buying a home in Baldwin, Long Island. His wife, Rae Giersdorf, is helping by doubling this week between the Carmine theatre and the Club Madrid in Philadelphia.

Billy says that from now on taxicabs are out and its the subway. Billy and Rae were married last fall.

A small time actor recently had his costumes and scenery stolen from his parked automobile in Detroit. Unable to play without the mountings, he caused the arrest of a fellow performer.

Accused was pinched on a Saturday and, unable to offer bail, was forced to occupy the jug until the next hearing, Monday. He was finally discharged when the Court saw lack of evidence.

The pay off arrived when the victim's seemingly repentent accuser brought him up to a booking office and got him a last half engagement. And a second pay off came when the accuser found he could not procure a date for himself.

Sessue Hayakawa has been routed by the Keith-Albee circuit in his Edgar Allan Woolf playlet and will continue to use that sketch.

INCORPORATIONS

NEW YORK

Albany, Feb. 14.

Majestic Productions, Inc., Manhattan, theatrical productions, moving picture machines, $5,000. Ewart Griggs, George M. Gatts, Mary F. Flaherty. Filed by Mayer C. Goldman, 570 7th avenue, Manhattan.

International Experimental Lyric Theatre, Inc., Manhattan, managing theatres, $10,000. Beatrice Stein, Zara Jay, Pasquale Rubino. Filed by Arthur Clyde, 172 Bleeker street, Manhattan.

Bureau for the Prevention of Accidents, Inc., Manhattan, increasing public safety in theatres, plan and devise means and methods for the prevention of accidents, 200 shares no par value. Herbert R. Ebenstein, Harold Fischer, Arthur E. Ebenstein. Filed by Bloomberg & Bloomberg, 1422 Broadway, New York.

August Gemunder and Sons, Inc., Manhattan, violins, musical instruments, $25,000. August M. Gemunder, Emilie L. Gemunder, Oscar A. Gemunder. Filed by Richard Condon, 220 Broadway, New York.

Eilanem Amusement Corporation, Brooklyn, theatrical enterprises, 200 shares no par value. Louis Schmukler, Ned H. Schmukler, Morris Rabinowitz. Filed by William Godnick and J. A. Freedman, 32 Court street, Brooklyn.

Tenney Photo and Film Corporation, New York, pictures, photoplays, $50,000. John W. Mazzuks, Frank M. Ippolito, Beatrice Tenasy. Filed by O'Brien, Malevinsky & Driscoll, 152 West 42d street, New York.

Ben Weiss Shows, Inc., Brooklyn, theatres and other enterprises, $10,000. Max Weiss, Louis E. Schatten, Henriette Stachenfeld. Filed by William Jacoba, 61 Chambers street, Manhattan.

International Motion Pictures Booking Corp., Manhattan, motion pictures, 1,000 shares no par value. John W. McKay, M. M. Tepper, Milt Collins. Filed by Frank A. Reilly, 170 Broadway, New York.

Manhattan Music Publishing Corp., Manhattan, music publishers, 100 shares no par value. John F. O'Brien, Helen M. Fitzgerald, Raymond C. Given. Filed by John F. O'Brien, 50 Church street, New York.

Cascades Operating Corp., Manhattan, managing swimming pools, dancing halls, etc., 5,000 shares common stock no par value. Sol Pincus, Mack Rose, Freda Swilling. Filed by Goodman Block, 21 West 40th street, New York.

West Amusement Company, Inc., Manhattan, motion pictures, theatrical enterprises, $20,000. Frank J. Neglia, James W. Helms, Joseph A. Rubino. Filed by Joseph A. Rubino, 250 Broadway, Manhattan.

Seneca Boxing Club, Inc., Carrolltown, amusement places, furnishing amusement, $5,000. Fred J. Wagner Robert L. Strebel, Dorothy Heidersdorf. Filed by Strebel, Corey & Tubbs, 1413 Liberty Block, Buffalo.

RE CHANGE OF NAME

From Philarmonia Studios of Music, Inc., to Philharmonia Studios of Music, Inc. Filed by Irving Katz, 92 William street, New York.

CAPITAL CHANGES

Center Theatre Corp., Manhattan, $25,000—250 shares $100 par value...reduced to $1,000—10 shares $100 par value. Filed by Maurice Goodman, 1564 Broadway, New York.

Hutchinson as Indie

Bob Hutchinson, former K-A booker, has become an independent booking man through his new affiliation with the Harold Ward and John Singer offices.

Hutchinson first hooked up with the Fred Nevins agency but shifted to the other connection.

BIRTHS

Mr. and Mrs. Jack Powers, Feb. 10, daughter. Father is solo saxophonist of Le Paradis Band, Washington, D. C.

Son to Mr. and Mrs. Donald Brian at Philadelphia Feb. 7. Mrs. Brian is professionally Virginia O'Brien.

In and Out

Up to last Thursday Marion Harris was scheduled to play the Palace, New York. She reported not ready and Belle Baker was substituted.

When one of the men with the Sandell Sisters revue, sponsored by Al Freeman, walked out of the act last week the revue was unable to open Monday at the Irving, Carbondale, Pa.

Trio's Publix 10 Weeks

Adler, Weil and Herman open a 10-weeks' tour for Publix March 14, booked by the William Morris office.

? BEN BARTON ?

AND HIS

ORCHESTRA

PLAYING

KEITH-ALBEE-ORPHEUM

Direction WILLIAM JACOBS

Once upon a time there was a Scotchman who broke up his daughter's wedding.

He fainted when somebody asked him to give the bride away.

WHO SAYS SO?

? BEN BARTON ?

The Comedy Sensation

SAM DAYTON and OLIVE RANCY

in

'KALAMBOOR'

By FRANK ORTH

Next to closing on any bill

Keith-Albee Circuit

B B

WATCH THESE GROW

Nan Halperin

KEITH-ALBEE CIRCUIT

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
Professional Rates
in the Heart of Theatre District
11-12 and H Sts.

HAL SIDARE

DANCER EXTRAORDINARY

Featured by FANCHON and MARCO

FRANCIS X. BUSHMAN

in "CODE OF THE SEA"

WATCH FOR ANNOUNCEMENT NEXT WEEK

FOX'S AUDUBON, FEB. 16, 17, 18, 19

M. S. BENTHAM, Agent

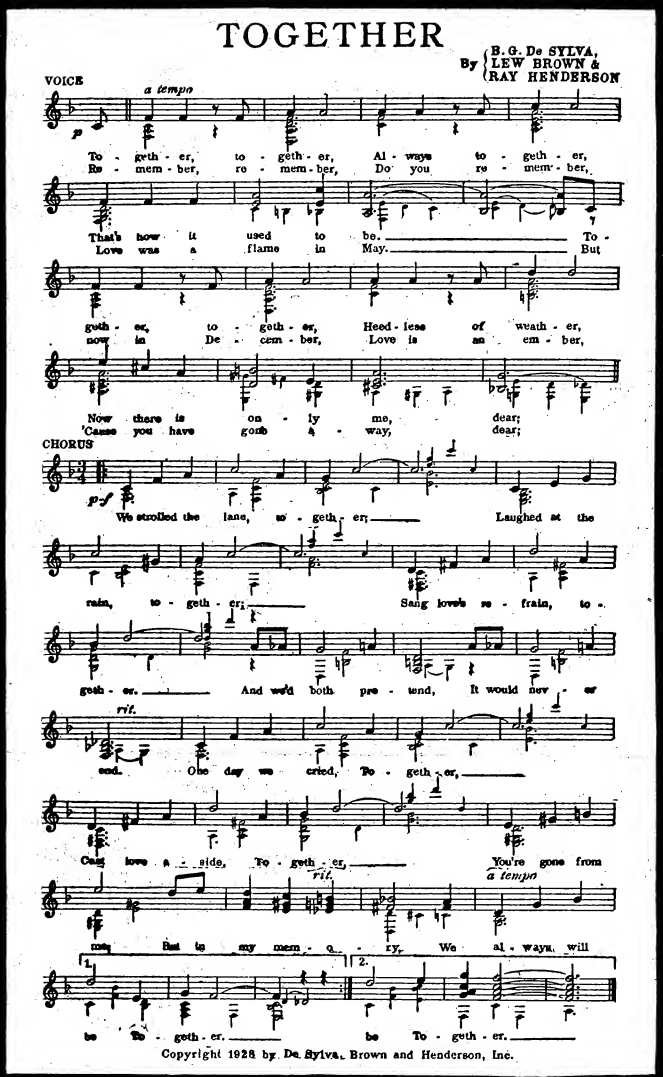
Our Birthday Gift To The Profession

TOGETHER

by
B. G. DeSYLVA - LEW BROWN
and RAY HENDERSON

"WE BELIEVE "TOGETHER" IS THE BEST SONG WE HAVE WRITTEN "TOGETHER""

Buddy, Lew & Ray



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ROBT. CRAWFORD, PRES.
745 - 7TH AVE. — N. Y.

JOIN OUR BIRTHDAY PARTY

TURN OVER A PAGE

OUR FIRST

WE HAVE GIVEN YOU SOME WONDER
AND FOR THE COMING YEAR OFF

INTERNATIONAL SONG SENSATION

AMONG MY SOUVENIRS

BY EDGAR LESLIE AND HORATIO NICHOLLS

A TOPICAL COMEDY SONG

HENRY'S MADE A LADY OUT OF LIZZIE

BY WALTER O'KEEFE

NOVELTY FOX-TROT

GEE I'M GLAD I'M HOME

BY BILLY ROSE AND JIMMY MONACO

FOX-TROT BALLAD

BLUEBIRD SING ME A SONG

BY BENNY DAVIS AND JAMES F. HANLEY

A "HOT" MELODY FOX-TROT

DIDN'T I TELL YOU (THAT YOU'D COME BACK)

BY BILLY ROSE AND JIMMY MONACO

HAUNTING WALTZ BALLAD

SWEETHEART MEMORIES

BY BENNY DAVIS AND JOE BURKE

SPECIAL MATERIAL ON
ON ALL SONGS NOW READY

DE SYLVA, BROWN &
ROBERT GRAY
745 - 7TH AVE.

BIRTHDAY

UL SONGS DURING THE PAST YEAR
R YOU EVEN GREATER SONGS

STRONG FOX-TROT BALLAD

WITHOUT YOU SWEETHEART

BY DESYLVA, BROWN AND HENDERSON

MELODY FOX-TROT BALLAD

ONE MORE NIGHT

BY BILLY ROSE AND JOE BURKE

NOVELTY SENSATION

TIN PAN PARADE

BY HAVEN GILLESPIE AND RICHARD A. WHITING

"BLUES" BALLAD

THERE AIN'T NO SWEET MAN (THAT'S WORTH THE SALT OF MY TEARS)

BY FRED FISHER

NOVELTY RHYTHM SONG

PLENTY OF SUNSHINE

BY DESYLVA, BROWN AND HENDERSON

FOX-TROT MELODY BALLAD

ONE LITTLE GIRL WHO LOVES ME (THERE'S ONE LITTLE GIRL WHO DON'T)

BY GUS KAHN AND RICHARD A. WHITING

WE CAN FILL YOUR SONG WANTS
WIRE — WRITE OR CALL

HENDERSON, INC.
ORD, PRES.
NEW YORK N.Y.

PANALA DIDN'T PAY OFF

Pan's Bill in Birmingham in House That Closed

Pan-Ala theatre, Birmingham, playing Pantages bills, closed Saturday, with only part salaries paid acts there.

As the turns had Pan contracts and the acts communicated with the Vaudeville Managers' Protective Association, it was believed that Pantages would agree to pay up the remainder of the money due.

This week's show was diverted by Pan to another place.

THE MAGNIFICENT

ALBEE, BROOKLYN

Next Week (Feb. 20)

BILLY MARIE

HIBBITT and HARTMAN

Laugh Locaters

Albee, Brooklyn (Feb. 20)

BILLY MARIE

HIBBITT and HARTMAN

with

MISS MARIE HARTMAN

World's Champion Comedienne

Albee, Brooklyn (Feb. 20)

HIBBITT and HARTMAN

P. S.—Hibbitt and Hartman are at Albee, Brooklyn, Next Week (Feb. 20)

Picture Agents Miss Lack of Organization

Picture booking agents are reported mourning over their lack of organization.

Current conditions were predicted to the agents a few years ago when Variety invited them to organize for protection and held a meeting of the agents for the purpose. It never went through.

A request here and there of late has come to Variety, to attempt to revive the organization plan. The two heaviest complaints now are of copping acts and trouble in collecting commission.

If a majority of the picture house agents wish to make a second try and through Variety, another conference of the agents will be called by this paper.

Houses Opening

Strand, Yonkers, N. Y., playing straight pictures, has gone in for presentations, with the opener on the stage Bunny Charles and his Variety Vendors (stage band).

Hippodrome, Pottsville, Pa., has resumed vaude playing four acts on the last half. Booked by Bud Irwin, Amalgamated.

Following changes in ownership of theatres in St. Louis and district have been announced:

Robin theatre, St. Louis, transferred from Frank Calhoun to Thomas Curley.

Gayety theatre, St. Elmo, Ill., reported transferred from Ruby Jones to T. T. Sellers.

Phoenix theatre, Lawrenceville, Ill., transferred from H. B. Gould and George H. Bauer to P. V. Burlison and George W. Burlison.

The Opera House, St. John, N. B., oldest of local theatres reopened Feb. 13, after being closed for five weeks following a fire. The old theatre opened with the Mae Edwards Players, dramatic repertoire, featuring a jazz orchestra as entertainment between the acts.

Capitol theatre, Rockford, Ill., opened Feb. 10. Capacity, 1,000. Pictures-presentations.

Empress, Brooklyn, opens shortly, operated by Vincent Padula and the Padnic Operating Co.

ILL AND INJURED

Bess Meredyth, scenario writer, is ill with influenza. She is confined to her home on Crescent Heights boulevard, Los Angeles.

Jose Dalima, Spanish dancer at the Fox, Washington, had his foot hurt in the stage elevator Friday night, which will keep him from working for several weeks. Though the injury at first was thought to be serious, Dr. David Davis now expects the loss of three toenails only. Accident occurred when Dalima was standing on stage waiting to assist his partner from the lift upon its return to the stage. He was taken to the Emergency Hospital.

Evelyn Campbell recuperating from appendicitis operation at Mercy Hospital, Des Moines, Ia. Miss Campbell appeared in that city with a Publix show two weeks ago.

Si Braustein, film man, recovering from a recent illness.

Eddie Pierce (vaudeville) had several ribs broken in an auto accident in Los Angeles.

Viola Shore, scenario writer, sprained her ankle in the studio and is working on crutches.

Nena Quartaro, film actress, after a nervous breakdown, is confined at her home in Beverly Hills, Cal.

Gladys Clark (Clark and Bergman) fell on the stage at the River side, New York, Sunday, spraining an ankle so severely the act cancelled its following two days.

Armanda Chirot, Mexican prima donna currently at the Warfield, San Francisco, was rushed to St. Mary's hospital Sunday for operation. Condition not serious.

MARRIAGES

Carroll Nye, picture actor, to Helen Lynch, screen actress, Feb. 9 at Santa Barbara, Cal., by Rev. Charles E. Deuel.

Enise Morise, former principal of the "Oh Dearie" Company, and William Daly, non-professional of Saugerties, N. Y., were recently married there by the Rev. F. L. Howe. Bride's home is in Braintree, Mass.

Margaret G. Pressey, 20, known in radio circles as Georgie Earl, "the mystery girl of KYA," and Le-Roy De Wolf, musical director for KYA, were married Feb. 10 at the home of Floretta Green, KYA ballad singer, in San Francisco. Two days earlier Harold G. Perry, technical director of radio KFRC, was married to Delma Royce, non-professional.

Francis Perrett, press agent, to Marian Nickerson (non-professional), Feb. 13, at Los Angeles. Groom is in publicity department of First National studios.

H. B. Humberstone, assistant director at United Artists studio, Hollywood, to Marie McWilliams (non-pro), Feb. 10, at St. Thomas Episcopal church, Hollywood, Cal.

Douglas Murray, assistant to S. L. Rothafel, engaged to Ann Fleming of the Roxy ballet corps. Spring wedding scheduled.

PATENTS

Washington, Feb. 7.

Detailed information on any of the following inventions, upon which patents have just been granted, may be secured by forwarding 10 cents, along with the name and number, to the Commissioner of Patents, Washington, D. C.

Pictures

Picture projecting apparatus (to intermittently advance the transparency). P. A. Nothhine, Dayton, O. Filed May 28, 1923. Ser. No. 641,912. 18 claims. 1,656,389.

Stoarge magazine for motion picture apparatus. E. L. Delano and G. L. Furlong, Agra, Kans. Filed Aug. 26, 1926. Ser. No. 131,702. 12 claims. 1,657,164.

Stereoscopical color photography. C. and E. Muller, Charlottenburg, near Berlin, Germany. Filed Nov. 26, 1924. Ser. No. 752,306, and in Germany Aug. 4, 1921. 30 claims. 1,657,270.

Motion picture camera. Paul Guerin, Los Angeles, assignor to Mack Sennett, Inc., Los Angeles. Filed Dec. 5, 1925. Ser. No. 73,376. Three claims. 1,657,795.

Music

Music sheet turner. J. T. Gentry, Los Angeles. Filed Aug. 26, 1924. Ser. No. 709,155. Five claims. 1,656,273.

Musical instrument (suggesting a development of the saxophone with large bell). K. Garaguly, Chicago. Filed Jan. 27, 1924. Ser. No. 686,875. Two claims. 1,657,158.

Outdoors

Amusement device (for firing balls at target). W. A. Tratsch, Chicago. Filed May 14, 1927. Ser. No. 175,194. 19 claims. 1,656,306.

Amusement apparatus (swinging seats suspended on long cables from a rotary supporting structure). E. K. Wood, Wilmington, Calif., assignor to W. Melville, Washington, D. C. Filed Sept. 28, 1926. Ser. No. 137,315. Five claims. 1,656,905.

DISQUALIFIED AGENT

A couple of vaudeville acts discussing one of the Times Square booking agents, said:

"Why, he couldn't even book the Mann Act."

NEW ACTS

Allen McMillin and Ione Stewart, singing and dancing.

Shelton Brooks, single.

Billy Green back to vaude in 2-act.

Ruth Hunter and Betty McClane, in support of Dolph Singer.

Shelton and Pillard, formerly Pillard and Hilliard.

Harry Sinton Co., and Queenie Dunedin in Tom Linton's "Follies."

Gwen Slay Co., returned from England, in comedy skit.

Miller Bros. and Cecil, formerly Jean Miller and Boys, musical trio.

Chief Flying Hand, banjo single.

Mrs. Hevack in "Rose Louise" revue.

Art Franks, formerly Frank and Towns, single.

Riggs and Witchie Co., dance review.

Santry and Norton and Band, new revue.

Bobby Bernard and Helen Ward, new 2-act.

Berinoff, formerly Deenova and Berinoff, has a new partner, Ulalia, in new act.

"Thank You, Doctor," tabloid musical shelved some time ago, is to be revived by Albert Lewis, Ed Jerome, Elinore Hicks and Tom Coyne featuring.

Florence Enright, legit, is returning to vaude in a new skit, "Snappy Stories."

"Fun at the Velodrome," comedy act travesty on the bike races.

Lucille Benstead, singing single.

Dora Early, single; formerly appeared with husband.

Frankie and Dunlevy.

Herbert Faye and Co. (4), comedy sketch.

Ellsworth and Witten, the former late of the Ellsworths and the latter of Witten and Snodgrass.

Fred Heider has returned from Australia, where he went to appear in "Sunny."

TRIXIE BEATING BAND

Miss Friganza Grew Hoarse Trying to Shout Above Orchestra

Chicago, Feb. 14.

Trixie Friganza is leaving "Hit the Deck" at the Woods this week.

She says continual hoarseness has almost been her lot since trying to shout songs over the music of the show's orchestra.

Next week Miss Friganza will be at the local Palace in her vaudeville turn.

HARRY ROGERS Presents

Next Week, Orpheum, San Francisco

A Sure-fire Headline Attraction

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Representing Artists for All Independent Circuits, Picture Houses, Productions and Cafes

RICH'S K-A DATE

Freddie Rich and his Hotel Astor Orchestra had to go to London to command attention back home for a K-A Palace booking Feb. 27. The band returns a day or two prior to the Palace date.

Although for long a standard in New York and radio famous through WJZ, Rich never got beyond the outlying houses. His favorable impression abroad called the Rich jazzists to K-A attention.

TINSEL
METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
J. J. Wylie & Bros., Inc.
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18-20 East 27th Street
NEW YORK

MILTON
BRONSON
America's Foremost Singer and Fastest Russian Dancer
Direction of HARRY FEARL

THEATRES PROPOSED

Allentown, Pa.—(Also stores and apartments) $75,000. Owner, J. G. Reiff, Front and Hamilton streets. Architect, E. R. Bitting, 1104 Hamilton street. Policy not given.

Elizabeth, N. J.—(Also stores and offices) $1,200,000. Owner withheld. Architect, Hector O. Hamilton, 369 Lexington avenue, New York City. Policy not given.

Cincinnati.—(Also apartments) $1,000,000. Owner, Keith-Albee Orpheum Circuit, 1564 Broadway, New York City. Architect, Thomas W. Lamb, 644 8th street, New York City. Policy not given.

Columbus, Ohio.—(Also lodge rooms and stores) $100,000. Owner, Capitol Lodge, No. 1003, G. U. O. O. F., I. D. Rose, chairman building committee, 323 Lexington avenue. Architect, George Abernathy, 82 So. High street. Policy not given.

Johnstown, N. Y.—(Fire rebuilding) Owner, Avon Theatre Corp., Charles Sesonky, Hotel Woodruff, Watertown, N. Y. Contemplated. Policy not given.

Rochester, N. Y.—$100,000. Owner, Mrs. Katherine Thompson, Lyric theatre, 687 N. Clinton avenue. Private plans. Policy not given.

Pittsburgh.—(And stores) $2,000,000. Owner, Mercantile & Theatre Properties, Inc., B. F. Loeb, president, 13th and Chestnut streets, Philadelphia. Policy not given.

Paris, Ill.—(Remodelling) $80,000. Lincoln theatre. Owners, Mrs. L. Jarodsky and Son. May mature in spring. Policy not given.

Springdale, Pa.—(Also stores and offices) $50,000. Owner, Paul Dattola, Springdale. Architect, W. H. King, Magee Bldg., Pittsburgh. Policy not given.

Wauwatosa, Wis.—(Also recation building and stores) Owner, care I. V. Brossell, 123 Wisconsin avenue, Milwaukee, Wis. Architects, Peacock & Frank, Milwaukee. Policy not given.

Atlantic City, N. J.—(Virginia, interior alterations.) Virginia avenue and Boardwalk. Owner, Stanley Company of America, 1916 Race street, Philadelphia. Architect, Hoffman Honon Company, Finance Bldg., 1424 So. Penn Square, Philadelphia, Pa. (Policy not given.)

Cincinnati, O.—(Also apartments.) $1,000,000. N. W. cor. McMillan and Melrose streets. Owner, Keith-Albee-Orpheum Circuit, 1664 Broadway, New York. Architect, T. W. Lamb, 644 8th street, New York. (Policy not given.)

Easton, Pa.—420-22-24 Northampton street. Owners, Wilmer and Vincents Theatre Company, 1451 Broadway, New York; J. Fred Osterstock, resident manager. Architects, E. C. Horn Sons, 1476 Broadway, New York City. (Policy not given.)

Forty Fort, Pa.—Dilley street and Wyoming avenue. Owner, Comerford Amusement Company, 207 Wyoming avenue, Scranton, Pa. Architect, not selected. (Motion pictures.)

Hollidaysburg, Pa.—(Lyric, addition, alterations and remodeling.) Allegheny street. Owner withheld. Architects, Hunter and Caldwell, 523 Central Trust Bldg., Altoona, Pa. (Policy not given.

Philadelphia, Pa.—The Commodore, 1,800 seats. Owner, Felt Bros., 1518 Walnut street. Architect, the Ballinger Company, 106 So. 12th street. (Policy not given.)

Philadelphia, Pa.—(Arcade, 2,200 seats, and stores.) Owner, syndicate, care Heymann and Bros., 213 So. Broad street. Architect, not selected. Contemplated. (Policy not given.)

Scranton, Pa.—509-11 Lackawanna avenue. Owner, Comerford Amusement Company, 207 Wyoming avenue, Scranton. Private plans. (Motion pictures.)

Salisbury, Md.—(Also two stores.) $85,000. Rock street. Owner, J. A. Bailey, on premises. Architect, Pope and Manning, Equitable Bldg., Wilmington, Del. (Policy not given.)

the pets of high degree displayed.

Even those Americans with good memories may be surprised to learn that the founder of this establishment was Nina Farrington, a noted showgirl of long ago. She appeared in numerous Broadway revues and had many well-known admirers.

NO ENGLISH BOYCOTT

(Continued from page 3)

this time and her present engagement she advised her management that she had no permit. Not having applied for it before entering England, it was refused her when requested by the theatre management, as a matter of course and without prejudice.

At the Kew the play Miss Gay appeared in was "The Married Bachelors," and the Home Office would have done the country a service if it had prevented the entire production.

As to the charge that the American management of "Broadway" was obliged to replace its American cast in London with an English company for the Provincial tour, that was done only to lessen the overhead.

On the front page of the New York morning "World" Monday was the story referred to above. It was in detail and mentioned Alden Gray had informed the "World's" London bureau as to most of the misinformation. The story also carried a cut of Miss Gay, although it is not suspected that other than herself is her press agent.

Through the story in "The World" implying the English government had started a campaign (crusade, the daily called it), against American actors, with the added comment that a reprisal movement might be commenced over here against the English actors on this side, Variety cabled its London office.

Miss Gay left New York about two years ago, with the "Mercenary Mary" company, to appear in London.

PAULINE SAXON
SAYS:
If I'm Not Listed
In Next Week's Bills
It's 10/1 I'm
The One to Fill

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PANTOMIME AND DANCING WITH THE WORLD'S MOST HUMAN "PROP" HORSE
GERALD AND HOAG
Present "DIZZY HANK"
Now at Grauman's Chinese, Los Angeles, in the Monster Prologue with Charlie Chaplin's "Circus" Indefinitely

AMERICA'S GREATEST LAUGH-PROVOKER
FRANK LIBUSE
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VINA and ARTHUR
In Jack LAUGHLIN'S Monster Prologue to "FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles
Also Featured with Will Morrissey's Revue
Permanent Address, Variety, Los Angeles

ALMIRA SESSIONS
ECCENTRIC COMEDIENNE, SOPRANO
FEATURED
"As We Were," a Joseph Santley Production
THIS WEEK, ALBEE, BROKLYN

RITZY

(Continued from page 2)

through lunching and dining at smart restaurants.

Noel Coward's Manager

Noel Coward has an impressive personal following in London, especially in the set dominated by temperamental young men. When acting in New York in "The Vortex," which he also wrote, Coward met a young American, Jack Wilson, from Lawrenceville, N. J., and the two have been associated ever since.

Wilson, after graduating from Yale, where he met Stuart Walker, who was putting on plays, acted with Genevieve Tobin. Now he shares a country estate in England and a flat in London, serving as Coward's personal representative and business manager, also as interior decorator, having fitted up both residences. For a time he occupied the luxurious flat of the Somerset Maughams during their absence.

Coward and Wilson were at St. Moritz earlier in the winter, and before that were in Venice with the socially prominent Cole Porters. Cole was once well known on Broadway for his musical comedy airs, and has supplied tunes for Irene Bordoni's new play, "Paris." His cousin, Jack Porter, of Staten Island, has run a cafeteria near Wall street. Mrs. Porter was Linda Lee, of Louisville, first of the three wives of the late E. R. Thomas, millionaire owner of the "Morning Telegraph."

The Morgan Boys' "Break"

As a rule when society men go on the stage, it is against the wishes of their people. But such was not the case with Ralph and Frank Morgan, brothers well known as leading men on Broadway. They are sons of Mrs. George Wuppermann of Fifth avenue. A relative of the late E. H. Harriman, multi-millionaire railroad man, this sensible mother approved of her two sons following their inclinations and changing their names.

Former Show Girl's Shop

Nowadays, as during almost a generation past, one of the sights of London is the smart little dog shop in Bond street with the name "Mrs. Lesmoir Gordon" over the door. There is generally a throng of people looking in the window at

Came Over to England For 5 Weeks and Played

Aug.	15	Hippodrome	Brighton
"	22	HOLBORN EMPIRE	LONDON
"	29	Hippodrome	Belfast
Sept.	5	Hippodrome	Dublin
"	12	PALLADIUM	LONDON
"	19	PALLADIUM	LONDON
"	26	HOLBORN EMPIRE	LONDON
Oct.	3	Leeds	England
"	10	PALLADIUM	LONDON
"	17	Hippodrome	Birmingham
"	24	PALLADIUM	LONDON
"	31	Pavilion	Glasgow
Nov.	7	COLISEUM	LONDON
"	14	HACKNEY	LONDON
"	21	ALHAMBRA	LONDON
"	28	ALHAMBRA	LONDON
Dec.	5	Make Phono Film	
"	12	ALHAMBRA	LONDON
"	19	Empire	Glasgow (Return)
"	26	Empire	Birmingham (Return)
Jan.	2	Empire	Swansea
"	9	TROCADERO CAFE	LONDON
"	16	VICTORIA PALACE	LONDON
"	23	CHISWICK EMPIRE	LONDON
"	30	Rialto	Liverpool
Feb.	6	HOLBORN EMPIRE	LONDON
"	13	STRATFORD EMPIRE	LONDON
"	20	NEW CROSS EMPIRE	LONDON

Chosen to open the new Kit-Kat Cabaret and doubled there during my London engagements
JOE TERMINI
VARIETY, LONDON

HELLO, VAUDEVILLE, HERE I COME
Love and Kisses from
TRIXIE FRIGANZA
CLOSE WOODS, CHICAGO, FEB. 18
OPEN PALACE, CHICAGO, FEB. 19

METROPOLITAN

(LOS ANGELES)

Los Angeles, Feb. 9.

Four Marx brothers after six years in the legit have been brought into the cinema palaces. Switching practically over night from $3.30 to 65-cent audiences and cutting down from almost three hours to 40 minutes, the boys have done nobly and if they choose to continue will find plenty of heavy kale for stepping out four and five times a day with a background of 18 to 20 people.

Fanchon and Marco brought them to the Met on a $10,000 guarantee for the week and though the boys will not collect on the guarantee that is no fault of their own. As a rule when a picture palace outside of Los Angeles buys a big stage name, they go to work and sell it. However, locally it seems, especially with this house, the West Coast crowd have not taken into consideration much the fact that personalities of drawing power should be exploited. At the opening performance trade was just above normal, with the audience, however, functioning in behalf of the entertainment afterward via mouth to mouth selling and causing the business to climb.

The Four Brothers, Julius, Zeppo, Harbo and Chiso are using 18 people out of the show to surround them in a Fanchon and Marco presentation called "Spanish Knights." They open with their straight man in "one" in the agent's office. They frame to be actors in a Spanish setting. Latter is full stage and gorgeous and was used in "Cocoanuts." It is one of the most pretentious sets viewed in a picture house and bound to impress on the rise of curtain.

After pulling their gag routine in the initial scene the boys come on full stage following a hot musical selection by a Hawaiian sextette of steel instrument players. Julius takes command and the brothers co-operate. It is a flood of gags, mugging and comedy scenes used in their show. With most of the picture fans not having seen the Marx boys before, the response is spontaneous and healthy. Chico does his piano solo, after which Harpo monkies around with the ivories for a while before going to the harp. Then it is a pushover for the pantomist of the family. That boy just can give them all the harp he chooses to and they always want more. For his final number he plays a ballad with the six string instruments accompanying. The old shirt and silverware scenes are also done and click. For the finish with their troupe of vocalists the boys chant "I Want My Shirt" and then go into grotesque operatics. As a picture house bet the Marx boys are bound to break box office records. But one thing necessary for that is proper advertising and exploitation.

As it was Edison week, Frank L. Newman, managing director of the house, pulled a novelty in blending together some scenes from pictures of the last decade in which Mary Pickford, Gloria Swanson, Lillian Gish, Douglas Fairbanks, Charlie Chaplin, Fatty Arbuckle and H. B. Walthal appeared. They were shots from early pictures of these stars and were cut in such an expert fashion as well as titled that the sequence fitted together in smooth fashion and were responsible for plenty of laughs. To sell this reel Meity Ann Leaf, principal organist here, played the old picture house tunes in a corner of the stage on a piano while Elmer Hurling, announced the titles and described the scenes as the picture was unreeled.

Al Lyons, house master of ceremonies, did not get a chance to do his stuff from the stage so presided in the pit while his boys played a hot overture which allowed a trio of them to do a bit of chanting for a finish. This fellow Lyons is a clean cut personality whether on stage or in pit. Out and out entertainer and clicks that way 100 per cent.

Screen feature Paramount importation, "The Last Waltz." *Ung.*

PARAMOUNT

(NEW YORK)

New York, Feb. 12.

"Steps and Steppers," Jack Partington's presentation, consists mainly of tap dancing with a company of 12 mixed hoofers doing the usual formations. For the climax the company taps up and down a broad stairway, Bill Robinson's idea.

Ilomay Bailey, songstress, is light at her best. An unbilled performer, Karnoff, with a small concertina, delivers novel entertainment. First switches from operatic to pop melodies abruptly, causing laughs.

Glenn and Jenkins, blackfaced comedians, spotted next to closing. Some of the comedy material is bad, but delivery is surefire at all times. A third boy, doing a tap shoe shine dance number, also effective.

Gene Rodemich leads the stage band this week in line with the new system of alternating band leaders. In this way a leader stays with a Publix unit three weeks at New Haven, Boston and New York. Lou Kosloff and Al Mitchell are now playing the other two cities during the interim.

Rodemich's classical version of a pop seemed to take well with the customers though it sounded a little over done. The Jesse Crawfords were a bit off at the organ with two numbers.

Adolphe Dumont, new house orchestra director, led with "Mephisto" in accompaniment to the vocal ensemble on the stage. Stage direction, by Paul Oscard, was brilliantly handled. Cloud scenes first pass over the stage, the singers remaining unseen with the exception of Arturo Imparato, basso. Glaring beams of light gradually illuminate a block formation rising to the roof, the vocalists all in costume.

"Sporting Goods" (Par), the feature. Newsreel mainly Paramount with an M-G shot. *Mori.*

CAPITOL

(NEW YORK)

New York, Feb. 11.

First Publix-Loew unit to invade this M-G-M house, and not so hot. With a 70-minute feature, "Rose-Marie" (M-G), the show ran 2.29, so something was out of proportion. Looked as though the unit was too long and there was little need for the scenic short included. Besides those sidelights, Henry B. Murtagh, formerly at the Rivoli but now here since his return from Chicago, did nine minutes at the organ. Organists at the Capitol have never been in the habit of doing much soloing, hence Murtagh's console seance goes as something of a novelty within these walls.

Unit had Walt Roesner m. c'ing it on its way under title of "The Fast Mail," Frank Cambria credited production. Capitolians, the house band, has changed personnel, so that the pip drummer is no more. Quite a few pit boys doubling on the stage, and Harry Perrella, from Whiteman's band, is at one of the pianos because he's lost his yen for a lower berth. Outfit totals 25 men and will probably be better after the boys begin calling each other by their first names.

As specialists the combined forces of Loew-Publix had the Three Le Grohs, Eddie Hill, Myrtle Gordon, Eva Thornton and Roy Shelton. They didn't run in that order, but the routining was just as haphazard and lacked continuity and punch. Hill's comedy lyrics had some effect in the big house, but either Miss Gordon or Thornton left 'em cold after a couple of songs a la Tucker without the Madame's spice. Whichever girl offered a ballad did so in nice voice but not to much applause.

A band number used up most of the time, Roesner asking various members what they found in their mail and the boys replying by instrumental soloing. Didn't mean anything until the pianist on the left broiled a pop on the black keys and helped it along by giving more expression to the lyrics than voice. Youngster has a good sense of comedy. He could have encored, but didn't.

Meanwhile a troupe of Foster Girls performed twice. Once noisily in a gladiator number that had the girls banging each other on shields. Idea was all right, but Allan might tone down the clang in the defense paraphernalia. The girls weren't any too much at home in their first number, either, unusual in a Foster group. The young male of the LeGrohs had the house's mouth open for his contortions, heavy applause, and Roy Shelton almost broke a leg during his floor sweeping legmania and found that a rolling stone does gather some moss.

Setting for all this was a banked effect which had a platform above the stage musicians and small staircases splitting the band into three sections. Not especially good looking or well lighted. Proportionate drops on the platform were successively revealed by parting drapes as stamps to show the mailing point of the instrumentalists' letters.

Brief overture finished with a scrimmed tableau on Lincoln that was enthusiastically greeted and well done, while a five-minute news reel only left time for two clips from Paramount and four from M-G-M. Publix production staff evidently believes newsreels are a necessary evil and that's all.

Murtagh used kidding slides that eventually had the patrons whispering the lyrics. Enough to indicate that if a rotary club songfest is his objective he'll shortly attain it. But only by comedy. It's generally conceded that laughing 'em into it is the best and easiest way. At least, in the east.

"The Brook," short, with the main stage presentation following. After that the feature during which the soprano obliged with "Indian Love Call" from backstage as "Rose-Marie" warbled to her love that she couldn't keep the screen date on the mountain.

Capacity up and downstairs at four p. m. Saturday. *Sid.*

Beth Challis and her husband-accompanist, Edward J. Lambert, open April 23 at the Trocadero, London, booked by A. J. Clarke.

CARTHAY CIRCLE

(LOS ANGELES)

Los Angeles, Feb. 14.

Carthay Circle has a realistic, imposing and convincing prolog in "Happiness," which Jack Laughlin produced and staged as an atmospheric background to "Four Sons" (Fox), special which is running here twice daily. Laughlin has done a sensible job here in staging a brilliant, animating entertainment which holds to the spirit and theme of the screen feature.

The setting of "Happiness" is laid on the Bavarian border in the shadow of the Alps. Some 60 people are used and all contribute toward the entertainment which runs 19 minutes. The scenic embellishment shows an Alpine village and in the center foreground a waterfall. For atmosphere Laughlin uses a group of 20 Bavarian singers and a similar number of native dancers. These people give folk songs and dances, which supply fine foreign atmosphere. There are also four Tyrolean Yodlers, a quintet of native musicians and a group of Kosloff dancing girls, who get away from the toe and ballet work in flimsy costumes, doing their work in atmospheric garments.

Ivan Bankoff, formerly Bankoff and Cannon, is the premier dancer and official jester of the troupe. Bankoff executed a routine of acrobatic, eccentric dance steps that brought the house to the stop point. His comedy is excellent and, if some of the picture moguls got a good flash at his face they probably are sending for him now to take tests. Billy Moody, comedienne, who worked with Bankoff, was a corking feed for him.

Nina and Arthur, adagio team, taught the locals new tricks in holds and hops. Some of them were hair raising and the couple hit on all eight with the mob. Hans Joby and Ellen Joby, doing a folk dance, got a score of laughs with their eccentric antics. Serving as solo vocalists were Don Thrailkill, who is an institution in Laughlin productions, and Mrytle Aber and Emily Clark.

For the opening night the show ran snappily and gave no suggestion for cuts as it was smoothly routined and put over without a hitch. It is best of the atmospheric prologs Laughlin has staged in six months.

The overture which preceded the prolog was played by Carli Elinor and 25 men in the pit. Elinor had a great score which was blended from harmonizing melodies from the Fatherland. The overture ran 14 minutes and was not tiresome either. Elinor also arranged the musical score for the picture, which seemed most appropriate. *Ung.*

STANLEY

(BALTIMORE)

Program opened with a novelty overture entitled, "Meet the Boys," staged by Harry Lewis, the guest conductor. This consisted of solo parts by Max Rosenstein, Ernie Cooper, Jules Sims, Helmuth Wilhelm, Ernest Phillips, Stanley Simpson and finally, Wharry Lewis, each working in a spot to good effect.

The Stanley Theatre Ballet staged a pantomime dance bit, "In Holland." Costumed as Dutch boys and girls, the Servoa ballet girls, doing a pantomime romance in rhythm, working against the theatre's black velour curtain, in two.

The news reel, then Leon Navara, conducting the stage band for the fourth consecutive week. The show billed as "Jazzing the Blues Away." Full stage, with iridiscent jet black-drop, dressed with futuristic borders in blue with long, red tassels. Black and gold color scheme for the cubicles for the musicians, grouped on pyramided levels as heretofore, grand piano centered at stage level. Navara, smart in evening dress. After "Blue Baby" by Navara and band, the m. of c. introduces with a neat bit of quiet wise cracking Billie Tichenor, blonde dancer. She did the "Varsity Drag" to accompaniment of band. Theo. Alban, tenor, next, rendering "Song of the Wanderer" to band accompaniment, brasses predominating.

Serova girls now on, costumed in green blouses and knee-length dresses, do the Tiller stuff very well to music of "Up In the Clouds" and "Dream Kisses." "A Shady Tree," next, by Navara and band. On the repeat a girl dancer enters. Navara discards baton and dances with her in ballroom manner. Table and chair props introduced. At conclusion of dance Navara leaves girl at table. Comedy drunk in burlesque evening dress after manner of the London 'alls, dances on, as Navara resumes with the baton, the band repeating same air. Girl resenting drunk's advances, off haughtily. Drunk's distorted vision still pictures her and he goes through the dance with an illusionary partner. This went over well.

Piano now rolled down center and Navara does his piano recital act, working in a spot. Did "Kitten on the Keys," announced as "request." For encore, "What'll I Do," with variations. Audience still calling for more.

Navara next used the lost wardrobe gag to introduce comedy acrobatic dance team (Johnson & Hewitt.) Excellent. Finale, with Serova girls in, carrying individual rose bowers, topped with full moon decoration. To melody of "Are You Happy," lights off and title of number spelled by letters on the moon designs.

Show pleased, Navara's own work outstanding.

BROADWAY

(ASTORIA)

New York, Feb. 10.

Jumping off the Times Square merry-go-round and onto a B. M. T. underground tram for the far side of the East river is like plunging into the tall grass of the provinces. Still New York, but what a difference. Home of the Eskimo pie; of neighborhood theatres where customers break seats and rules faster than carpenters and cops can work; where Wednesday and Sunday nights are reserved for steady company, and where bridge offers small distraction to movie trade.

Shooing kids out of the lobby and away from the boxoffice is a major responsibility of the management. Within the theatre, with its sharply terraced floor leading up to the projection level, a couple of bouncers keep a sullen eye on the grown-up kids. Up near the booth, where you have to go if you arrive much after 7 p. m., the patrons pay little attention to the feature, but whistle and applaud enthusiastically during the newsreel when Babe Ruth, the Statue of Liberty and Old Glory are flashed.

The boys visit the girls and vice versa. Mamie runs down front to ask Gertie if she wants to "make up" with Joe, and comes back to tell Joe that Gertie is willing. Whereupon Joe counts his silver by the light of the screen, and then goes down to talk it over.

On the stage, Virginia Kelly sings several pop songs, George Smalden gags (not bad) and plays the sax, and the master of ceremonies provided by Stern and Green, who book the house, tells a pun to the effect that "God gave her a face, but she picked her nose."

The show is "cabaret night," a weekly feature for Fridays and a business builder- judging by the mob. No stage. Just a platform in front of the screen hidden by a scrim. Singing predominates to the almost complete exclusion of dancing because of the restrictions on area. But dialog cross-fire is included. In this the one-day presentation field appears in advance of the de luxe houses where they're still a bit leery of talk.

Frank Duke, whose presence in tuxedo was considered worthy of comment by the m. c., was introduced as from the Palais D'Or. He has a complex voiced tenor. The soprano alternation plus his yodeling sent Duke across. He represented the class of the bill.

Benton and Morgan, man and woman, with the woman doing the comedy, did nicely with some clippings from the scrap book. They dress their turn and make a flash.

All in all, looks like an okay one-night neighborhood lay-out. Bill was played with periodic bursts of pep by the seven-piece orchestra. In between, the organist showed the percussion possibilities of his instrument, giving the drum effect plenty of time. *Land.*

GREENWICH VILLAGE

(NEW YORK)

New York, Feb. 11.

This 365-seat house got off on the wrong foot Saturday night in its attempt to form an intente cordiale between grand opera, oil paintings, one-act drama and the cinema. The announced purpose of selling such a hodge-podge at $2.20 per seat to "subscribers" seems like a forlorn hope. At any rate, the promoters may find it hard to live down the first unfortunate impression.

N. Brewster Morse and Douglas Brown, the managerial names on the program masthead, seem to be light on showmanship.

They started off their entertainment with Pathe newsreel projected cold without musical accompaniment and naturally a frost. Smart management would have had a snappy opener from the various news releases and served it up piping hot with spirited music. Possibly the absence of the violin and piano (the "orchestra") during the news part due to the hidden pit shutting off view of the screen.

Additionally, the amperage of the projection was too bright and with the short throw was hard on the eyes.

Rafaelo Diaz, Metropolitan tenor, sang a group of songs. Diaz is a great singer whose class is never in doubt. He was the event of the evening.

Rather clever, too, was Jackie Grattan, a lad, representing "the theatre page boy" and introducing the numbers in a cute manner. There was a suggestion in his speeches of an effort to be faintly satirical about things, after the fashion at Mike Mindlin's toy cinemas. The idea was not developed, however, beyond the suggestion stage.

Closing the first half, came the one-act play, "Tryst." In it Claiborne Foster, hemmed in by banalities, managed to obtain a few half-genuine laughs and a lukewarm curtain. The script is without sparkle or meaning and as poor a choice as could have been made for the delicate job of popularizing such a strange hook-up with motion pictures.

Intermission found the audience strictly Missouri. A good, or even a fair, movie might have saved the works and given the strange policy a Chinaman's chance. But upon returning to their seats after free coffee and art in the congested downstairs lounge the customers were treated to "The Whip Woman," presented by Robert Kane and bearing the First National label. It is an inconceivably ridiculous picture and was roundly jeered by the audience.

Had the management stuck to its publicized intention of giving first runs to worthy independents they would have been far better off than in exhibiting this dismal length of celluloid from the vaults of First National.

Everything about the opening, the music, the newsreel, the faulty projection, the stupid playlet and the acceptance of this turk of a picture, attest the lack of practical experience or judgment on the part of the sponsors of this movement to ally the "arts." Accordingly the prognostication points to a brody. The announced policy is for twice-monthly changes of program. The price for a loge, seating six, for four "entertainments" is $110. It requires a sense of humor! *Land.*

CAPITOL

(DETROIT)

Detroit, Feb. 12.

Capitol offering a good and lengthy bill to offset some strong self-creative Kunsky opposition. With Chaplin at the Adams and "The Jazz Singer" at the Madison, notwithstanding they are running as straight picture fare, there's plenty of competition.

Lots of show in the Capitol's program, overture, Vitaphone, shorts and stage bill running over an hour and a half and Par's Berry-Hatton comedy, "Wife Savers," topping and adding another hour or so.

Overture opened up, Samuel Benavie's symphony orchestra in the esculating pit playing Adam's "If I Were King," and beautifully. "Night at Coffee Dan's" on the Vita proved an unexpected bracer and clinched its spot. Talkies are not a regular attraction at this house, but well received when used.

News reel (International) led up to Don Miller's organ item, not a solo. Miller follows the new western idea in going for production effect, though alternating with community singing at times. The number is titled "Sweetheart Memories," permitting the accompaniment of Stanley Perry tenor, and various members of the house ballet, garbed to represent the different melodies. All stage action behind a scrim, with the girls flashed in and out of the black. It was prettily staged and very well supported by Miller at the organ.

"Wings," bird study scenic, sandwiched between this and the stage bill, nice filler. "Wings" title unnecessary in being so similar to that of the feature of the same name. Stage productions here are accredited to Howard Pierce, head of the Kunsky producing department. Pierce is regarded as a competent bill moulder, and if the Capitol's current presentment is an example, reputation deserved. Pierce follows the general stage band idea, meanwhile inserting his own departures. Among the local twists is the surprising backgrounding and seeming unimportance of the stage band and the attempt at more results from the outside talent.

The Walter Bastian band, 18 and the leader, is not an exceptional musical crew, also away from most stage bands in that the conductor does nothing but conduct. In other cases of similar aspect the theatres have employed permanent m. c.'s in addition, but here a new face is seen in the role every two or three weeks, Bastian frequently steps out with a solo on some instrument, but never is permitted to gab or otherwise front himself.

This trip the m. c. mantle falls on the shoulders of Milton Watson, one time Paul Ash "find" and better acquainted in Chicago than here. Watson recently graduated from the pops to light opera, but was buried minus billing therein, and returned to the pops. He is a romantic tenor and strictly that, hence with shortcomings as a send-in man. He is working at the Capitol as though it were his first try. He announces as he sings, making known a pair of slapstick comic acrobats in the way one would expect to be introduced to Galli-Curci. No reflection on Watson's vocal work, though, for he can croon a sentimental ballad and is good looking.

The eight-girl ballet opened the show in a productional starter, revealing a sightly set. Mounting in form of a large valentine, with the band centered in a cutout, clusters

of hearts on the sides and top and a rainbow spot on the spangled back drop. All very pretty.

Watson introduced the first specialty turn, Meehan and Newman. Versatile mixed team, this, and showing a neat routine. Man dances and plays the mouth organ. Woman sings. The pair clicked. Mills and Shea, hoke acrobats, demonstrated this sort of turn is sure-fire, no matter how stereotyped. They forget nothing. Fenton and Fields, cork team, uses its vaude routine almost to the letter, but it seems more effective in presentation.

Tommy Wonder, boy dancer, closed the outside portion and seemed much below his usual form. The kid has acquired a girl partner, his sister. She looks several years older and is several heads taller than kid bro., and a bust as a foil. The girl follows immediately in solo, singing a play-up. Tommy gets into form in a dance with a life sized doll and sells the offering, but fails to show his excellent Russian and eccentric routines.

Production number opened, so the same closed, with the entire crew on the stage.

The Capitol's 3,800 seats were well filled the second show Saturday mat. The house grosses around $25,000 weekly, but averaged much higher until the Michigan succeeded as the "ace" presentation stand. At present it is trimming the Mich in screen quality, with the larger theatre more dependent on its stage.

ROXY

(NEW YORK)

New York, Feb. 11.

The Roxy is a paradox. When the show is strong the picture is weak, which is most often the case. When the picture is pleasingly satisfactory the show lets down. Despite it all and with it all, the Roxy manages to knock out around $100,000 per week. How it does it mystifies at times, excepting that the grand manner of it all is the theatre's greatest ballyhoo. That must be it, or have much to do with it.

This week the third Universal feature in a row, "That's My Daddy," starring Reginald Denny, is distinguished by a kiddie star, Jane La Verne, who will owe her opportunities to Denny in the same manner Jackie Coogan owes it all to Chaplin and "The Kid." The four or five-year old youngster steals everything from the star but his name.

Supporting show is only fair. Lew White, C. A. J. Parmentier and George Epstyne alternating on the Kimball consoles, and Erno Rapee wielding the baton for the "Carmen" overture are the musical starters. A seasonal number by George A. Billings, impersonating Lincoln, and Forbes Randolph's Kentucky Jubilee Choir are the third interlude. Gamby and the ballet are featured in a black and white study.

Following the newsreel, conventionally assembled, the Cabaret presentation is a flop as to idea and development. It may be Roxy's conception of a cabaret, but that's all. Jack White as m. c. seems capable of doing well in that department, but is limited here. Follows a succession of slow specialties, opening with Beatrice Belkin, soprano-ing in nice voice, and satisfactory for the starter, but after that the sameness of the succeeding specialties retards it altogether. Margaret McKee's whistling, as pleasing as ever before, but out of place, and Frederick Fradkin and his Fiddlers (4) slowed it up altogether. They did two slow numbers, re-encoring the latter. Jimmy and George Trainor, with some zippy buck and wing, couldn't accelerate it after what preceded, and the colored jubilee singers were also mis-spotted on being held over again.

The 55-minute feature, "That's My Daddy," was distinguished on the organ accompaniment by the intelligent manner of using contemporary baby and daddy songs to fit the light theme. Being a light picture and designed purely for an hour's divertissement, nothing but a potpourrie of "Yes, Sir! That's My Baby," "Daddy, You've Been a Mother to Me," "Here Comes My Daddy," "Baby Face" and kindred tin pan alley effusions would have fitted it better. *Abel.*

ALHAMBRA

(MILWAUKEE)

Milwaukee, Feb. 10.

Two girls steal the thunder at the Universal Alhambra this week—and how! While this house doesn't go in for stage shows, the presentations usually have an individual touch handed by Fred Meyer, managing director.

Athlone, a singer of blues, is the big card. In a pretty set and with clever changeable lighting effect, Athlone sells several numbers to enormous applause when this reviewer caught the act. Athlone is a pretty blonde.

The other show stopper is Theresa Meyer, organist. Flooded in a spot, Miss Meyer opens with several numbers on the organ. Suddenly she gets up, walks away from the organ and the music continues to come through. The effect is worked by the organist pressing an electric switch at the keyboard which sets a phonograph into motion. The disc music is sent to the organ loft by mechanical devices, and while the organist is away from the keyboard the music heard from "the phantom organ" is in reality a concealed Jesse Crawford record. This stunt went over big.

A clever little act is provided by an unprogrammed song-tress who aids the orchestra under the direction of Sol Shapiro. The score of "The Firefly" is the orchestra theme and the singer offers several choruses. The singing ends as the screen is dropped in place for Clara Bow's revival, "Wine." The feature isn't so hot, but the audience has a pleasant taste left from the show and gets a kick out of the ancient print. News and a scenic, "Isle of June," round out a highly pleasing program. *Israel.*

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Feb. 9.

Rainy season just starting in. Eddie Peabody and his banjo still swaying. Peabody has been working a "touring" gag for the past few weeks. This time (week ending Feb. 9) he is on his way to Europe and the stage layout had a nifty flash of a ship deck. Tempo was a little too slow at this show, otherwise well arranged and getting the most of the specialty acts on the bill. Snappy band number opened with Peabody cutting up and getting a lot of volume from the instruments. The boys are hitting their stride with Peabody at the helm and play with pep. An octet of prancing dolls for a sailor number, in which they were well routined and got results. Fanchon and Marco get credit for this. These gals are lookers besides good troupers. The musical arrangement for the gob routine is surefire. It caught on here and brought the girls back for an encore. Hal Sidare, clean cut and a whale of a stepper, pushed the pace up a couple of notches and scored with a high-kicking routine appended by some Russian hock steps. This boy is all legs. Peabody introduced Edythe Flynn, auburn-haired beaut, who spilled two songs and called it enough. This gal appeals more to the eye than the ear at present. She has a pleasant personality and with a little more experience can make good. Richard Wally showed a good brand of ball juggling for his specialty, using a set of pool pockets tied around him and scored with his routine with the cues. The boys in the band struck up a hot tune for Peabody to come back with song lyrics, together with Murray Peck. Some of the choruses were a little bungled, but got over.

Pop selection by Leo Lee, tenor with a great set of pipes, merited another number, but the time table probably didn't permit, so that girls were back on view once more and again with neatly placed numbers bringing out some specialty activities. Peabody started off the finale with a guitar duo aided by Jimmy Maisle, his standard partner in instrumentals. For a closer Peabody was projected into the audience on a swing and let got with the banjo. Great finish.

"The Cohens and Kellys in Paris" (U).

LOEW'S NEW YORK

(NEW YORK)

New York, Feb. 9.

Reputed to be one of the most profitable theatres on the Loew circuit, this daily change grind, operated at 40 cents top and continuous from 9 a. m. to 1 a. m., probably owes much of its success to its snooze-provoking comforts. Low lights, a small, well-drilled pit orchestra, smoking privileges, a round balcony as foot support and ash-trays conveniently located within arm's reach are a few of the fixtures calculated to make and keep picture trade here.

In a way this house is unique because it caters to a class of patrons whom the operators of the newest and largest Broadway theatres believed extinct. Here come all who are weary, those who are tired of the glare of electric lights, brilliant plastic decorations and the piercing wail of 97-piece house orchestras.

Contrary to popular impression, the New York, occupying one of the choicest and most valuable theatrical sites in the world, does not depend on pickup trade to keep out of the "red." The same faces, according to the doorman, are seen night after night, week after week. Picture fans, they are, who have never grown up or never cared to acquire new tastes in film fare. People who seek films as a mental anesthetic rather than entertainment.

Old, hackneyed plots, stars of another day who have long dropped from among the public's favorites, hold no terrors for the mob which makes the Roof its after-dinner hangout. Browsily they sit, or rather loll, in their seats reading the same titles, watching the everlasting similarity of expression. Though they more than half expect and know the climaxes and the conclusions of the pictures, they never seem to tire.

Sedate, elderly couples begin to flutter through the weather-beaten doors soon after the dinner hour. Later, sometimes much later, youthful gaiety makes its bow. The Roof is open until 1 a. m. Hardly even a stir of applause, just a general atmosphere of complete acquiescence. Lindbergh's features flash on the screen. Little more than a low murmur; the stars and stripes—a solitary, half-hearted attempt at applause.

Despite the type of entertainment provided, usually state right productions or third-rate pictures released by the major producing companies, the draw consists of Broadwayites to a large degree. For years Manhattanites, by residence, have had the habit of strolling in here to assassinate the odd hour painlessly.

Westerns or blood and thunder crook dramas of the heaviest type are best appreciated. And the more these pictures follow type the better they are received. It is reassuring to patrons to doze off, and on, later waking in the middle of the picture to be able to pick up the threads easily.

Inevitably doomed to give way to the largest theatre in New York within the next two or three years, the demolition of this house will tear a gap in the hearts of its many patrons, picturegoers up and down stairs, who have derived untold stimulation from the musty walls, the bare, wooden stage, the rickety seats and the solemn, almost sacred stillness. *Mori.*

REGAL

(CHICAGO)

Chicago, Feb. 9.

Here is a pioneer venture of large possibilities. A de luxe picture-presentation house with colored house personnel and performers, constructing its programs for and catering to the colored race.

The Regal is being operated by its builders, Lubliner & Trinz. It is located at 47th street and South Parkway, in the heart of Chicago's widespread dark district. There has been no stint in construction costs nor show expense. The race has a picture house of 3,000 seats to be compared to any theatre in the city.

On the stage are Fess Williams and his orchestra of 18 men (New Acts). Fess was brought from New York as the master of ceremonies. His mastery of sympathetic announcing, darktown humor, and torch orchestration is one of the new things worthwhile in this city. And his band blows with the heat of a desert wind.

In the pit the orchestra is conducted for overture and picture accompaniment by Dave Peyton, colored leader familiar to Chicago. Opening week Peyton tackled the William Tell overture, employing a stage mountain scene set. Clarence Tisdale, tenor, came on dressed as a Swiss shepherd and displayed a great set of pipes.

The Fess Williams stage band presentation was prime entertainment for colored reception. In a house of white patronage it might be classed as too hot, but in its own neighborhood there won't be any squawks. Twelve chorines came on in front of the band to dance and sing an introduction for Williams. Then the leader himself entered hidden behind a large saxophone placard.

First orchestra number was Williams' popular eastern version of "Miss Annabelle Lee," worked by himself and the orchestra vocally as well as instrumentally. It was torrid stuff and gave the presentation a solid start. Next were Cole and Wayne, two hoofers with a fast tap routine culminating in a series of tough knee falls. The boys were liked.

Presentation of a pop number was then worked behind and above the band by Clarence Tisdale and Mamie Moon. Vocally it was good, but not a strong item on the program. The idea has been worked too hard around here. The 12 chorines closed the number with some regulation legmania.

Blanche Calloway, blues singer specializing in heat, copped a hit with some s. a. stuff directed at Fess. The girl can wail like a love-sick sax and has eyes that speak asterisks. Fess worked with her, clowning expertly.

As a break in the straight stage band material Alex Lovejoy and Marshall Rogers gagged several minutes before a Dearborn street oleo and scored solidly. Lovejoy plays the big political man, with Rogers just out of jail and being induced to take up bootlegging. Trouble with a cop, played by John Lowell, furnished a strong finish packed with laughs. In appearance and delivery these boys are surefire for colored and white audiences.

Williams resumed with a band number, "Variety Stomp," and touched it up so well the author of the lyrics should write himself another tribute on the strength of having his name on the records.

The Right Quintet, four boys harmonizing and one at the piano, took feature spotting. They did two numbers, one a "Rigoletto" travesty with one singing protests from the audience while the other four jazzed up the classic on stage. They finished with a sentimental pop and went off to a tremendous hand. This act is a strong picture house entrant. Two Black Dots, dancing team, closed the specialties with a forte line of taps and acrobatic steps. It seemed questionable booking to have two two-man dance acts on the bill, although both scored.

Finale was "Shaking the Blues Away," worked by the entire company. It was given a hot start by Blanche Calloway, who came on with some fringe and did a grind in front of the 12 likewise hip-waving chorus girls. These gals are a good-looking lot, very light in color, and with a dance abandon usually confined to cafe floors.

In pep and entertainment values this presentation rates among the best seen in Chicago. The south-town district is getting plenty for its four bits.

Sammy Williams, organist, was very favorably received in an introductory solo (New Acts). He's especially adept at jazz. "Valley of the Giants," feature, and newsreel completed.

The 3,000 seats were almost filled at 8 p. m. Monday night, three days after opening, which shows business good but still just a trifle short of what is hoped for. It is impossible to foretell the future of this new class of show business as yet. *Loop.*

VAUDEVILLE REVIEWS

PALACE

(St. Vaude)

When vacant rows stretch from side aisle to side aisle on a Monday night here and a holiday besides, there's something wrong. Although maybe this doesn't upset anybody anymore. You can get used to anything. But there was a line in front of the Palace Monday (holiday) matinee—going to the Roxy.

With Belle Baker and Warings' Pennsylvanians across the top there should have been more business than actually was present. Both acts gave plenty of value inside, even for the $2.75 down front tap. Warings, closing intermission on their second week at the house with one more to go, didn't quit until after 33 minutes, and Miss Baker was just two shy of that next to closing.

The half-hearted house must have been plenty discouraging on the other side of the lights. No real applause until Jim McWilliams made his comedy speech, No. 4, and had to force that. Previously, Margaret Severn and her feminine instrumental and vocal trio presented nicely to results that were unworthy. The 'cellist in the turn is a bet for a screen test, the girls overcame difficulties with the pit orchestra and Miss Severn demonstrated some neat turns. Serlany Troupe (New Acts); four men, opened, followed by the Turner Brothers, who caught the brunt of a bad layout in having to follow with additional acrobatics.

The 17-piece band went to nine numbers, three repeated from the previous week and still good. Always a pip stage act, this Waring outfit continues full of ideas and novelty treatments of songs to keep them out front. They're presumably holding back their ace routine, the college thing, for the final week. The boys look good and Fred sells 'em ably, abetted by Tom and the drummer. That they can play, note the mellow brass section, goes without saying.

Cortini (New Acts) magicianed in the second half paving the way for Ralph Whitehead (New Acts). Then Miss Baker with songs that are songs. DeSylva, Brown and Henderson get the program credit. Eight songs for her, amongst which a baker, aviator and "Atlas Is Itless" stood out on lyrics. Also two ballads from which Belle might have omitted the sob patter. Okay at the American. They like it there and the feature picture is bound to come around, no mater what happens. But at the Palace it's $2 and no picture.

Miss Baker, however, sang over a certain degree of hoarseness and never was in danger. She's looking well, too. With her present group of songs she can go anywhere in vaudeville and stand out from the entertainment angle.

Ben Hassen Troupe substituted for Randolph and Wright, who defaulted in the final spot. *Sid.*

WISCONSIN

(MILWAUKEE)

Billy Meyers, tenor, who is a stock feature of the stage Weisfeldt, has capitalized popularity. "Billy Meyers' Birthday Party" was the title given to the stage show, a knockout. A night club set is used, with the orchestra on the right and chairs and table on a stepped balcony to left. Opening shows band playing with entertainers seated at tables, all in formal clothing. The new Wisconsin chorus, eight English Rockets, open with a nifty dance. This octette went big in its premiere. Looks, forms and grace.

Chorus dances away while prop car drives to door of "club" and footman opens door to admit Dave Schooler, m. of c. and Meyers. Both lads walk down short flight of stairs to foots, and Schooler makes introduction in song. Meyers responds with "This Is My Birthday," to music of "This Is My Lucky Day." Schooler accompanies on baby upright. Two or three songs, and Schooler introduces Irmanette. This girl is pretty and plays a mean violin, opening with a classical number and switching to popular stuff with an acrobatic dance while playing.

The band, with Meyers singing a chorus, comes back with a pop, followed by Rome and Dunn. While not great on looks when dolled out in tux, this team of singers have a great act.

Julia Gerrity, with a coon-shouting voice and genial address, puts over her stuff in a way that makes 'em yell for more, and then Detzo Retter flops down the stairs for a session of tumbling and hokum that rocks the house.

The chorus, Irmanette and Meyers, close with a pretty finale number. Unfortunately, the Wisconsin has sidetracked the organ recitals of Arthur Richter for several weeks. Richter is a drawing card at the console and his numbers are missed. However, with a long stage show, news weekly and long features, there is seemingly no place for organ recitals. "Rose of the Golden West" screen feature, good. *Israel.*

JUDGMENTS

Lyric Operating Co., Jos. and Jacob Oppenheimer and Jos. K. Klein; M. Levine; $2,023.

Same; Industrial Discount Corp.; $1,279.

Carle Carlton; Vail Scenic Const. Co., Inc.; $1,534.

Arthur S. Friend and A. S. Friend Cos., Inc.; Loew's, Inc.; $26,019.

Chas. A. Goldreyer; M. Present; $9,043.

Anton F. Scibilia; Arnold Constable & Co., Inc.; $552.

Richard Herndon; N. Murray, et al.; $123.

Albion Productions and Harry S. Manus; Lariat Prods., Inc., et al.; $4,441.

Ben Ali Haggin; O'Toole Motor Renting Service, Inc.; $1,496.

Oltarsh Bldg. Co., Inc.; Hart & Cooley Mfg. Co.; $956.

STATE

(Vaude-Picts)

Sellout and standees at the State Monday night with the holiday and "Student Prince" (M-G-M) on screen.

The length of the screen feature chops this week's vaude to five acts, all good.

Three Golfers, male acrobats, clicked in opener with balancing, tumbling and springboard stuff.

Count Perrone, baritone, with Trix Oliver at the piano and also warbling in the duets, likeable in' follow up with a so-so routine. Mostly routined to give the count an inning on voice and pleasing.

Nola and Winifred St. Clair livened up the comedy with a back-stage skit. Songs kept in lively tempo by the former's low comedy antics. Corking good comedy turn for anywhere.

LeMaire and Van, in cork, scored with comedy chatter, mostly of an argumentive nature with an insurance bit reminiscent of previous Conroy and LeMaire era, for the finish. Van handles the comedy for top value with LeMaire a corking straight as ever. Another bell ringer.

Natacha Nattova, assisted by G. Rodein, closed with a class dance, including "Moth and Flame" ballet bit which Nattova did in several previous editions of "Greenwich Village Follies." An adagio also bit. Act is mounted in production fashion and is class for any opera house or production. *Edba.*

RIVERSIDE

(St. Vaude)

Fair show. Bad biz. Gets monotonous.

Gate boost to $1.65 account of holiday. The extra tap discouraged surplus trade.

Gautier's Phonograph Dogs, familiar and reliable opening turn, got the show in motion. Maud Earl, billed as "vaudeville's highest voiced prima donna," was unhappy in the consciousness that she was not getting across. While looking as if she is capable of doing a good act and having a record of experience behind her, Miss Earl is unfortunately equipped for material. The high note would speak for itself and would be more effective as a climax instead of spread over the act.

Catalini, novelty French cyclist, would pass muster on the sheer ingenuity of his mechanical revolving table. Additionally the stunts are effective, and with a grand fusion of Old Glory and the Tricolor at the finale it's sure-click.

Edward J. Lambert, the goof comic, using three drops of Gilbertian satire to every gallon of hokum, pleased all palates, the faintly high-brow and the receding skullers. He gave the first half of the bill the flavoring without which it would have been flat.

Louis and Charles Mosconi, with

(Continued on page 38)

RALPH WHITEHEAD and CO. (3)
"Variety" (Skit)
16 Mins.; Two
Palace (St. V)

Roger Gray gets credit for this script which aims to kiddingly reproduce an entire vaudeville bill. Two girls assist Ralph Whitehead. This doesn't help. Both Whitehead and Gray are superior to the material. Laughs are not plentiful, the result being the male comic is straining all the time and has nothing but straws at which to clutch.

A burlesque adagio with one of the girls in ballet attire sponsored the most fun, the lady displaying lots of nerve in some of her leaps. Other portions are lifeless. A straight ballad by Whitehead had the drapes parting to reveal the girls in comedy costume as illustrations to some effect, but the total count was and is not heavy.

Act doesn't seem to build and there are laughless moments which had the house restless. Whitehead is a standard performer. Gray has ideas and a natural sense of comedy. Some script surgery and revamping might whip this into shape. Or maybe it came in too soon. It's not especially creditable to either contributor or purveyor as it stands. *Sid.*

THE USHERS (2)
Magic
16 Mins.; One
58th St. (V-P)

Man and woman work out novel routine using the man's feats of magic and fast "mind reading," the woman on stage and man in aisles. Pip of an opening. Drop in one shows fantastic city of towering buildings, like the film "Metropolis," with windows lighted. Aeroplane is seen to approach in the sky. Passenger elevator in tallest building shoots to top as plane alights. Shoots down again, and man of the team emerges from door in center of drop as though he had arrived from sky.

Goes through neat bit of magic, including trick of threading two dozen needles while in his mouth (Houdini did this and it was supposed to be his property—anyway it's a startler).

Woman then arrives via sky in same manner and after some rather inconsequential talk they go into the mind reading. Method is striking. Girl identifies articles, giving number on currency bills and other intricate details. Replies are swift, coming instantly and without hesitation. Cueing system defies detection by lays for man uses little talk. Both depart as they came.

Entrance and exit alone puts them in. Besides that the work is clean cut and showmanly. Capital act for small time feature. *Rush.*

SERLANY TROUPE (4)
Posing, Acrobatics
9 Mins.; Full (Special)
Palace (St. V.)

Opens under colored lights, the male quartet in various poses, and finally breaking this with a slow-motion hand-to-hand lift well executed. After that the boys hop down off the rear platform, doff their white wigs and go to work.

Understander works from a leg catch perch, suspending his companions by various contrivances, once holding all three by an arm.

Various formations underneath the top member make the act unusual in appearance, and the quiet and expert manner of working makes it a vaude cinch. *Sid.*

BAILEY and BARNUM
Songs and Dances
13 Mins.; One
Coliseum (V-P)

Man and woman combination and is not to be confused with Barnum and Bailey, the man-singing duo. Neither has much voice but their dancing is their standbye.

For good measure the girl throws in an imitation of Harry Lauder effective where the customers are not too exacting. Girl goes in for abbreviated dress and looks well.

The man is a hard worker and scored on his dancing; the girl also flashed good tapping. *Mark.*

JOE AND JANE McKENNA
Songs, Talk, Comedy
14 Mins.; One
5th Ave. (V-P)

If nothing else the closing adagio travesty by this youthful couple is certain to hand out some laughs. It could be worked up to even greater proportions.

Youth starts this duo off nicely, the girl being both attractive and cute and evincing an unmistakable willingness to clown. Gab exchange is not so good and could be bolstered. Hard workers, the girl displaying heavy personality. Easily got over here. *Mark.*

"ECHOES FROM METROPOLITAN" (12)
Grand Opera
20 Mins.; One, Two and Full (Special)
Academy (V-P)

Extraordinarily good idea. For first time in knowledge of this reviewer somebody has hooked up grand opera idea in shape for popular vaudeville. Trick consists of giving brief bits of the principal standard arias with backing of appropriate scenery and interpolating impersonations of the musical old masters by the orchestra leader, after the manner of Willie Zimmermann of a decade ago.

In this case a splendid singing personnel has been assembled. Twelve are about evenly divided, men and women, all having voices that pass muster, and give a general impression of musical dignity at least, even if the acting sometimes is inept.

Procedure is thus: Placard announces Mascagni's "Cavaleria Rusticana" and curtain goes up on drop in stained glass window effect to supply background of church. Leader in orchestra pit bobs up made up as Mascagni and leads orchestra in characteristic fashion (usually with touch of caricature for comedy), all leading into the aria with three principals and a small chorus backing.

Verdi, Von Suppe, Gounod and Strauss all follow in order, with the prison scene from "Faust" as a climax. Each has a change of drop sufficient to suggest the setting, as, for example, a drop with a prison tower with tenor at cut window for "Il Trovatore."

At the Academy the whole offering was received with every evidence of enthusiasm, the foreign clientele there being strong for serious music. Appeal not confined to such an audience. The impersonations from pit help vastly for vaudeville. Good feature anywhere. *Rush.*

MILTON CHARLES
Organist
Chicago, Chicago

After a brief stay at the Oriental, Milton Charles has moved to the more "select" Chicago. The Oriental, temple of jazz, has Henri Keates again. Chicago showdom has, and probably always will, consider the Chicago theatre as the favorite house of the elite picture patrons. True artistry is striven for at the Chicago more than at any other theatre in the city—short of the Opera.

So, Mr. Charles, when he sits at the Chicago's organ console must be satisfied and so must the Chicago's patrons, for Charles is one of those rare individuals—a technically perfect organist. Aside from his technique he is possessed of an ability to inject desirable little "twists" where they are most needed in an organ recital.

One of the first organists to record his work on standard discs, Charles has achieved a national if not international reputation. While he could get along very nicely without it this reputation is an undeniable help along lines of popularization. On his opening program at the Chicago were "An Old Guitar and an Old Refrain," "Varsity Drag" and Lizst's "Second Hungarian Rhapsody" for the finale.

Milton Charles is a showman and a musician in a superlative sense. With an eye to feeling out the discriminating Chicago clientele, he used slides—telling how nervous he was and how anxious to please. Charles might have been anxious to please, he probably was, but he certainly was not nervous. Then, the slides went on to say, that "Some like pep while some think it's passe," and Charles varied his program to please any taste.

Milton Charles is the ideal man for that console at the Chicago. He should stay there! *Loop.*

MILLARD and MARLIN (2)
Song-Dance-Comedy
15 Mins.; One (Special)
Broadway (V-P)

The well-liked comedy team are back this season with a new drop. Deliver as usual, only in front of a college campus entrance.

Opens with a chance meeting of the goofy student and the washwoman's daughter in a red check dress. Girl's plaintive vocal delivery registers within the first two minutes. Marlin has a chow mein number, used with the tune of "Charmaine." Got laughs.

Gags a little moldly but seemed new to this crowd, so may be okey. General line along same lines as previously, though now containing different material. Filled next to closing satisfactorily. *Mori.*

WINONA WINTER
Character Songs
16 Mins.; One
Pantages, Los Angeles (V-P)

Miss Winter who has not been active in the past few seasons, returns with a line of material written by Blanche Merrill and makes good. Impressions of some of Broadway's feminine notables give Miss Winter's talents full scope, while her individual selling points put the numbers over. The blonde statelines of Miss Winter assures class appearance, even when she steps out in other characters. Her "Shop Girl" is a whimsical sketch with a light dash of humor while another one about the "easy going gal" rings with a touch of pathos.

One concerning the ups and downs of a chorine strikes a true note. For an encore Miss Winter employs one of her old standbys—the ventriloquist gag with the dummy. This she could eliminate to advantage. It fails to click with her general demeanor and is likely to offset some of the other things. Annette Evans accompanies at the piano, but more or less hidden. Sweet looker, however, and tastefully dressed.

"HAPPINESS GIRLS" (9)
Revue
28 Mins.; One-Two-Three
Broadway (V-P)

Opening is in a flapper school. Schoolmistress does a lifelike imitation of Texas Guinan, which was not, sad to relate, fully appreciated by the customers in this house.

Rough, unpolished comedy resulted in strong returns. After yelling "Squattez-vous" to her pupils, the school teacher asked one of the students to add six and six. The correct answer being received, she bawled "C'mon everybody, give this clever little girl a great big hand!"

Genevieve Todd entered for a brief hoofing number, followed by eight of the girls playing ukes with vocal accompaniment.

Lyrics weak and comedy lines raw, but business registered on all six.

All-girl orchestra is an attractive feature. Start off brightly, but slow up to allow for soloists. Prolongs act unnecessarily, and none of the soloists strong enough to merit special spotting.

Kathryn White does acrobatic dance and Rose Brill acts as announcer via phoney mike.

A couple of the weaker comedy attempts can easily be eliminated since the act is too long at present.

Closing brought a rousing reception. Should do even better out of town. *Mori.*

OTTO and ORETTO and Co. (2)
Novelty S. & D. Sketch
15 Mins.; One and Full
58th St. (V-P)

Otto Bros. formerly did their dancing turn with a dressing room sketch background. Now they have elaborated the sketch, using two old timers, introduced as Hart and DeVere, as characters.

Boys start with their dance routine, which is a whale of a specialty on its own. During unison stepping, one breaks down and other walks off in disgust, refusing to come on when cued. Orchestra vamps several times and then drop rises to show boys in their dressing room for bickering in the Cameron and Flanagan style.

One boy says, "All right I quit the act, I'll team up with my old man." Cue for entrance of Hart who takes boys part in wrangle. Gray-haired woman in evening dress crashes here, business explaining she is mother of other boy. In talk it develops she is an old time trouper, and at length Hart recognizes her as his old partner, forgotten during the intervening years.

Surprise! Warm greetings! Why not put on a four-act. Which is oue to return to "one" where old timers do a cake walk after costume change, and boys contrasting with modern stepping—black bottom tap and eccentric—for the finish. At the 58th street a veritable riot. Will do well anywhere on strength of the stepping which is really exceptional. *Rush.*

LEWIS and WINTHROP (2)
Song and Dance
8 Mins.; One
Broadway (V-P)

Neat appearance and reliable delivery. Have a new number called the Charleston-Black Bottom waltz, executed with taps.

Eccentric buck-and-wing efforts put the act over after a light start. Charleston-Black Bottom buck dance, as encore, weakens finish. *Mori.*

CORTINI
Magician
10 Mins.; Full Stage
Palace (St. V.)

Cortini works in tails and relies upon an avalanche of coins as a finish to send him across, going into the audience for this bit. Dropping coin after coin into silver buckets until they finally overflow and rain down from the flies is an effective conclusion worth the trouble it must take to set it up and clean it up.

Previously it is pretty much a matter of standard routine, Cortini not always being too smooth or perhaps nervous Monday night.

Speed, no guns and the coin finale are assets which figure to see the act once around to fair enough applause without threats of holding up any show. *Sid.*

CARNEY and PIERCE
Pop Songs
12 Mins.; One
American (V-P)

Two men, in tuxes, one at piano, for routine of published numbers. They slam their stuff over on diction, volume and some good team work. They are finger-snapping, mammy-singers and constitute a peppy and serviceable deucer.

Material indifferent. *Land.*

RIVERSIDE

(Continued from page 37)

valuable co-operation from Dorothy Van Alst and Miss Bernadette, entertained auspiciously. They are giving free lessons, according to an announcement in the lobby. Between five and six nightly and for any and all who apply. They are featuring a not very sharply differentiated dance called the "gigolo," a good long route's throw away from being sensational.

After the recess period Sam Summers and Estelle Hunt resumed the highjinks. Theirs is a quaint turn, outwardly of little weight yet piling up a sizeable quota of laughs.

The hit of the bill was Coram, dapper ventriloquist. Besides having brought the mechanicism of voice-throwing to eminence, this graduate of the London halls possesses a well-indexed file of gags plus a line of humor not dependent upon puns but upon ideas. The audience enjoyed especially his raging of himself.

Lily Morris, next to closing, kept her stage waits pretty well down. The change interludes timed 30, 50, 30 and 40 seconds. These gaps in the continuity of her audience control undoubtedly hurt this English entertainer for the States. Also considering the insular nature of her songs her ability to bang across a good score is a tribute to her trouping.

Kay and Lorene Sterling, roller skaters with a camouflaged getaway, closed and held fairly well. *Land.*

ACADEMY

(Vaude-Picts)

Magnificent house, the Academy, with all that means in attracting people from the tenement district around 14th street. And for the six bits gate a remarkable show. This week, first half, the headliner is Francis X. Bushman (in person) with a sketch, "Code of the Sea," perfect for the clientele, both as a draw on billing and as an entertainment on the stage.

Holiday matinee Monday, audience late in gathering, but capacity by mid afternoon and standees waiting for the late show. Eight-act bill to back up the feature, which, with the picture, "The Opening Night" (Columbia), totalled three hours and a half of excellent (and expensive) entertainment. All told in the specialty section there were more than two score people concerned.

Frazers opened, neat for the spot, with an operatic troupe probably trying out set No. 2, Called "Echoes of the Metropolitan" (New Acts). Poor placing for the bill and for the turn, but probably only spot available. Jim and Betty Morgan gave an enjoyable interlude of music and comedy lyrics in their quiet, effective style.

Bushman sketch in early and not a particularly fortunate placing since it was third turn of running sans comedy. Bushman makes a fine, commanding figure on the stage and here has a distinctly superior playlet. Subdued melodrama with a high powered kick at the finish and trickily framed for applause. Fine condensed bit of writing, with splendid exposition of dramatic story in 15 minutes. Ideal for the Bushman fans. In the big Academy the woman's lines were mostly inaudible. They insisted on a speech and the movie idol of yesterday spilled neat comedy talk for five minutes.

Sammy Fain and Joe Dunn, songsters, in simple routine of numbers including Sammy's "Rainy Day," were meat for the customers who always acclaim songsmiths warbling their own compositions. The spot would have been greatly bettered by some sort of comedy interlude, since there had not been a laugh so far. Indeed the whole bill suffered from absence of strong low comedy.

The Royal Pekin Japanese troupe of jugglers and acrobats had nothing by way of merriment to purvey, although they have some marvelous oriental feats in several departments and a fine flash of a background.

Sam Wooding and orchestra were due here, but were switched over to closing and Burns and Kissen were brought up to take the place. Here was a riot. Keeping in mind that there had not been a ripple of laughter up to date, the entrance of the pair in their Greek dude burlesque was the cue cue for a roar, a roar that continued throughout except for the sentimental ballad by Burns, which is slipped in early to make a change of pace. The parodies—one on "Melody Lingers" for example—panicked the house.

Then two news reels, Fox's regular service without the sound effects and then a complete news reel with Movietone. The sight and sound selection for this release is not especially happy. Most of the sound has to be supplied by the imagination. Shots at the falling walls in the Fall River fire were at such a distance that the roar was pretty dim. Sound effects of cutting ice in Massachusetts also is pretty tame.

Then the delayed Wooding aggregation, but making up for the delay by their torrid jazz, hot stepping by the musicians and the crooning blues technique by Edith Wilson. Those sax and cornet wielders of Woodings know their intimate jazz, getting some extreme effects in harmonious discords that are startling. And how that banjoist can extemporize on Charleston twists and black bottom evolutions.

Picture not quite up to the specialty show, but satisfactory release for the clientele. Altogether interesting performance, except for the shortage of comedy material, which dulled the running somewhat. *Rush.*

BROADWAY

(Vaude-Pcts)

Three new acts on a six-act bill and the screen flicker a dud. Business fair on account of the holiday crowds but not capacity for the afternoon performance.

Happiness Girls, (New Acts), pleaser. At a level toned to the understanding of the patrons of this and similar houses. Out of town they should be a riot.

Millard and Marlin, (New Acts), highly polished comedy team next to closing, with a more subtle and entertaining brand of comedy, but did not rate as highly with the mob as the all-girl act.

In the opening spot Bob and Lucy Gillette delivered juggling while Bob attempted what was evidently intended as comedy in waiter's makeup.

Followed by Lewis and Winthrop (New Acts), hoofers, who finished to good returns.

Al Abbott, fourth, scored strongly with imitations revolving round a small town amateur show. Routine included yodelling, mouth organ and trick accordion with comedy lyrics accompanying.

Bradford and Hamilton, song and dance trio, closed.

"Brass Knuckles," (W. B.), screen feature. *Mori.*

AMERICAN ROOF

(Vaude-Pct)

Barring a few spots the American Roof show Monday ran to small time low comedy. The audience seemed all primed to laugh at any old thing. Gags that bordered on the blue got more than anything else. Not much genuine talent.

Alvin and Kenny opened, comic half getting his best laughs through the close calls he has when stepping in and out of the way of the straight worker on the Roman rings. Much stalling.

The Garner Sisters, with some topical songs and about five gestures, did fairly well although there is not much variation to the routine. This due perhaps to the use of well played pop catalog numbers.

Darrell and Robinson (New Acts), got away with their spot, due to the hoke of the woman and the rough way she kidded herself about her slimness. Then came the real bright spot of the first half, the Paul Specht band.

That Specht crowd gave the show a great boost in addition to its music interpolating comedy that was relished. They closed the first part and closed it well with no disposition to overstay.

After intermission Howard and Brown, colored, scored with dancing. They make a stab at singing, but their stock is hoofing, and get them by abundantly.

Cooke and Langdon were pleasing, a dash of comedy and a bit of song. Scott Bros. and Vernon (New Acts), grabbed off the comedy honors and were a big help to the late bill. Closing was the Gautier animal act, with a pony doing the main work. On the screen "The Divine Woman" (M-G-M). *Mark.*

HURTIG & SEAMON MAY RETIRE IF MAKING DEAL WITH MINSKYS

Firm's 125th Street Burlesque Theatre in Negotiation —Would Tie Up Harlem for Stock Burlesque Men—Mutual Wheel Shows Liable for One House

Hurtig & Seamon, among the oldest managerial names of current show business, may fade out of the picture if negotiations looking toward Hurtig & Seamon's 125th Street theatre, passing from their direction, reach a successful conclusion.

Interested as principals on the other side are the Minsky Brothers, with I. H. Herk, president of the Mutual wheel, acting for Jules Hurtig, who is ill. The Minskys have the Apollo on 125th street, playing the customary Minsky stock burlesque policy. Hurtig & Seamon's play Mutual shows, having become attached to the Herk chain when leaving the Columbia wheel a couple of years ago.

With both 125th street houses operated by the Minskys, thus shutting off the hard and tight opposition for several seasons, one of the theatres is liable to continue with the Mutual wheel attractions. In the other stock burlesque will remain.

Minsky's Expanding

Minskys have taken over the Grand Street, lower East Side, New York, and will play stock burlesque commencing next week (Feb. 20). They will shift their National Winter Garden stock intact to the Grand Street, and organize a new company for the Winter Garden.

The Grand Street gives Minskys three stock burlesques in New York.

Minskys may take in other territory in Greater New York for a similar policy. It is reported they are negotiating for two houses in Brooklyn, and one on Staten Island.

Hurtig and Seamon

Hurtig & Seamon have been show and theatre operators for many years. They operated theatres in and outside of New York, and at one time had five burlesque shows on the Columbia wheel.

Members of the firm were Jules Hurtig and Harry Seamon, also the late Joe and Louis Hurtig. Messrs. Hurtig and Seamon have been very popular among their companions in the show business. Harry Seamon, for a long period very active in the direction of the firm, of recent seasons had to slacken up on account of his health. Jules Hurtig since has been the prime mover.

Hurtig & Seamon are identified with 125th street and did much to build up the west side of Harlem's principal thoroughfare. The opening of the present H. & S. music hall was one of 125th street's biggest events and before Harlem went dark.

Street Ballyhoo Ban Backed by L. A. Judge

Los Angeles, Feb. 14.

Ballyhooing for main street shows was definitely declared out in a decision handed down by Superior Judge Yankwich. The court declared constitutional a city ordinance prohibiting word-of-mouth advertising on the streets.

The ruling was made in the case of Jack Smith, recently convicted of violating that ordinance. As a result of Judge Yankwich's decision, main street ballyhooers may take an appeal to the Supreme Court when they find themselves barred from sidewalk oratory.

BILLY WATSON'S ACT

"Sliding" Billy Watson has turned down a stock burlesque offer, to do an act in vaudeville.

Watson, until the recent merger of Columbia and Mutual, had his own show on the latter circuit.

Burlesque Engagements

The following burlesque engagements are placed through the Ike Weber offices:

Bud Breuer, comic; Maric Breen, soubret; Mack Smiles, juvenile, with Billy Exton's burlesque stock, Broadway Strand, Detroit; Flo Dearth, prima donna, Henry Dixon's "Big Revue"; Estelle Arab Nack, soubret, Jaffee stock, Pittsburgh; Les Golden, Palace stock, Baltimore; Bobby Wilson, "Bare Facts."

Carrie Finnell Show

Comedian ..... Benny ("Wop") Moore
Second Comedian ..... Billy Gordon
Straight ..... Russell Smith
Utility ..... Ted Lester
Juvenile ..... Anon
Prima Donna ..... Carrie Finnell
Soubret ..... Bee Moore
Soubret ..... Pearl Henderson
Soubret ..... Peggy Woods

All the way from very good burlesque material to turkey grade entertainment. In the suitable material fall the first-rate comedy of Benny Moore, playing "wop" or wise cracking smartly, without dialect; the stepping of Bee Moore and Carrie Finnell's own small allotment of labor, a flash song and shimmy interlude of six or seven minutes at the finish.

The rest is pretty terrible, with especial reference to the production and the most lifeless group of 16 chorus girls that have swung around these corners in many a day. There isn't a voice in the troupe, and with the exception of Miss Moore and Miss Finnell you'd suspect that all the women in the outfit were breaking in, not only for the show but for their stage experience. That group of chorines could keep a single simple routine even—indeed, they didn't even shuffle through their maneuvers in time.

Pearl Henderson and Peggy Woods made a fair stab at number leading, both vehement blondes and tall, rangy girls in figure. One of them dressed smartly, the other untidily, but from the program it was impossible to tell which was which.

A tall, slender girl has to have something exceptional in burlesque to make up for lack of curves. The boyish lines may be great for the Junior League, but the wheel likes its femininity fairly voluptuous. Miss Moore fills out her scanties and her whatzises and got interest accordingly, while the two blonde girls didn't have any talent for synthetic sex appeal.

On the other hand Carrie herself is the other extreme, a woman of proportions much too opulent to make for art. She assayed the undress shimmy for one brief revealing moment, working alone on the stage with the aid of a male pianist. In all good will the suggestion is offered that Miss Finnell abandon the shimmy and devote herself to fully clothed and genteel comedy. Either that or train down. No woman of her lines can coquet, even in United Burlesque.

Benny Moore carries the show. A hard-working comedian with excellent style and a good deal of capital material in the form of quick sallies, funny always and only moderately blue. He went into one of the boxes for a fine bit of sustained comedy, working with Gordon (doing Hebe) in one of the opposite boxes, and the stage occupied by a fake mind-reading turn. The two comics kept up a swift crossfire of wise cracking that was rich in genuine laughs, Moore dropping his dialect and doing wise guy for the moment.

He worked in all the bits, was concerned in a dozen two-man talking items in one, and generally helped enormously to keep the crowd's minds off the uninspiring spectacle of clumsy girls in the ensembles. Gordon backed him nicely, giving the only assistance in the personnel, for the two or three men doing straight merely ambled through the evening. None of them had a voice or appeared to have heard of the technic of straight feeding. No suggestion of a specialty either.

Even Moore doesn't shine in the vocal department, and by way of a specialty interlude does an elaborate impression of Georges Rebax doing the scene from "Sign of the Rose," with special set of flower shop. To be fair, the audience seemed to like this. They were disposed to josh at first, but Moore handled the heavy dramatics neatly and they ended with whole-hearted applause. Isabelle Van and her girls did well and never were so sorely needed to give the femme flash to a unit weak in that particular. Business at the Columbia capacity Thursday evening (Feb. 9). *Rush.*

Harry Shapiro, Show's Manager

Harry Shapiro has taken over management of Ed Ryan's "Nothing But Girls."

Ryan has two shows on the wheel and will alternate as supervising manager between both.

Paterson's Runway

Billy Watson got an okay for a runway at his Orpheum, Paterson, N. J. It was ordered to start this week.

Theatre Sells Near Beer

At the Apollo, Harlem burlesque stock house operated by the Minskys, they are selling glasses of near beer in the aisles, with a bar also fitted up at the rear of the house. No free lunch, however.

Rex Evans Arrested

Springfield, Mass., Feb. 14.

Gordon Johnston, 37, also known as Rex H. Evans, who said he was a vaudeville actor, living at 221 Amsterdam avenue, New York, was arrested, suspected of being the check worker who has mulcted many Springfield merchants. Johnston admitted larceny, the police say, and his case was continued for disposition.

Johnston declared, police say, that the check racket was the windup of a seven weeks' debauch that began in Albany at the close of his engagement with a burlesque company. He was one time a dancing partner of Pat Rooney and Marion Bent.

During his stay in Springfield, the police say, he had passed at least four bad ones. The first was at the Cooley Hotel, where he induced a clerk to accept a check for $40.

BURLESQUE ROUTES

Weeks of Feb. 13 and 20

Bare Facts—Lyceum, Canton; 20, Gayety, Louisville.

Band Box Revue—Gayety, Baltimore; 20, Gayety, Washington.

Banner Burlesquers — Empire, Brooklyn; 20, Columbia, N. Y. C.

Bathing Beauties — Trocadero, Philadelphia; 20, Gayety, Baltimore.

Be Happy—Plaza, Worcester; 20, State, Springfield.

Big Revue—Gayety, Washington; 20, Academy, Pittsburgh.

Bowery Burlesquers — Gayety, Louisville; 20, Mutual, Indianapolis.

Bright Eyes—Lyric, Dayton; 20, Empress, Cincinnati.

Carrie Finnell—Lyric, Newark; 20, Star, Brooklyn.

Dimpled Darlings — Gayety, Brooklyn; 20, Trocadero, Philadelphia.

Follies of Pleasure—Columbia, Cleveland; 20, Lyceum, Canton.

French Models—Academy, Pittsburgh; 20, Lyric, Dayton.

Frivolities of 1928—Gayety, Montreal; 20, Gayety, Boston.

Girls — Empire, Providence; 20, Plaza, Worcester.

Girls From Happyland—Mutual, Indianapolis; 20, Garrick, St. Louis.

Girls From the Follies—Gayety, Omaha; 20, Garrick, Des Moines.

Girls of the U. S. A.—Gayety, Minneapolis; 20, Gayety, Milwaukee.

Happy Hours—Casino, Boston; 20, Orpheum, Paterson.

Hello Paree—State, Springfield; 20, Howard, Boston.

High Flyers—Orpheum, Grand Rapids; 20, Cadillac, Detroit.

High Life—13-15, L. O.; 16-19, Colonial, Utica; 20, Gayety, Montreal.

Hollywood Scandals — Garrick, Des Moines; 20, Gayety, Minneapolis.

Jazztime Revue—Orpheum, Paterson; 20, Gayety, Scranton.

Laffin' Thru—Empress, Cincinnati; 20, Grand, Akron.

Land of Joy—Grand, Akron; 20, Gayety, Buffalo.

Lid Lifters—Hudson, Union City; 20, Lyric, Newark.

Merry Whirl—Star, Brooklyn; 20, Hudson, Union City.

Moonlight Maids—Cadillac, Detroit; 20, Empire, Toledo.

Naughty Nifties—Empire, Toledo; 20, Columbia, Cleveland.

Nite Hawks—Gayety, Toronto; 20, Gayety, Rochester.

Nite Life in Paris — Gayety, Scranton; 20, Gayety, Wilkes-Barre.

Nothing But Girls—H. & S. 125th St., New York; 20, Empire, Brooklyn.

Parisian Flappers—Empress, Chicago; 20, Orpheum, Grand Rapids.

Pretty Babies—Columbia, N. Y. C.; 20, Empire, Providence.

Puss, Puss—L. O.; 20, Empress, Chicago.

Record Breakers — Garrick, St. Louis; 20, Gayety, Kansas City.

Red Hots—Gayety, Rochester; 20-21, Geneva; 22-23, Oswego; 24-27, Schenectady.

Saratoga Chips—Gayety, Boston; 20, H. & S. 125th St., N. Y. C.

Social Maids—13-14, Geneva; 15-16, Oswego; 17-19, Schenectady; 20-22, L. O.; 23-27, Colonial, Utica.

Speed Girls—Casino, Brooklyn; 20, Casino, Boston.

Snyder, Bozo—Howard, Boston; 20, Gayety, Brooklyn.

Step Lively Girls—Gayety, Buffalo; 20, Gayety, Toronto.

Stolen Sweets — Gayety, Kansas City; 20, Gayety, Omaha.

Sugar Babies—Gayety, Milwaukee; 20, Haymarket, Chicago.

Tempter—Gayety, Wilkes-Barre; 20, Casino, Brooklyn.

Stock Stampede on In Fertile Detroit

Detroit, Feb. 14.

Stock burlesque, in Detroit, has four companies running and a fifth slated to bow in next week.

The Palace, largest and getting the big slice, was converted to burlesque a week ago by Irons & Clamage, who also run the Avenue here. The Chicago operators' lease on the Avenue expires shortly and their leasing of the Palace is said to be a motion at preventing a freeze-out in fertile Detroit.

The Broadway Strand jumped from vaudefilms to burlesque Saturday, direction of Billy Exton. Avenue and National are the veterans.

The Roosevelt, playing vaude, goes burlesque in a week.

Besides the stocks, there is Izzy Seidenberg's Cadillac, wheel house, with business only fair. Stock seems to be doing the most consistent drawing in town.

Sheikee Shakes Show To Shimmy in Stock

Detroit, Feb. 14.

Sheikee, burlesque shaker, shook the "Band Box Revue" and joined Vic Travers' stock at the National this week.

Sheikee was an awful disappointment to the local boys last week when she didn't show up after being circus-billed and ballyhooed to extremes. Her contract with the road outfit held her an extra week and caused non-appearance.

National management was forced to express regrets from the stage, and an announcer said Sheikee would shake plenty to make up for the lost week.

NO CHI. BURLESQUE CO.

The proposed Chicago company of "Burlesque" has been called off by Arthur Hopkins. He has decided that but one company, original, will suffice for an out-of-town four upon completion of its run in New York.

A California company of "Burlesque" is being organized in Los Angeles, produced by Lillian Albertson through arrangement with Hopkins.

"PUSS-PUSS" TITLE

"Puss-Puss" will be the title of the new show Irons and Clammage will produce for the Mutual Wheel. It went into rehearsal last week and will take its place on the burlesque wheel next week.

Cast includes Charles (Boob) Blake, Al Ferris, Harry Kelly, Jimmy Walters, Viola Spaeth, Mabel White, Bessie Rosa and Doris Sisters.

LORETTA BEYES' ILLNESS

Loretta Beyes featured with "The Merry Whirl," was compelled to withdraw from the show last week after suffering a nervous collapse in Boston.

Miss Beyes is convalescing at her suite at the Hotel Claridge, New York, with an understudy temporarily supplanting with the show.

BRIDGEPORT WEEK

Another booking deal was closed by I. H. Herk yesterday (Tuesday) whereby the Park, Bridgeport, Conn., becomes a full week on the Mutual Circuit.

The first show in there starts Feb. 27, produced by John J. Jermon.

DAN DODY'S QUESTION

Dan Dody, who has been devoting some of his time to staging runway numbers in burlesque houses, has gone in for insurance.

Which one will become a side line is Dody's question.

STOCK IN TORONTO

Stock burlesque will go in as policy at the Globe, Toronto, Feb. 27.

The stock is being cast out of New York.

Koud at Columbia

Sam Koud is now staging the runway numbers at the Columbia, New York.

Fred Clark recently was assigned this work, was shifted to the Palace (stock), Baltimore, operated by the Scribner & Herk Holding Corp.

Robert Harrington, assistant manager, Broadway, New York, has left that house and assumed the double management of the Statc and Rivoli theatres, New Brunswick, N. J. They are booked by the K-A offices.

BALCONY BIZ OFF

(Continued from page 1)

Main Lane and the neighborhoods in the metropolitan area.

With the 65 odd plays of the $3 or more grade on view continuously and with Leblang having an average of $9 at least of them at all times in his cut rate establishment, the cut rater is reported not having equalled his gross balcony sales of last season. It is again found from the accounts in the other devices theatres have for catching the strays in the upstairs sections, principally along the special inducement sales talks.

What inroads if any the pictures have made in the orchestra seats of the legit houses are not ventured by the showmen. They say there is no data upon that.

Pictures Universal

On the "road," the showmen say, the blight of the picture upon the legit attraction, local and current, is plainly seen. Most of them blame only the picture for the present road condition, pointing to contrasting times and grosses, also the larger number of plays traveling before the moving picture became the universal amusement for Americans.

Nor will any of the Broadwayites hazard an opinion as to the future dent the film places may make upon the legit in New York, or if the regainess of the picture houses and their stage entertainment, taking in the feature film, will eventually make itself marked all over a legit theatre charging from three to five times the picture admission scale.

BRIDGE AS OPENER

(Continued from page 1)

services of E. J. Tobin, president of the Chicago Bridge Whist Association, who opens Great States stage shows at its various theatres with a lecture on bridge. He instructs the beginners, using oversized cards on the stage to demonstrate the play and bidding.

In the mezzanine foyers are 20 bridge tables, and milady, after the show, gathers her coteries about her and makes for the bridge table. An hour or so at bridge, and then home.

Bridge matinees at Great States theatres are becoming increasingly popular. Women, who under ordinary circumstances attend the theatre infrequently, find the bridge conclaves an inducement.

Another angle to the community idea is the "Happy Hour Clubs" for children. Short subjects of interest to youngsters supplement the regular film menu, and the Saturday afternoon stage shows feature magicians, Punch and Judy skits, puppets, and an occasional teller of tales. An elderly woman, dressed as "Mother Goose," takes care of the youngsters. Policemen, specially detailed from the city police department, insure their safe passage to and from the theatre.

Great States is a Publix subsidiary, and operates a string of houses throughout Illinois.

BOOZE ON AIR

(Continued from page 1)

Worts," but this was canned. None but professional talent will be accepted and no rentals made for other commercial broadcasts.

The government will also open a station this summer, but will confine itself largely to dope on weather and market conditions for farmer listeners.

A program similar to that put on by "Collier's" may be arranged by the Toronto "Star Weekly" through CFCA. "The Star" owns this station, which was the first to operate in Canada.

NOTES

Phil Meyer, former New York manager of Associated Exhibitors, is now general manager of the Commonwealth Film Exchange, New York.

Lynn Farnal is handling publicity for the Samuel Goldwyn pictures.

Jack Bellman, general sales manager for New York offices of Hollywood Pictures.

Loring Smith and Natalie Swayer have returned to New York from Australia.

Two Black Dots and Geogie Tapa and Marie Lubow are two acts slated for B. & K. runs in Chicago.

PRESENTATIONS—BILLS

THIS WEEK (February 13)
NEXT WEEK (February 20)

Shows carrying numerals such as (12) or (13) indicate opening this week on Sunday or Monday, as date may be. For next week (19) or (20) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of February

BERLIN
Scala
Rivel 3
Mac Turc
Beate Bradna
Luvaun
3 Andreux
Winston's Seal
Reinhardt & S
Karinska & Riber
Kurien Truppe
Thea Alba
A Rasch Girls

Voss Concern
Maria Ney
Zachini Truppe
Jenny Bottos
Tom Jersey
Laczewska
Prof Abel
Iwanowa Sis
Fritz Berger
Tasir Tana
Paul Morgan
Ivette & Roberts
Lacal & Anny
Dolskaja
Flemming & Ptnr
Rogerty & Kash

Wintergarten
Dollnoffs
Raglus
Niagaras
Reinach Bros
15 Romanos
Wyn & Evy
Rud Malzer
Harry Allister
3 Medines
Fred Philips Clr
Juggling Demons
Dunion & Gegna
3 Eddies
Cecil Cunningham

Palace
Sleeping Beauty

NEWCASTLE
Empire
Constant Nymph

NEWPORT
Empire
Beating Time Rev

NOTTINGHAM
Empire
Keep Dancing Rev

Royal
Up with Lark Rev

PORTSMOUTH
Royal
Thark Rev

SALFORD
Palace
2 Bobs
Morney Casg
Carthy Bros

SHEFFIELD
Empire
Lido Lady Rev

SH'PH'RDS BUSH
Empire
Ellson Hallett
Eddie Bayes
Clay Keyes
Flo Smithson
Zetta Mor
De Marlo

SOUTHSEA
Kings
Lady Mary

SWANSEA
Empire
One Dam Thing Rv

WOOD GREEN
Empire
Selma 4
Jack Lane
Evans & Wolf
Troy Sis
Arthur Prince
Monroe Bros
Tribollo & Smiles

PARIS

Week of February 13

Apollo
Blanco Bachicha
Halati
White & White
Brunner 2
Lyevet
Esther Lekain
Witter & Orlwe
Robbins 5
Dalshio
Orana
Powels 4
Nemo
Napoli Tr

Empire
Power's Elephants
Amarantina
Rolf Holbein
Breier 7
Dack Shing
Fredizzi
Fournier
Bel Air Tr
Morgany
Lily May
Fred Sylvester
S Landry & Julis
Titze Tarazoff
Lydina
Boxing Dogs
Medrano
Roger Conche
Amaury 2
Mme Glasner
Cairoll-Porto
Marie Maine-Willis
Mlle Yolande
Gilbert Tr
Rainats
Rigoulot & M R'che
Lyons 4
Dario & Ptnr
Ida Tr
Reinach 3
Tony Jos 3

Olympia
Vorelli
Prior
Cristi
Max Roge
Dullac
France Lynn
Adrius
Carmita Garcia
Makers 3
Maasen
De Roze
Huling's Seal
Bel-Argay
Maria Boldivara
Slykoff-Platonoff
Dony & Joe Rose
Elliots

LONDON

Week of Feb. 13

FINSBURY PARK
Empire
Rose O'Grady Rev

HACKNEY
Empire
Joseph Greenwald
Bert Erroll
Buny Doyle
3 Elysees
Rolf Hansen
Leslie Barker
Howard Rogers

LONDON
Alhambra
Geltner Tr
Farrar & Mayeri
Lancashire Lads

Collseum
4 Fellers
Sammy Shields
Rich & Galvin
Boy's Lyricals
Winnie Lightner
Barbette

Victoria Palace
Kennedy & Choppin
Eleanor Hendall
Eddie Bowers
Victoria Girls
Layton & Johnst'ne
Jane Dillon
Claff & Wagor
Joe Boganny

NEW CROSS
Empire
Pontoon Rev

STRATFORD
Empire
L & S Childs
Al Maurice
Fred Barnes
Russell & Dawn
Paul Sandor
Joe Termini
4 Urbanis

PROVINCIAL

ENGLAND

ABERDEEN
H. M.
Hit the Deck Rev

ARDWICK GREEN
Empire
Miss 1928

BIRMINGHAM
Empire
Tambo & Tambo
Eldridge & Ptnr
Albert Grand
Flying Potters
A C Astor
Handers & Millis
Jose Collins

Grand
Jack Hylton Bd

BLACKPOOL
Grand
British Nat'l Opera

BRADFORD
Alhambra
Alma Victoria
Stolle & Steward
Morris Sis & M
Walter Newman
Melodians
5 Orinots
William & Taylor
Splendid & Ptnr

BRISTOL
Hippodrome
Formby Seeing Life

CARDIFF
Empire
Girl Friend Rev

CHATHAM
Empire
Great Carmo

CHISWICK
Empire
The Terror

DUNDEE
Kings
Call of Legion Rev

GLASGOW
Alhambra
The Terror

Empire
White Birds Rev

HANLEY
Grand
The Joker

HULL
Palace
Bogus Prince Rev

LEEDS
Empire
Gibbs & Doodles
Conrad's Pigeons
Nixon Gray
9 Lias
Max Wall
Ann'tte Kellerman
Randall & Leigh

Royal
Aladdin

LEICESTER
Palace
G H Elliot
Fred Sylvester Co
Wish Wynne
Christo & Strand
Skating Nelsons
Flying Flacons
Cornalla & Eddie

LEWISHAM
Hippodrome
The Acquittal

LIVERPOOL
Empire
Desert Song Rev

MANCHESTER
Hippodrome
Chaffer's Midgets
Charles Rizella
Rosemary
Lee Ball
Paul Howard
Sammy Kahn
"The Secret Hour" (20)
Joy Bells
"Secret Hour"
New (13)
J'p'nete & Edw'rdo
Janet & Frances
'Gateway to Moon'

Rivoli (13)
Grace Doro
"Chicago"

BOSTON, MASS.
Metropolitan (10)
Maria Conde
Salon Ens
Take Chance Week

State (12)
"The Gaucho"
(19)
M'rry-Go-R'und Rv
M'n W'm'n & Sin
Runaway 4
Lime 3
3 Kemmeys
Roy Cropper

L'S ANG'L'S, CAL.
Boulevard (10)
Gene Morgan Bd
Jimmy Lyons
England Ong
"Four Flusher"

Carthay Circle (Indef.)
Carli Elinor Orch
Laughlin's Prologue
Ivan Bankoff
20 Bavarians
Vita & Roberts
20 Song Birds
Billie Moody
Frank Shannon
Ardine & Joby
Theo Kosloff Bal
Elizabeth Hocker
"Four Sons"

Chinese (Indef.)
Ballyhoo
Poodles Hannaford

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
VIVIAN HOLT; BOBBY DAY

BUFFALO, N. Y.
Buffalo (11)
Dancing Feet
Valentine Greeting
"Last Command"

Great Lakes (12)
Parisian Red Heads
Edmund & F'nch'n
Whitney & Ford
P Remos' Midgets
"Wife Savers"

Lafayette (12)
Phil Spitalny Bd
Harry Welsh
L & L Lester
Buddie Dean
Basil Lewis Co
"Fortune Hunter"

CLEVELAND, O.
Allen (11)
Al Evans
Allen Orch
Blue Plate
"Divine Woman" (18)
Havana
"Big City"

Park (11)
Angelo Vitale Orch
Eileen & Melinda
Geo Morton
J & B Hempel
"Student Prince"

DALLAS, TEX.
Palace (18)
Publix Unit
Shadowland
Pauline Alpert
Roy Rogers
Stella Powers
Cross & Levine
Foster Girls

DENVER, COL.
Denver (18)
Publix Unit
Listen Inn
Jerome Mann
Herman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Girls

DES MOINES, IA.
Capitol (18)
Publix Unit
Marching On
Rudy Wiedoeft
Walter Craig
Lila Man
Lomax Tr
Chief Eagle F'ther
Paul Oscard Girls

DETROIT, MICH.
Capitol (11)
Milton Watson
Tom Wonder
Fenton & Fields
Mills & Shea
Meehan & Newman
Valentines
"Wife Savers"

Grand Riveria (19)
Monk Watson
Cogert & Motto
Bernie Green
Merle Clark
Madeline Kolleem
Koystone Scr
"Her Wild Oat"

Michigan (19)
Havana
"Sporting Goods"

EV'NSVILLE, IND.
Victory
2d half (23-25)
Sweet & Hill
Pepito
Samaroff & Sonia
Ed & Jas Rooney
Three Freehands
Pallenberg's Bears
Sl'ym'n All's Cl'ns
"The Circus"

Egyptian (10)
Georgie Stoll Bd
Edythe Flynn
George Wardle
West Point
West Point Co

Loew's State (10)
Eddie Peabody
Jean Boydell
Marietta
Carlos & Dorothy
Leo Lee
Sunklist Beauties
"The Enemy"

Metropolitan (9)
Al Lyons
4 Marx Bros
"The Last Waltz"

Million Dollar (9)
Leo Forbstein Orch
"Student Prince"

United Artists (Indef.)
Dion Romandi Or
"Sorrell & Son"

MILWAUKEE
Miller (20)
Ed Galbreath Bd
Frank Hamilton
Cooper & Lacey
Mark Twain 4
Audrey Christy

NEWARK, N. J.
Branford (11)
Jr Nazarro
Mary Korman
Johnny Downs
Scooter Lowery
George Givot
Caroline Ray
Branford Playboys
3 Steppers
Bea Sis & Carol
"French Dressing"

Mosque (11)
Sophie Tucker
Ted Shapiro
'Girl from Chicago'

N. ORLEANS, LA.
Saenger (18)
Publix Unit
Dixieland
Joe Penner
Edith Griffit
Luella Lee
Morris & Rapp

OMAHA, NEB.
Riviera (18)
Publix Unit
Steppin' High
Kikuto Japs
A & L Carr
Lew Fink
Ross & Gilbert
John La Valle
Himes & Leonard
Jack Sidney

PHILADELPHIA
Fay's (11)
Julian Hall Co
Hall & Dexter
Mahoney & Cecil
Zelias Sis
"The Wizard"

Fox's (12)
Allan Rogers
"Jazz Singer"

Stanley (12)
Edward Albano
"West Point"

S'N ANT'N'O, TX.
Texas (18)
Publix Unit
Florida
Billy Gerber
Chester Frederick

S'N FR'CISCO, C'L.
California (10)
Gino Severi Bd
"Student Prince"

Granada (11)
Owen Sweeten Bd
8 Victor Artists
'Gentlemen P'f'r B'
St. Francis (11)
M Brambilla Bd
"The Gaucho"

Warfield (11)
Rube Wolf Bd
White & Manning
Way Watts
"Sporting Goods"

ST. LOUIS, MO.
Ambassador (12)
Ed Lowry
Russian Revels
"Sporting Goods"

State (11)
Al Jolson
Teddy Joyce
"Baby Mine" (18)
"The Enemy"

W'SHING'N, D.C.
Earle (11)
W Kaufman Orch
Ed Hyman Pres
Serova Girls
Walker & Shelby
Clyde Cottan
Lewis & King
M'ir'y McN'ce & R
"Gorilla"

Fox (11)
Clark & McC'll'ugh
Wilson Sis & Wash
Meyer Davis Symp
Jack Stobbins Pres
Muriel LaFrance
Leon Brusiloff
Clay Inman
Cumansky Bal
Movietone
"Lady of Whims"

Palace (11)
Publix Pres
Joy Bells Rev
Mascagno Bal
Roma Bros
Charlotte Arrer
D Wright Co
Scotty Weston
Joe Parsons
Wesley Eddy
"The Dove"

Rialto (11)
Tangerine Tab
Rox Rommell
"Hero for Night"

A Standard Act for Years
The Eminent Comedian
WILFRED CLARKE
and COMPANY
Appearing in His Musical Farce
"NOW WHAT"
Lyrics by Harry Clarke
Music by Percy Wenrich
LOEW'S Oriental THIS Premier WEEK
Time Personally Booked by
ALF. T. WILTON
1560 Broadway Bryant 2027-8

Picture Theatres

NEW YORK CITY
Capitol (11)
Walt Roesner
The Capitolians
3 Le Grohs
Eddie Hill
Myrtle Gordon
Eva Thornton
Roy Shelton
Foster Girls
"Rose-Marie" (18)
Walt Roesner
The Capitolians
David Rubinoff
Burns & Kissen
3 Dennis Sis
Ormonde's Gems
"Crowd"

Paramount (11)
Jesse Crawford
Gene Rodemich
Jimmy Bailey
Glenn & Jenkins
Manhattan Stepp'rs
"Sporting Goods"

Rialto (11)
Miriam Fox
Paul Renfeld
Alice Booth
"Last Command"

Rivoli (11)
Renee Wilde
Olive Hutchinson
Edward Molitore
"Sadie Thompson"

Roxy (11)
Forbes Randolph's
Geo A Billings
Maria Gambaroili
Nicholas Daks
George Siddon
Lillian La Tonge
Frederick Fradkin
Beatrice Belkin
Margaret McKee
Jack White
J & G Trainor
'That's My Daddy'

CHICAGO, ILL.
Avalon (20)
Roy Detrich Bd
Tripoli 3
Master Gilbert

Capitol (20)
Al Short Bd
Sunnie & Eddie

Chicago (13)
It L Spitalny Bd
Jules Buffano
Milton Charles
Rae Samuels
Highlights
"Sporting Goods"

Granada (20)
Benny Meroff Bd
Jim Barton
D'mpsey & L'Veaux
Ross & Edwards
Morton June

Harding (13)
Al Bolasco Bd
George Rilcy
Zeck & Stewart
Buddy Doyle
Gay Nell
Mirth Mack
Gould Dancers
Ed Meikel
'Lon After Midnite'

Marbro (20)
Chas Kaley Bd
Bee Palmer
Rath Bros
Sans & Claire
Turner & Leighton

Norshore (12)
Al Kvale Bd
Chawley Haines
Cabaret Capers
Lew Brice
"Valley of Giants"

Oriental (13)
Paul Ash Bd
Mikado of Jazz
Henri Keats
"Quality Street"

Senate (13)
Mark Fisher Bd
Leap Year Fancies
Preston Sellers
Lewis & Moore
Earl La Vere
Tumbling Clowns
Louise Flonor
Gould Dancers

Sheridan (20)
Verna Buck Bd
Joe Roberts
Madelyn Killeen
Al'x'nd'r & Swans'n

Stratford
2d half (22-25)
M Hillblom Bd
Ted Leary
Douglas & Claire
Benett & Fletcher
Dinah

Rialto (20)
Perez & LaFleur

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Swartz & Clifford
Rialto Mus Co

Tivoli (13)
Fr'nkie Masters Bd
Rainbows
'Lon After Midnite'

Uptown (13)
Bennie Krueger Bd
Mae Murray
Eddie Hanson
"Dove"

ATLANTA, GA.
Howard (18)
Publix Unit
Dance Caprice
Cy Landry
Flora Hoffman
Rasch Girls
Crandell & Morley

BALTIMORE, MD.
Century (13)
Al'n & R'y Sam'els
Almond & Grey Sis
Frank Jones
Rose Meyer Co

FT. WORTH, TEX.
Worth (18)
Publix Unit
Moonlit Waters
Fauntleroy & Van
Mario & Lazaro
Dean Bros
Janton Sis
Rose Marino

HOUSTON, TEX.
Metropolitan (18)
Publix Unit
Dancing Brides
J & J Walton
D & E Barsto
Dancing Parson

KANS. CITY, MO.
Midland (18)
Publix Unit
Publix Follies
C'th'rine Littlefield
"The Dove"

PITTSBURGH, PA.
Grand (12)
Horlick Family
'P't't Leather Kid'

Penn (11)
Tokio Blues
'M'n W'm'n & Sin (18)
Jazz a la Carte
"The Enemy"

PROVIDENCE, R. I.
Fay's (13)
Rehas & Faye
Jack Usher
Al'x'nder & Elm're
Ryan & O'Neil
A & L Davis
'B'w're M'r'd Men'

Palace (18)
Steps & Steppers
LeMaire & Van
Sig Friscoe Bd
2d half (23-26)
Claude DeCar Co
Scott Bros & V'rn'n
Seabury Swor Orch
(Two to fill)

Grocley Sq.
1st half (20-22)
France & LaFell
Lorraine & Neal
Yates & Carson
Wilfred Clarke Co
Walzer & Kuban
May Joyce Co
2d half (23-26)
Kitaro Japs
Peronne & Oliver
Edmond D'Orsay
Frank D'Amore Co
(Two to fill)

Lincoln Sq.
1st half (20-22)
Summers 2

Loew

NEW YORK CITY
American
1st half (20-22)
Frazier Bros
Billis & West
Bert Lewis
Braille & Pallo Rev
Foster Fagan Co
Clark Morrell Co
Kerr & Ensign
Herbert Clifton
(One to fill)
2d half (23-26)
3 Webers
Kramer & Fields
G P Wils'n & Addie

LYONS & LYONS
Intimate Chats
FOSTER TROUPES
Allan K. Foster Troupes for picture houses are exclusively booked by us. The veteran dancing master has placed his business with us for everything. Can we outfit your show, revue or production?
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Mullen & Francis
Mason & Mason
(One to fill)
2d half (23-26)
France & LaPell
Murray & Leonard
Jarrow
Bob Brandies Orch
Greenlee & Drayton
Faber & McIntyre
Turilla & Clark
(One to fill)

Boulevard
1st half (20-22)
Claude DeCar Co
Beth Challis Co
Nola & W St Clair
G P Wils'n & Addie
Paul Specht Orch
2d half (23-26)
Jordan & Grace
Foster Fagan & C'x
Barr Mayo & Renn
Darrell & Robinson
Shaw Carroll Rev

Commodore
1st half (20-22)
Alexader & Faust
Bee Sis & Carroll
Storey & Lee
Gems of Spain
Hart, Wagner & L
(One to fill)
2d half (23-26)
Winnie Lally
Frank Whitman
Jimmy Ryan Co
Pisano & Landauer
(One to fill)

Delancey St.
1st half (20-22)
Mitkus 2
Dunlay & Merrill
Connell, Leona & Z
Louise Squires Co
Jarrow
Bob Brandies Orch
2d half (23-26)
Frazier Bros
Lydia Harris
Walzer & Kuban
Braille Pollo Orch
(One to fill)

Grand
1st half (20-22)
Elly Co
3 Walnwright Sis
Poor Old Jim
Eddie Hodges Rev
(One to fill)

National
1st half (20-22)
Kitaro Japs
Carney & Pierce
Scott Bros & V'rn'n
Donovan & Lee
Jas C Morton Co
2d half (23-26)
Summers 2
Lorraine & Neal
Winnie Lally
Mullen & Francis
Reddick Rev

Orpheum
1st half (20-22)
Al Libby Co
Variety 4
York & O'Brien
Frank D'Amore Co
Mary Haynes Co
Grace Edler Co
2d half (23-26)
Brosius & Barton
Mae Francis
Kramer & Boyle
Leviathan Bd
(Two to fill)

State (20)
Gaynor & Byron
Ted & Al Waldman
Walton & Brandt
Van & Schenck
Mildred Crewe Rev
(One to fill)

Victoria
1st half (20-22)
Brosius & Barton
Mae Francis
Barr Mayo & Renn
Pisano & Landauer
Gertrude Ederie
2d half (23-26)
Lucas & Lillian
Walsh & Clark
Mary Haynes Co
Jas C Morton Co
(One to fill)

BROOKLYN
Bedford
1st half (20-22)
3 Webers
Kramer & Fields
Jack Janis Co
Collins & Pierson
Kay's Kutups
2d half (23-26)
Mitkus 2
Louise Squires Co
Yates & Carson
Paul Specht Orch
(One to fill)

Gates Ave.
1st half (20-22)
Rose Kress 3
Greenlee & Drayton
Little Liar
Eddie Lambert Co
Clns Ahearn Co
2d half (23-26)
Santiago 4
Beth Challis Co
Barbier Simms Co
Marino & Martin
Casino de Paris

Melba
1st half (20-22)
Morvin & Shaw
(Others to fill)
2d half (23-26)
Mimi Rollins
(Others to fill)

Metropolitan (20)
Royal Pekin Tr
Lentz Ch'rl'te & W
Denman & Grace
Lydia Barry
Clayton & Lennie
Freeborn's Rev
Coultor & Rose
Marvel Co

HOBOKEN, N. J.
Lyric
1st half (20-22)
3 Crowell Sis
Rollin & Fern
Jimmy Ryan Co
Donahue & Barrett
Santiago 3
2d half (23-26)
Les Palmiros
Eugene Emmett Co
(Three to fill)

HOUSTON, TEX.
State (20)
Violet Ray & Nor
Kono San
G B Fredericks Co
Corbett & Barry
Elsie & Paulsen Rv

JAMAICA, L. I.
Hillside
1st half (20-22)
Ed & Lee Travers
Mimi Rollins
Lander Bros & L
Casino de Paris
(One to fill)
2d half (23-26)
Elly Co
Fay & Milliken
Little Liar
Eddie Lambert
Chas Ahearn Co

MEMPHIS, TENN.
State (20)
Van Cello & Mary
Stanley & Ginger
Edgar Bergen Co
Will J Kennedy Co
Lieut Glitz Rice Co

MONTREAL, CAN.
Loew's (20)
Mar Coates & Ptnr
Vincent O'Donnell
Watson & Woods
Odiva & Seals
Jock McKey
Senorita Alcaniz Co

NEWARK, N. J.
State (20)
Bob Anderson Pony
Dare & Yates
Frank Sinclair Co
Margie Coates
Morton Harvey & F

NEW ORLEANS
State (20)
Aerial Smiths
Frank Braidwood
Walter Walters Co
Watson Sis
Cook & Shaw Sis

NORFOLK, VA.
State (20)
Al'x'nd'r Bros & E
Lucille Benstead
O'Donnell & Blaire
Zelaya
Edith Clasper Co
Wally Sharples Co
Lew & M Wilson
Lew Wilson Rev

EV'NSVILLE, IND.
Tivoli
1st half (20-22)
Emilions
Hazel Crosby Co
Nat C Haines Co

MANHATTAN STEPPERS
PARAMOUNT, N. Y. C., NOW
In Jack Partington's Publix Unit
"STEPS AND STEPPERS"
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Meredith & Snooz'r
Grace Edler Rev

Palace
1st half (20-22)
3 Golfers
Harry L Cooper Co
Faber & McIntyre
(Two to fill)
2d half (23-26)
Alexander & Faust
Fe'n'e's Ross & DuR
Hart Wagner & L
(Two to fill)

Premier
1st half (20-22)
Jordan & Grace
Frisch Rector & T
Billy Miller Co
Eddie Hodges Rev
(One to fill)
2d half (23-26)
Ed & Lee Travers
Connell Leona & Z
Pease & Nelson Co
Herbert Clifton
Kay's Kutups

ATLANTA, GA.
Grand (20)
5 Maxellos
Cynthia & Claire
G Yeoman & Lizzie
Bobby Henshaw
Parker Babb Orch

BAY RIDGE
Loew's
1st half (20-22)
W E Ritchie Co
Lydia Harris
Edmond D'Orsay
Darrell & Robinson
McKee O'C'nn'r Rv
2d half (23-26)
Andresenes
Carney & Pierce
Donovan & Lee
Lander Bros & L
May Joyce Co

BIRM'GH'M, ALA.
Temple (20)
Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
(One to fill)

BOSTON, MASS.
Orpheum (20)
Royal Sidneys
Elsie Huber
Vic Plant Co
Coogan & Casey
Emil Boreo
Guiran & Marg'rite

BUFFALO, N. Y.
State (20)
Carl Schenck Son
Jack Housch Co
Ketch & Wilma
Carney & Kean
Ruth Elder

CANTON, O.
Loew's
1st half (20-22)
Paul Nolan Co
C & L Gerard

CLEVELAND, O.
State (20)
Gautier's Co
Irving Edwards
Leona Lamarr
Bob Nelson
Rosita

COLUMBUS, O.
Broad (20)
Page & Class
Smith & Strong
Tin Tyes
Royal Gascoignes
Bronson & Renee

CORONA, L. I.
Plaza
1st half (20-22)
LaFleur & Portia
Dale Sis
Meredith & Snoozer
Buck & Bubbles
Gosier & Lusby Rv
2d half (23-26)
Rose Kress 3
Bernard Weber Co
Savoy & Mann
Stuart & Lash
Cavaliers

DETROIT, MICH.
State (20)
Howard Co
DuFor Boys
Powers & Wallace
Rodero & Maley
Rooney & Bent &3d
2d half (23-26)
Seabachs
Kessler & Morgan
London Palace Rev
Kemper & Bayard
Jeanie

CLEVELAND, O.
State (20)
Gautier's Co
Irving Edwards
Leona Lamarr
Bob Nelson
Rosita

COLUMBUS, O.
Broad (20)
Page & Class
Smith & Strong
Tin Tyes
Royal Gascoignes
Bronson & Renee

CORONA, L. I.
Plaza
1st half (20-22)
LaFleur & Portia
Dale Sis
Meredith & Snoozer
Buck & Bubbles
Gosier & Lusby Rv
2d half (23-26)
Rose Kress 3
Bernard Weber Co
Savoy & Mann
Stuart & Lash
Cavaliers

DETROIT, MICH.
State (20)
Howard Co
DuFor Boys

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

PITTSBURGH
Aldine (20)
Robbins 3
Bernard & Krans
Golden Bird
Harry Breen
Primrose Minstrels

TORONTO, CAN.
Loew's (20)
4 Hartinis
Packard & Dodge
Red Carnation
Herb Williams Co
Nellie Arnaut Bros

WOODHAV'N, L.I.
Willard
1st half (20-22)
Andresenes
Peronne & Oliver
Barbier Simms Co
Marino & Martin
Roddick Rev
2d half (23-26)
W E Ritchie Co
Nola & W St Clair
Buck & Bubbles
McKee, O'C'n'r Rev
(One to fill)

YONKERS, N. Y.
Loew's
1st half (20-22)
Tiebor's Seals
Fr'nch R'se & DuR
Savoy & Mann
Kramer & Boyle
Leviathan Bd
2d half (23-26)
Hammer & H'mm'r
Clark Morrell Co
A & L Barlow
Bert Walton Co
Gertrude Ederle

Pantages

NEWARK, N. J.
Newark (20)
3 Orontos
Wilson & Keppell
Cun'gh'm & B'n'tt
Burt & Rosedale
Reflections

NIAGARA FALLS
Strand (20)
Cardinals
Winchester & Ross
Jack DeSylvia's Rv
Tom Edwards
(One to fill)

TORONTO, CAN.
Pantages (20)
Gloria DeVon
Duncan & Held
Stepping Along
Stanley & Birnes
Agce's Rev

PORTLAND, ORE.
Pantages (20)
Huston Ray
Marlon & Dade
Billie Goldie Rev
(Two to fill)

SAN FRANCISCO
Pantages (20)
Little Jim
D'Andrea & W'lt'rs
Bert Swor
Bobrin Berta
(One to fill)

LOS ANGELES
Pantages (20)
Sandy Lang
Jack Hughes 2
Nagyfys
Marcelle
Caranas & Barker
Jolly 4

AL GROSSMAN
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
THIS WEEK
HARRY L. COOPER & CO.
FRANK MELINO & CO.
Can Do the Same for YOU

Lorraine & Minto
Edge & Meda
Memphis Collegians

DETROIT, MICH.
Pantages (20)
Kafka Stanley & M
Maya & Bobby
Rubini Sis
Lewis & Norton
Billy Gilbert
Dewey & Gold Rev

TOLEDO, O.
Rivoli (20)
Jutta Valey
Carlena, Diamond
McDevitt Kelo & Q
Verdi & Pennell
Kerr & Weston

INDIANAPOLIS
Lyric (20)
Herbert Bolt 3
Ray Fern & Maree
Bowers Rev
(Three to fill)

MINNEAPOLIS
Pantages (20)
Mayme Gehrue
Roger Williams
Ruloff & Elton
Winehill & Briscoe
DeSylvia's Rev
Pearson & And'rs'n

BUTTE, MONT.
Temple (20)
Cosmopolitan 3
Doran & Soper
4 Flashes
Eddie Foyer
Havemann's Rev

SPOKANE, WASH.
Pantages (20)
Chas Willis
Carol & James
Crisp Sis
Bobby Van Horn
Aeroplane Rev

SEATTLE, WASH.
Pantages (20)
Floretty 3
Dotson
Edwards & Morris
Fridkin & Rhoda
5 Lelands

VANCOUVER, B.C.
Pantages (20)
3 Blanks
Daner
Atkins'n & L'einda
Burke & Durkin
Rogers & Donnelly
Rev Unique

TACOMA, WASH.
Pantages (20)
Perez & Marg'rite
Siems
Geo Lipschultz

SAN DIEGO, CAL.
Pantages (20)
Flores Co
Bison City 4
Billy Beard
Joe Freed
Gilbert Avery Rev

L'G BEACH, CAL.
Pantages (20)
Amazon & Nile
Hanson Sis
Revelations
Lubin Larry & A
Olympia & Jules
Winona Winter

SALT LAKE CITY
Pantages (20)
Spirit of Wintor
Paul Kirkland
Elsie Clark
Duncan Sis
(One to fill)

OGDEN, UTAH
Capitol (20)
Clifford Wayne 3
Winnifred & Mills
Whiteway Rev
Shriner & Grogory
Eddie Rogers
Fr'ncis X Bushm'n

OMAHA, NEB.
World (20)
Physical Culture
Taylor & Mareckley
Ford & Cunningh'm
Brandell's Rev
Boyd & Wallin

KANSAS CITY
Pantages (20)
Gautschi & Phelps
Kajiyama
Wilmont Sis
Gautschi Phelps
4 Aristocrats

MEMPHIS, TENN.
Pantages (20)
Hale Bros
Neal O'Brien
Jack Marcus
Russell & Armstr'g
Dot Collins
(One to fill)

BIRM'GH'M, ALA.
Pantages (20)
Thiriot's Cir
Marcel & LaSource
Astill & Fontain
Volunteers
Hungarian Tr

ATLANTA, GA.
Capitol (20)
Aussie & Czech
Lera & Spencer
Brewster Pomeroy
Hickman Bros
O'Hanlon & Zam

NEW ENGLAND

Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
WALTERS, DENISH & FRISCO
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Phone Hancock 2566

Association

CHICAGO, ILL.
American
1st half (20-22)
Atterbury & Gillam
Mitervina Rosetta
(Three to fill)
2d half (23-26)
Petty & Lesterrent
Ludlow & Wright
Lewis & Norton
Tommason & Cam
(One to fill)

Belmont
1st half (20-22)
Johnny Lyons Co
Red Morvo Co
Keith & Greaves
(Two to fill)
2d half (23-26)
3 Kittens
Pioneer Rev
Visser 3
(Two to fill)

Englewood
1st half (20-22)
Dayton & Rancey
Visser 3
Pioneer Rev
Arthur & Browne
(One to fill)
2d half (23-26)
Naples & Page
Lorello Bros
Johnny Lyons Co
(Two to fill)

Majestic (20)
Smith & Cantor
Keene & Williams
Joe Mendl
Billy Maine Co
(Two to fill)

Riviera
1st half (20-22)
4 Valentinos
Harry Rappl
Claude & Marion
Virginia Bacon Co
(One to fill)
2d half (23-26)
Dixon Hoier Co
8 Sophomores
Eva Mandel

McGrath & Travers
(One to fill)

DAVENPORT, IA.
Capitol
1st half (20-22)
Joe Browning
Buzzington's Bd
Brooks & Ross
Granados & H'lbr'k
(One to fill)
2d half (23-26)
Jerome & Evelyn
Agce & White
Chameleon Caprice
Howard & Linn

DES MOINES, IA.
Capitol
1st half (20-22)
B & E Newell
Howard & Linn
Tell Tales
Chameleon Caprice
(One to fill)
2d half (23-26)
Joe Browning
Harry Walman Rev
Sparling & Rose
Granados & H'lb'k
(One to fill)

EV'NSVILLE, IND.
Grand
1st half (20-22)
Big Rosie
Skelly Holt Rev
Freda & Palace
(Two to fill)
2d half (23-26)
Kennedy & Martin
Midget Rev
(Three to fill)

MADISON, WIS.
Orpheum
1st half (20-22)
Frank Dobson Co
Knox & Stetson
Doc Baker Co
Peter Higgins
(One to fill)
2d half (23-26)
Buzzington's Bd
Bussey & Case
Fast Steppers
Brown & LaVelle
(One to fill)

MILWAUKEE
Majestic (20)
Ned Haverly
Violet Joy Rev
Victoria & Lozrenz
(Three to fill)

MINNEAPOLIS
7th St. (20)
Z'm'ne, F'r'k&McB
Bobby Jackson
Stanley 5
(Three to fill)

ROCKFORD, ILL.
Palace
1st half (20-22)
Brown & LaVelle
Bussey & Case
5 Sophomores
Fast Steppers
(One to fill)
2d half (23-26)
Frank Dobson Co
Knox & Stetson
Peter Higgins
(One to fill)

ST. LOUIS, MO.
Grand (20)
Cahill & Wells
George Schreck Co
Thelma DeOnzo Co
(Two to fill)

ST. PAUL, MINN.
Palace
1st half (20-22)
Harry Walman Rev
Robert Reilly Co
Wallace & Mae
(Two to fill)
2d half (23-26)
Stepping Fget
3 Good Knights
Senna & Dean
Burt & Lehman
(One to fill)

SIOUX CITY, IA.
Orpheum
1st half (20-22)
3 Good Knights
Stepping Feet
Burt & Lehman
Senna & Dean
(One to fill)
2d half (23-26)
Regan & Curliss
Harry Conley Co
Wallace & Mae
Aurora 3
(One to fill)

SO. BEND, IND.
Palace
1st half (20-22)
Barry & Whitledge
F'rt'nello & C'rlino
Lon Paris & N Y
(Two to fill)
2d half (23-26)
Clifford & Marion
Hoach's Ent
Radianna
(Two to fill)

SPRINGF'LD, IND.
Orpheum
1st half (20-22)
Morgan & Sheldon
Wahl & Walters
Parish & Peru
Nancy Gibbs Co
(One to fill)
2d half (23-26)
Wm Brack Co
Brooks & Ross
Benny Barton Rev
(Two to fill)

Interstate

AMARILLO, TEX.
Fair
1st half (20-22)
(Same bill plays Wichita Falls 2d half)
Torelli's Cir
Hap Hazard
Marie Vero
Arthur & M Havel
Gibbs 2

ATLANTA, GA.
Ritz (20)
Brenck & Bella D
Sargent & Lewis
Kelso & Demonde
4 Cameros
Woodland Rev

AUSTIN, TEX.
Hancock O. H.
1st half (20-22)
(Same bill plays Galveston 2d half)
Alice De Garmo
Blue Grass 4
Burt Lytell Co
Kelly & Forsythe
Leff & D'm'r'st Sis

BATON ROUGE
Columbia, (20)
(Same bill plays Alexandria, 21; Monroe, 22; Pine Bluff, 23; Shreveport, 24; Texarkana, 25)
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter

BIRM'GH'M, ALA.
Majestic (20)
Nugold Rev
Bobby Jackson
Everett Sanderson
Derickson & Brown
Mandell Bros

DALLAS, TEX.
Majestic (20)
Groh & Plano H'ds
Bartrum & Saxton
Musical Conservy
Weston & Lyons
Harry Kahne

FT. SMITH, ARK.
Jole (20)
Arthur Astill Co
Jack Hanley Co
Bag o' Tricks
(Two to fill)

FT. WORTH, TEX.
Majestic (20)
Lee Morse
Oliver & Crangle
Am Nite in London
Bd & Morton Bock
Minor & Root Rev

HOUSTON, TEX.
Mertini (20)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Two to fill)

L'TLE R'K, ARK.
Majestic
1st half (20-22)
Arthur Astill Co
Jack Hanley
Bag o' Tricks
(One to fill)
2d half (23-26)
Rice & Newton
Petleys
(Three to fill)

NEW ORLEANS
Orpheum (20)
Ribio Lacotina Co
Ann Clifton
Janet of France
Jack Kneeland Co
Rody Jordon
Archie & G Falls

OKLAHOMA CITY
Orpheum (20)
Karlton Emmy's Co
Ray & Harrison
Johnny Hyman
Dronet & Burt
Petite Rev

S'N ANT'NIO, T'X.
Majestic
1st half (20-22)
(Same bill plays Waco 2d half)
Marshall & LaRue
H'yn's L'hm'n & K
Ned Wayburn's Rv
May Usher
Walzer & Dyer

TULSA, OKLA.
Orpheum (20)
Nolly Tate
Grace & E Parks
Billy House Co
Mayo & Lynn
Goin' North

WICHITA, KANS.
Majestic
1st half (20-22)
Bee Hoo & Ruby'te
Zelda Stanley
J Francis Haney R
(Two to fill)
2d half (23-26)
McCarthy & St'n'rd
Dance Whirls
Carlton & Beasley
R'y'l Hungarian Or
(One to fill)

Orpheum

CHICAGO, ILL.
Palace (15)
Hermanos Williams
Boyde & Della
Lovenberg Sis & N
Dave Apollon Co
La Belle Pola
Eugene O'Brien Co
B & E Newell
(One to fill)

State-Lake (15)
Alma Nelson Co
Olive Olsen
Patricola
Marrone & LaC Rv
Pagganna
Toto
Geo Dormonde Co
(Two to fill)

Tower
2d half (16-19)
9th Hole
Skelly & Hlet Rev
Jean Fuller Rev
R & D Dean
Bee Hee & Ruby'te

DENVER, COL.
Orpheum (13)
Shadowgraph
Chevalier Bros
Hyde & Burrell
Morris & Campbell
Ballet Caprice
Brooks & Rose

KANSAS CITY
Orpheum (13)
Venita Gould
Eddie Foy Co
Chameleon Caprice
Pasquali Bros
(Two to fill)

LOS ANGELES
Hillstreet (13)
Mongadors
Sarah Padden Co
Leo Carrillo
Harry Holmes
Billy Farrell Co
4 Readings

Orpheum (13)
Willie Mauss
Eddie Leonard
Crawford & Brod'k
B & J Brown
Bowors & LaMotte
Keo Taki & Yoki
Wayburn's Rev
M De La Matte
(One to fill)

MILWAUKEE
Palace (13)
Claude & Marion
Fulton & Mack
Larry Rich Co
Nite at a Club
Rich & Cherie
(One to fill)

Minneapolis (13)
Harry Walman
Murray & Oakland
Olsen & Johnson
Milaresi Co
Peter Higgins
(One to fill)

OAKLAND, CAL.
Orpheum (13)
Peggy MacKenzie
John Steele
Collcano
Wiano Bros
Alexander & Peggy
(One to fill)

OMAHA, NEB.
Orpheum (13)
Ryan Sis
Michon Bros
Harry Carey Co
Brown & Whittaker
Senna & Dean

PORTLAND, ORE.
Orpheum (13)
Coward & Bradd'ck
Toney & Norman
LaSalle & Mack
Carl Freed Orch
Lew Hearn Co
Ida May Chadwick

ST. LOUIS, MO.
Orpheum (13)
Blue Slickers
Doc Baker
Chilton & Thomas
Joe Browning
Zelda Stanley
(One to fill)

St. Louis (13)
Barry & Whitledge
Torino
Nitza Vernille
Gene Austin
(Two to fill)

SAN FRANCISCO
Golden Gate (13)
Gaston Palmer
Jerome & Grey
Crystal 3
Brennan & Rogers
1 Arabian nite
Peg Wynne

Orpheum (13)
Galenos
Reed & Duthers
Ruffin Co
Ch'lotte Greenwood
Art Henry
John Burke

SEATTLE, WASH.
Orpheum (13)
Barto & Mann
M Montgomery
Chas Ruggles
Walter McNally
Stan Kavanaugh
Deno & Rochelle

VANCOUV'R, B. C.
Orpheum (13)
Tom Davis 3
Jack Benny
Sunshine Sammy
Bester's Orch
Cardini
Beverley Bayne

WINNIPEG, CAN.
Orpheum (13)
Anderson Bros
Franklo Heath
3 Melvin Bros
Tiny Town Rev
Will Halligan
Countess Sonia Co

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Keith-Westefn

CLEVELAND, O.
Road's Hipp.
1st half (20-22)
Jack Fairbanks Co
Foster & Semon
Maidie & Ray
(Two to fill)
2d half (23-26)
Arthur DeVoy Co
Hilton 4
Grindel & Esther
(Two to fill)

DETROIT, MICH.
Grand Riveria (20)
Alexander Sis
Marie Higgins
Barton & Young
(Two to fill)

FT. WAYNE, IND.
Palace
1st half (20-22)
Seed & Austin
Tinova & Balkoff
Romas Tr
Country Club Rev
(One to fill)
2d half (23-26)
Nancy Gibbs Co
Claude & Marion
(Three to fill)

GR'EN BAY, WIS.
Palace
2d half (23-26)
Conlin & Hamilton
Raffles
Wilson & Grey
(Two to fill)

HAMMOND, IND.
Parthenon
2d half (23-26)
Big Rosie
Jack Fairbanks Co
Nick Hufford
(Two to fill)

LEXINGTON, KY.
Ben Ali
1st half (20-22)
Radio Minstrels
Daly Paskman
(Three to fill)
2d half (23-26)
Chita & Pals
Nat Haines Co
(Three to fill)

MUNCIE, IND.
Wysor Grand
1st half (20-22)
Chita & Pals
Veronica & Falls
(Three to fill)
2d half (23-26)
Chris Richards
Rod Norvo Co
Kelley & Staples
(Two to fill)

SANDUSKY, O.
Schade
1st half (20-22)
Robinson & Pierce
(Others to fill)
2d half (23-26)
Foster & Semon
(Other to fill)

SPRINGFIELD, O.
State
1st half (20-22)
Murdock & Mayo
Loos Bros
(Three to fill)
2d half (23-26)
Cogert & Motto
Meehan & Newman
(Three to fill)

TERRE HAUTE
Indiana
1st half (20-22)
McGrath & Travers
Schitel's Rev
Bobby Randall
(Two to fill)
2d half (23-26)
Freda & Palace
(Others to fill)

WINDSOR, ONT.
Capitol
1st half (20-22)
Kelly & Staples
Arthur DeVoy Co
Grindel & Esther
Roch's Rev
Manning & Class
2d half (23-26)
Loos Bros
Maidie & Ray
Cycle of Dance
Georgalis 3
Harry Rappl

Keith-Albee

NEW YORK CITY
Broadway (15)
Lewis & Winthrop
Millard & Marlin
Frankol & Dunlevy
Happiness Co
Al Abbot
Bradd'd & Hamilt'n
B & L Gillette
8 Lordens

Chester
2d half (16-19)
Haynes & Beck
Ed Nelson
Stanley & Atree
Shannon & C'lem'n
Watts & Hawley
Bekefi Rev

Colliseum
2d half (16-19)
Healey & Cross
Bol Gould
Gamby Hale Sis
5 DeCardos
(One to fill)

81st St.
2d half (16-19)
Moffitt & Sullivan
Krazy Kats Rev
Norton & Haley
Billy Batchelor
G & P Magloy

86th St.
2d half (16-19)
Greta Ardine
Jan Garbor
Geo Austin Moore
(Two to fill)

5th Ave.
2d half (16-19)
Edna White's Rev
(Others to fill)

58th St.
2d half (16-19)
Robert Imhoff
Driscoll & Perry
4 O'Connors

Fordham
2d half (16-19)
Dupont's
Ada Reeves
Sylvia Clark
Fordham Rev
(One to fill)

Franklin
2d half (16-19)
Briants
Chabot & Tortoni
Jack Norworth Co
Notables
(One to fill)

Hamilton
2d half (16-19)
Girton Co
Joe Young
Russell Carr
Edith Meiser
(One to fill)

Hippodrome (13)
Howard's Co
3 Ryans
Harrington & Gr'n
Jean Bedini
Roy Arthur Rev
Bob Albright
Wright Rev
(20)
Count Bernivici Co
(Others to fill)

Jefferson
2d half (16-19)
Teek Murdock Co
Rhea & Santora
Notables
(Two to fill)

125th St.
2d half (16-19)
Marty Dupree
(Others to fill)

Palace (13)
Cortini
Turner Bros
Marg Severn Co
Ralph Whitehead
Waring's Penns
Harmon & Sands
Marion Harris
Jim McWilliams
4 Serlaneys
(20)
Murdock Co
Serge Flash
Waring's Penns
Fanny Ward
(Others to fill)

Regent
2d half (16-19)
Edwards Rev
(Others to fill)

Riverside (13)
Lily Morris
Catalini
Maude Earle
Eddie Lambert Co
Coram
Gautier's Phono Co
Mosconi Bros
Summers & Hunt
Sterlings
(20)
Du Ponts
Claudis Coleman
Clayton & Keith
(Others to fill)

Royal
2d half (16-19)
Smith & Barker
Eastman & Howell
O Stamm Co
(Two to fill)

CONEY ISLAND
Tilyou
2d half (16-19)
Payne & Hilliard
Sig Friscoe Co
(Three to fill)

FAR ROCKAWAY
Strand
2d half (16-19)
Loma Worth
Sunny Eddie N'ls'n
Elia Shields
Senator Murphy
Bellecl'aire Bros

BROOKLYN
Albee (13)
Sergo Flash
Kayc & Sayre
As We Were
Billy Hallon
Ingenues
(One to fill)
(20)
Gossips of 1928
(Others to fill)

Bushwick
2d half (16-19)
Gladys Delmar
Olyn Landick
Joe Marks
Medley & Dupree
M Starrs

Flatbush
2d half (16-19)
J S Freed
Conlin & Glass
The Ushers
Nan Halperin
Snow Colum & J

Greenpoint
2d half (16-19)
J & J McKenna
Alexander Co
Foster & Fagan
Wm O'Clare
Copgan & Casey
Clarion Trumpeters

Madison
2d half (16-19)
Fred Hughes
Anger & Fair
Frakson
A & F Steadman
Bernays Johnson

Orpheum
2d half (16-19)
Florenis
Delhi Sis & McD
Hite & Reflow
Frank Farron
Strains & Strings

Prospect
2d half (16-19)
Dales
Will J Ward
Any Family
Nibio & Spencer
(One to fill)

AKRON, O.
Palace
2d half (16-19)
F'k Evers & Greta
Rogers & Wynn
Clayton & Keith
Joe Roberts
Rose & Thorn
Chas Withers Co

1st half (20-22)
Brown Derby Orch
Whitey & Forest
Ruby Norton Co
Wm Kennedy Co
(Two to fill)
2d half (23-26)
Nancy Decker
Weaver Bros
Agenos
Caits Bros
Seramby & Legs
(One to fill)

ALBANY, N. Y.
Proctor's
2d half (16-19)
Lang & Haley
O'Brien 6
Barr & Lamar
D'ncing McDonalds
John Barton
Jones & Hull

ALTOONA, PA.
Mischler
2d half 16-19)
Ervell & Dell
Adams & Rash
(Three to fill)

ATLANTA, GA.
Grand
2d half (16-19)
Parkman's Co
Gully & Gray
Primrose Seamon
Philson & Duncan
(One to fill)

ATLANTIC CITY
Earle
2d half (16-19)
Bungalow Love
Plunkett & Mason
Montana
Elsie & Herman
(One to fill)

AUBURN, N. Y.
Jefferson
2d half 16-19)
Eugene Costello
Dale & Fuller
Dalton & Craig
(Two to fill)

BALTIMORE, MD.
New Garden (13)
Bardelangs
Mary Marlowe
Davis & Darnell
Wendall Hall
Peaches Browning
Lew Cameron
Lew & Bill
(20)
Chapelle & Carlton
Tad Tieman's Co
Adelo Verne
Edith Muser
McL'ghlin & Evans
Frakson
(One to fill)

B'V'R FALLS, PA.
Regent
2d half (16-19)
Willie Role
Frank Viola
(Three to fill)

BINGH'MT'N, N.Y.
Binghamton
2d half (16-19)
Frolic 4
Parisionne
Reeves & Wells
Show-off
(One to fill)

BIRM'GH'M, ALA.
Lyric (13)
Kelso & DeMonde
Brenck & Bella D
Woodland Rev
4 Cameros
Sargent & Lewis

BOSTON, MASS.
Gordon's Olympia
Scollay Sq.) (13)
Geo Wong
May Mack
Mays Burt & Fenn
Lew Welch
Mazetto Lewis
Sankus & Silvers
Dave & Vine

Gordon's Olympia
(Wash. St.) (13)
Stateroom 19
Hong Kong Tr
Wall & Deeds
Ward & Diamond
Kenny Carvett
Mechan & Shann'n
Fred & Daisy Rial
Jones & Jones

Keith's (13)
Jackie Collier & Sis
Ashley Flint
McL'ghlin & Evans
Geo Beatty
Revel Bros Co
Selly & Thomas
Elsie Janis
Vivian & Walters
(20)
Bevan Flint Co
Sybil Vane
Wolf & Jerome
Johnny Berkes Co
Nu Wong
Ada Reeve
Jerry Co
Wilbur Mack Co

New Boston (13)
Maddock's Mascots
Pennan & Page
Geo Broadhurst
Charlotte Worth
Fred Allen
Oscar & King

BRADFORD, PA.
Bradford
2d half (16-19)
Adele Jason Co
Fay & Thomas
Prince Wong
Casting Stars
(One to fill)

BRIDGEP'RT, CT.
Palace
2d half (16-19)
Burns & Wilson
Fernando Orch
Alf Grant Co
Wulf & Jerome
Arthur Jarret

BUFFALO, N. Y.
Hippodrome (13)
Norberto Ardelli
Dippy Diers & B
Gracella & Theo
Kraft & LaMonte
Walter Huston
McLallen & Sarah
Miller Sis Rev

DAYTON, O.
Keith's
2d half (16-19)
Carmen's Argentine
Harrington Sis
2 Daveys
Florrie Lavero
Chas Slim Timblin
St Claire Sis Co
1st half (20-22)
Dues & Collins
Oxford 4
Lei Lani Co
Clifton & DeRex
3 Armims
(One to fill)
2d half (23-26)
Ernest Hiatt
Shean & Cantor
Gorsen's Dogs
Land of Clowns
Wilson & Godfrey
Nixon & Sands

DETROIT, MICH.
Temple (13)
Brown & LaHart
Trout & Heff
Keno Keyes Rev

THIS WEEK

ROBBINS TRIO
Loew's State, Cleveland
MECHAN AND SHANNON
Corona and Ridgewood
JOHN OLMS CO.
Ridgewood and Academy
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Reynolds & Clark
Brady & Wells

BUTLER, PA.
Majestic
2d half (16-19)
Heller & Lorraine
(Others to fill)

CAMDEN, N. J.
Tower's
2d half (16-19)
Fitch's Minstrels
(Others to fill)

CANTON, O.
Palace
2d half (16-19)
Nick Hufford
Weaver Bros
Lester & Lamont
Eileen & Marjorie
Leo's Co

C'RL'ST'N, W. VA.
Kearse
2d half (16-19)
Suite 16
Homer Romaln
Capt'r & Morrisey
Ruth Sis & Moore
(One to fill)

CHARLOTTE, N.C.
New Broadway
2d half (16-19)
Lewis Stone
Jenks & Ann
Shamr'k & Tulips
Cherle & Mathews
Broadway 3

CINCINNATI, O.
Alboe (13)
Bobby Adams
Vanessi
Edwin George
Nixon & Sands
(One to fill)

Palace (13)
Parisionne Art
Covington & Kent
Berrens & Fifi
Welr's Elephants
Herbert Fayo Co
De Marzo & Moore
Fisher & Gilmore
(20)
Chas Limblin
Jerome & Bryan
Levenberg Sis & N
Clarence Downey
Inglis & Davis
Allen & Canfield
Sid Marlon Co

CL'KSB'G, W. VA.
Robinson Grand
2d half (16-19)
Record Boys
Dorothy Byton
C & R Flagler
Della O'Dell
(One to fill)

CLEVELAND, O.
105th St. (13)
Cosmopolitan 4
Nick Lucas
Rhythm Roamers
(20)
4 of Us
Ann Codee's Rev
(Three to fill)

Uptown
2d half (16-19)
Galla-Rini
Hill & Margie
Dainty Marie
Inglis & Davis
Tillis & LaRue
(One to fill)

DUNKIRK, N. Y.
Capitol
2d half (16-19)
Hawthorne & Cook
(Others to fill)

EASTON, PA.
Keith's
2d half (16-19)
Battery to Bronx
Sylvester & Vance
(Three to fill)

ELIZABETH, N. J.
City
2d half (16-19)
Poter
Kelly & Jackson
Mason & Dixon
Chain & Archer
(One to fill)

ELMIRA, N. Y.
Majestic
2d half (16-19)
California Orch
Homer Lind
Hawthorne & Cook
Pam & P Garvin
Ed & Lee Travers

ERIE, PA.
Erie (13)
Cooper & Clifton
Vaughn Comfort
Grindell & Esther
Brown Derby Orch
(One to fill)
(20)
Roso & Flynn
Will Wards
Miller Sis Rev
Wilton & Weber
(One to fill)

FAIRM'NT, W. VA.
Fairmont
2d half (16-19)
Texas 4
At 4 p m
Micareme
Celina's Cir
Will & Mary Holmes

GERM'NT'WN, PA.
Orpheum
2d half (16-19)
Shelvin Brooks
Monologist
Lew Ross
Emmett & King
(One to fill)

YOUR INCOME TAX REPORT IS DUE March 15
Expert Assistance
MANNING KRAMER
Accountant and Auditor
1560 Broadway, Room 1110
Phone Bryant 1626

Wahl & Walters
Wm A Kennedy
Homer Dickinson
Whirl of Splendor
(20)
Herbert Fray Co
Frank Evers Co
Vaugh Comfort
Babe Egan Rev
Florrie LaVere

Palace (13)
Clarence Downey
Four of Us
Rosita & Ramon
Orth & Cody
Flo Vernon
Ann Codee Rev
(20)
Besser & Talfour
Galla-Rini Sis
Flo Lewis Co
Geo Dormonde Co
Florentine Choir
Hooper & Gakott

COLUMBUS, O.
Keith's
2d half (16-19)
Pioneer Co
Felovis
GLENS F'LS, N.Y.
Rialto
2d half (16-19)
Ewing Eaton
Joyner & Foster
Omer Huberts
Hamilton Sis & F
(One to fill)

GL'V'RSV'LE, N.Y.
Glove
2d half (16-19)
Rose's Midgets
(Others to fill)

G'D R'P'DS, MICH.
Ramona Park
2d half (16-19)
J. & J. Gibson
Kramer & Pauline
Quixy 4
Guy Voyer
Uncle Bob
Mme Hermann
1st half (20-22)
Patricola
Fellis & LaRue
Allen & Marjorle
Val Harris Co

(Continued on page 62)

ON THE SQUARE

Neil Kingsley's Beautiful Chewers

Neil Kingsley, of the dramatic department of the New York "Sun," a friend of the Cheese Clubbers, is again on Broadway, after away for two weeks. Friends were about to report his disappearance when suddenly he appeared. Attired in an English tweed suit, a large sized bowler, black low shoes and fawn spats. Kingsley bears a great likeness to Mayor Jimmy Walker, only taller. He reluctantly consented to tell where he had been.

"Fellows you don't know the half of it," said the giant of the dramatic department. "Recently I had a temporary bridge installed. I had been dining and cabareting with some boys of the Cheese Club. The artificial chewers gave me great pain. I placed them in my overcoat pocket to ease up my mouth. As I started home I thought of my bridge. I dug into my pocket. It was gone. I don't know whether they chewed their way out or were stolen.

"How could I face friends with the loss of the beautiful crockery. I remained a prisoner home while the dentist made me a new bridge. Disheartened and glum I decided to phone a friend that might have an extra bridge.

"This pal of mine, Gene Graf, a man of many bridges, cried when he heard that I had made myself an anchorite for a few molars.

"'Neil,' said Graf, 'I have a box with several bridges. You can take your pick.' I hurried to Gene's home in Astoria and their selected the bridge I am now wearing until 'Doc' gets mine finished. They ought to give medals to men like Gene," said the stalwart Neil, concluding his narative.

Framing P. A. Run Ragged

At lunch yesterday in Sardi's the boys framed Irwin S. Strouse, the Casa Lopez press agent, something pretty, enlisting Ralph T. Kettering, the playwright, as a pseudo-detective to "pinch" Strouse on a headquarters complaint of disseminating false publicity in the Mlle. Simone Roseray "suicide" in Central Park Lake. The intention originally was to get a friendly cop, but the unie was feared would attract attention and Kettering was impressed into service, but the pseudo-dick doing great straight with a cocked derby and a hard pan to fit the scene. Strouse went for it, considering the good-natured ragging the gang subjected him to following the p. a.'s insistence that the Casa Lopez dancer's suicide was on the up-and-up.

Strouse accompanied the "dick" outside for half a block and then decided on a ruse, insisting he was not Strouse, returning to Sardi's and pointing out Walter Kingsley as the wanted man.

Break for Stenog

Poor stenog! Working in a Times Square newspaper office. Her dear old dad dies. She has to scrape for the $225 funeral expenses. She confides timidly to a friend that her old man, who was a very light drinker, had left "some" liquor, and she, teetotaler, would like to sell it. Friend goes up to see. All he finds is 19 cases of "Old Pebbleford," which, even before the war, was worth twice as much as ordinary Bourbon, and any Bourbon is now priceless, because practically extinct. He brings a thirsty connoisseur up to the little Harlem flat. Said T. C. offers $2,500 sight unseen. She opens one bottle, he gets a little on his tongue, calls his limo and walks out with the lot—for $3,600!

Talked Millions While Hungry

They were discussing the Mrs. E. S. Harkness record inheritance of $90,000,000 or thereabouts, and the manner in which her husband's Standard Oil holdings and other securities doubled within a year.

The guy who brought it up with consummate financial erudition, further expounded on the details and how Mrs. Harkness might have had more but for the $32,000,000 she had given away in benefactions.

In kidding someone asked him if he had the price of his lunch and he admitted that he was going to wish the check on somebody else for just that reason.

Putting on the "Bee"—Quick

They're not taking any chances at the Hotel Manger. The bill clerk bills all guests after three days, regardless of how much baggage or how often the guest has stopped at the hotel.

The new system has been in vogue for some time and has resulted in a number of check-outs by indignant guests awakened early in the morning by the bill clerk. The hotel is doing business and appears indifferent to the manner in which guests accept the three-day request for settlement.

Percy Johnson's Cane Collection

Percy Johnson, president of the Chemical Bank, whose pet hobby is collecting canes, received a promise from Charlie Chaplin for his original cane, on exhibition in Gimbel's department store. The cane, with the rest of Charlie's original costume, was shipped back to Hollywood before the gift was known.

When Johnson finally gets it, the Chaplin cane will become a companion to sticks once carried by the Prince of Wales and other celebs.

Hickman as Bus Boy

William Edward Hickman, former theatre usher, musician and jack of all trades, on trial for the murder of 11-year-old Marian Parker, was employed as a biscuit passer and bus boy in Muller's Coffee Shop, known as the official theatrical eating house in downtown Los Angeles.

Hickman worked on the night shift for about three months and was well known to local actors. At various times he helped out with the midnight musical entertainment supplied by volunteer talent.

A Dumbell on the Level

In the lobby of a theatre housing a new hit. A man with a top hat presented an agency slip to the porter. The slip called for two reserved seats. The porter called out: "Tickets for Mr. Dumbell." That was his monicker.

The treasurer bawled out the porter, saying "get away from here, I'm too busy." The high hatted chap got peevcd; "I want those tickets. Dumbell is my name and I don't see anything funny about it."

Osterman Squares It

Jack Osterman thought he'd square the many parties he has crashed with a little shindig of his own which started Saturday night and ran until unconscious, i. e. until Osterman had to m. c. at the Winter Garden Sunday night.

Osterman printed special menus a la nite club, called his suite Osterman's Dive, captioned the joint with comedy and near-comedy placards, including some choice 'phone numbers, and added to the atmosphere by the tables and chairs Nicky Blair sent over.

A Fast Clock on a Swift Street

Some day all four faces of the Paramount tower clock will read the same or vary only within a few minutes of one another, rather than by the hour and half hour. It was 3:30 Friday aft by the north clock and 8 sharp on the east face. Facing Broadway at any time is a swift proposition, with the clock probably seeing plenty.

Cheesers and Their Gag

Harry Hershfield resigned as pres. of the Cheese Club which lunches daily at Sardi's and Walter Winchell was "voted" the new chief, whereupon Kingsley took up his eating abode in a cornor remote from the gathering. With the gag, an ill-inspired practical joke reflecting on Major Edwin Bowes of the Capitol because of Kingsley's reputed "election" has some of the boys incensed, since Bowes, as first vice-president, would automatically become president to succeed the resigned Hershfield.

Restaurant's Fishing Tank

A 25 foot tank, four feet high and three feet wide, will be the centre of attraction in the new Hotel President restaurant for the purpose of affording fishing facilities to guests who can catch their own trout and other fresh water fish for immediate preparation.

Joe Freeman returns to the Square as an all-night restaurateur with the President venture, having been restricted for five years when selling his Freeman's landmark on Seventh avenue to Gertner's. Freeman confined himself to kitchen operations in the metropolitan nite clubs.

Molly Picon, Uptown, 2 Ways

Molly Picon, Yiddish musical comedy star, is soon to make an uptown appearance, giving a Sunday night recital at one of the Times Square houses.

Date and management have not been decided. She will do her stuff in English and Yiddish.

Big Money—Many Touches

When reports of big money pass around in Times Square it's usually followed by touching requests. This is said to be one of the causes deciding B. S. Moss to blow away for a while. He was recently reported receiving $3,000,000 in cash from Keith-Albee.

Bootlegging shaves and shines is a new industry for Times Square on Sundays since the new regulation prohibiting operation of barber shops or shoe shine parlors on the Sabbath. The bootleggers are subletting offices on Sundays with the tariff for shaves ranging from 50 cents to $1 and shines 25 cents. Several places operating have been playing to good grosses.

Getting away from the usual pencil racket a blind beggar has been observed around the square crossing and re-crossing intersections. Some one always helps him across and the same beggar gets an opening for a touch.

On 47th street a small dairy lunch continues in full operation with the rest of the building, of which it was part, entirely demolished by wreckers.

Fountain pen desk sets are being given away to new savings accounts by a bank on Eighth avenue.

Daly's billiard hall is giving free lectures on the fine points of the game.

Only a Tab

"Daily News" some time ago sent a young man down to Palm Beach to report society news.

He is still reporting it—under the name of Nancy Randolph.

JANE O'ROARK'S RUBBERS

Russek's Withdraws Warrant on Bouncer for Fur Coat

Magistrate August Dreyer in West Side Court permitted representatives of Russek's department store, 390 5th avenue, to withdraw a warrant issued against Jane O'Roark, charging her with grand larceny. Miss O'Roark owned a night club in West 51st street near 7th avenue, the police said.

Nov. 21 Robert Casper, detective for the department store, appeared before Magistrate Dreyer and asked for a warrant for the O'Roark woman's arrest. He signed an affidavit stating that on Sept. 28 the woman went to Russek's and purchased a fur coat valued at $110, on which she left a $10 deposit.

It was agreed that the coat was to be delivered the following day when the balance would be paid. The affidavit said that on Sept. 29 the coat was delivered and the woman gave a check in payment. The store sent the check to the bank and, the affidavit stated, it was returned marked "payment stopped."

When the department store was unable to satisfy its claim or secure the merchandise they sent Casper to court to make application for the warrant. Friday he explained restitution had been made and asked permission to withdraw it. Magistrate Dreyer agreed and the proceedings were dismissed. Miss O'Roark was not in court and it was announced that service of the process was never made.

Attached to Casper's affidavit were papers signed by representatives of three other department stores. Howard Brower, detective at Gimbel's, stated that June 1 last the woman had received merchandise amounting to $211. Another was signed Eugene Orth, detective for Stern Brothers. This was to the effect that Miss O'Roark obtained goods valued at $20 July 1, and the check she tendered was returned marked "account closed."

The third was signed by Thomas F. Marron, detective for Saks', stating that on Sept. 30 merchandise valued at $92 was obtained and the check tendered returned from the bank with payment stopped.

The three additional statements were made in the form of corroborating affidavits.

Leo Stevens, independent agent, is now associated with the vaude agency of Eli M. Dawson.

LOOPING THE LOOP

(IN CHICAGO)

Inviting Uncle Sam

Current ad copy of Bill Mansbach's Hollywood Barn, one of the cafes included in the recent Federal raid, reads:

"The Hollywood Barn has always been loyal to Uncle Sam and we want Uncle Sam to know us better, because—when he does—we know that Uncle Sam will say that the Hollywood Barn is America's best cafe, with the best of food and the best of entertainment."

Bootlegging Stockings

For some time stocking peddlers have been canvassing the Woods theatre building. Stenographers in that building have been buying them.

Recently the building issued an order prohibiting canvassing. Now the sock purveyors come armed with brief cases, looking very much like respectable booking agents. They smuggle in the silken hose and walk out with the stenogs' long greens.

Milady must be served!

Laying Off Hi-Li

Jai Lai (Hi-Li) is no panic in Chicago. Of 18 pari-mutuel cashiers at the Rainbow Gardens (cafe) where the Spanish game has been playing but five remain. The Loophounds can't understand it, since there is plenty of horse and dog racing in the burg. About 150 days of horse racing during the year.

Many who watch Hi-Li can't keep away from the impression there are too many possible strings and wraps to it. Also that the mutuel box might be cleaned at anytime if the strings are property worked. Some towns have gone very strong for it, maybe figuring you can't lose much if only betting $2, like that only wheel in town, but braced, that they tell about Peoria.

The Loop portion of State street has acquired its first touch of Coney Island. What formerly was the State street entrance to the Randolph theatre was converted some time ago into something like a penny arcade. There are automatic photographing machines, a weight guesser, three guys who teach you all about a guitar in five minutes, a picture framing department, a silhouette artist, and a handsome chap who will stamp your name on almost anything for two bits.

Edible apples in juggling acts have their sorrows! A juggling duo played the Academy, situated in Chicago's "bowery." It has a 90 per cent male audience, 89 per cent of which is foreign. They took the date for three days at $25. In the act the boys throw apples into the audience, and request the audience to throw them back to be caught on a fork. The team filled the engagement and several months or so later were booked for a return engagement. They refused the date at the same money and were called on the booking floor for an explanation. "Well" they said, "We can't afford to play that house, they eat our apples and refuse to return any of 'em."

The act got a $ raise.

Chicago now has 15 masters of ceremonies and stage band leaders in picture houses. They include Paul Ash (Oriental); Verne Buck (Sheridan); Fess Williams (Regal); Roy Detrich (Avalon); Al Short (Capitol); Ted Leary and Maurie Hillblom (Stratford); Jules Buffano (Chicago); Al Kvale (Norshore); Bennie Krueger and Frankie Masters (Tivoli-Uptown); Bennie Meroff and Charles Kaley (Granada-Marbro); Mark Fisher and Al Belasco (Harding-Senate), and Joe Kayser (Diversey).

Getting Action in the Loop

A Chi boy, who has had his tiffs and scrapes with the law, was escorting a New York showman around the Loop. Noticing some coppers in front of the Capitol building he grabbed the New Yorker's arm and edged his way through the crowd. "We'll see what this is all about," he said authoritatively. "I'll give you a little lowdown on the town."

Seems there were a couple of holdup men in the building and Detective Wm. Schoemaker, standing outside, recognized the boy who had a tendency to get in scrapes. "Well, well," he said, "look who's here." So the Chi boy was led off to the hoosegow, where he waited four hours for the New Yorker to bail him out.

See Chicago first.

Theatre marquees, housing numerous niftles through limited word space, have been unusually wise-cracking in Chicago of late. A new Orpheum Jr. announced its vaude-film bill as "Orpheum Presents Five Big Acts of Vaudeville 'Slightly Used'." Another vaude theatre billed "Leatrice Joy 'Changing Husbands'," with Godfrey Band. And Watson Sisters—"Women Who Give."

BOTTLE BABIES DISMISSED

Four Men Were Rummying It on 47th St., Said Cops

Lack of evidence freed seven men arrested in front of the exit of the Palace theatre on West 47th street. The raid was conducted by Detectives John (Darby) Owens and Carl Heiden of Captain Edward Lennon's staff. The men were taken in a patrol wagon to the West 47th street station.

Charged with disorderly conduct they gave their names as Tom McCann, 27, 97 Third avenue; John Brady, 31, 369 West 50th street; Chris Waldman, 27, 15 Sherman avenue; Robt. McInness, 26, 2151 Washington avenue; Joe Varnesh, 22, 5819 Spruce street, Philadelphia; William Hildreth, 34, 67 Orchard street, Newark, and William Ford, 23, 540 West 47th street.

The sleuths told Magistrate Renaud that the defendants were sipping rum from a bottle. They said many complaints had been received by Captain Lennon about the actions of the men.

The defendants denied the charge. They all had different excuses.

WALTER BENNETT'S BAD FALL

Walter Bennett, 44, member of the Thespian club, 51st street, fell backward while cleaning a window, struck his head and was rushed to a hospital, believed suffering from a fractured skull.

Accident happened about noon yesterday (Tuesday).

GREENWICH VILLAGE AS IZ

By LEW NEY
(Self-Designated Mayor of G. V.)

Two letters within the week from two youngish writers with ambitions. One of 20 writes from near Woonsocket. Another of 19 questions from San Antonio.

Says the Rhode Islander, "It is discouraging here! I have no money; no friends; and no one seems to understand me—although my family is marvellous to me—but being horridly poor can not help me a whit. I haven't even a trade, having spent all my life trying to write.

"What I am headaching about is this: would you advise me to try Greenwich Village? I would have board for about two weeks! There aren't words to tell you how hopeless things are for me here! Anyone, in Woonsocket, who tries poetry is considered definitely 'off!' I can't hold on to this dump much longer."

And from the Alamo comes this, "Thus far my literary printings total exactly one—a verse in 'The New Yorker' last August for which I received $12. If I leave, all I can bring of any material value will be $100 and a typewriter. Would I gain or lose by breaking away from things academic and having a year, at least, of freedom?"

They will come—eventully, if not now. One such lives now in a basement on Bedford street where the monthly rent is less than a decent tip for the head waiter of a night club. Another has two rooms in an Italian tenement on 11th street, happy there with his wife and child, and they live on less than 10 berries a week.

A Story

Now that pseudo-intellectuality has finally broken into the columns of Variety, I would keep its fall a rolling. However, highbrows, don't take this praemunire prestidigitation too literally—prognosticate. It is merely a hook upon which I would hang a story, albeit a long and penetrating one.

One of our Village newsdealers was animatedly discussing with several neighborhood visitors one early hour last week the so-called eugenic baby and its picture in the tab that reflects. The argumentation was so intense that the dealer, the plumber's wife, tailor's daughter and bootlegger's widow failed to notice my friend, Mary, when she came in for envelopes.

Mary is an intellectual, proofreader by chance and writer of lyrics by choice. The pseudos noticed her and with ont breath called out, "What do you think of the eugenic baby?" But Mary, being one herself, preferred not to opionate.

Newsdealer, however, insisted and followed her to the envelope counter. With a hungry-for-knowledge smile the poor pseudo approached her. "Mary," he faltered, "What does it mean, eugenic?"

Even "The Times" might make merry over that. And I tell this timely true story lest someone might believe that our Latin quarter's inhabitants are all walking lexicons.

Atmosphere

Atmosphere just is, that's all. It is a characteristic of evrything and yet can not easily be created. It develops, permeates, controls, exudes and identifies. But you can't make it like you do batiks, hot biscuits or incubators.

And that is why most shops and tea rooms anywhere in general and our Village in particular fail to be anything else but the mere commercial places they are. Often the loss of a temperamental waitress or the addition of a player-piano or fresh paint or cleaned windows kills the atmosphere of a joint.

The needy and greedy business folks make odd and ridiculous attempts to create atmosphere by bizarre decorations, plain dirt, and exhibitions of intolerable lewdness or laziness.

Compare, if you can, the calm colors, the simple effectiveness of decorations and the sincere service of William and Mary's Coffee House on University place with the bad paintings, the exaggerated candlesticks, the professional waitresses, the puritanical posers, the prying slummers of any of a dozen struggling-for business restaurants elsewhere in the district.

Compare the noisy night clubs and speakeasies and remodelled Brevoort with the secretive Ivory Tower, the calm and aging Mad Hatter, the quiet Little Quakeress. Compare anything real, radiating, stimulating, simple and inspiring with something crude, bizarre, fetching, foolish, stupid, dulling and damning. If you can do this honestly and accurately you have a sense and an understanding of atmosphere.

Panhandlers

Panhandlers are such ingenious and persistent people that I wonder at times that they don't make an honest living. A corpulent German approached me on W. 8th street the other night as I was waiting on the sidewalk for the rest of me. His hand was bandaged and he was about to tell me all about it.

"Look here, pal," I interrupted as I recognized the old timer, 'I'm working this side of the street. Try the other side and give me a chance."

He answered me in apologetic German and passed on a few steps, only to plant himself in front of Alice McCollister's entrance, knowing that delicate and refined people dine there. Plastered to the door he peered in with a lean and hungry look until cash customers arrived.

Three ladies could not reach the latch because of his premeditated blockade. They eventually begged the bum's pardon for asking him to stand aside. This gave him a chance to raise his bandaged hand and ask for aid. It did me good to see them pass him by, but the beggar stepped back to his spot to nab the next ones.

He has better luck when guests come out and shove the door in his face. They do not know his racket and gladly add coins to apologies to soothe the invited injury.

One Man Indicted for Jewelry Store Hold-Up

Saverio Ravalli, 32, 1269 39th street, Brooklyn, was brought to General Sessions Court to plead to an indictment charging him with robbery in the first degree. Ravalli was indicted by the Grand Jury following identification by Samuel Feingold, manager of the Commonwealth Loan Co., 1675 Broadway.

Jan. 17, two men, armed with revolvers, entered the loan office near 52nd street, forcing Feingold and a clerk to the rear of the store. While one stood guard the other emptied the various compartments of the safe of jewelry valued at $50,000. Feingold, who made an effort to answer the phone when it rang, was struck over the head with the butt of a revolver, inflicting a severe scalp wound.

Several days ago Detectives Winberry and Opperman, West 20th street station, received a tip that Ravalli was one of the men implicated in the robbery. They went to 34th street and 8th avenue. When Ravalli appeared they arrested him. He denied all knowledge but when brought before Feingold, the manager had no hesitancy in identifying him. Ravalli has been arrested several times and served two and a half to five years in Sing Sing.

Detectives said they knew the other man and expect to have him in custody within a short time. None of the stolen jewelry has been recovered.

Evelyn Donnelly Lenient

Stating that she had no desire to prosecute, Evelyn Donnelly, actress, of 171 Riverside drive, withdrew her complaint against Joseph McCann, 3, counterman, of 348 West 58th street, and Rudolph Greenhaus, 22, counterman, of 143 East 43rd street. The pair were arrested charged with the theft of Miss Donnelly's Chrysler coupe, valued at $1,500.

The police stated that the defendants told them they thought they knew the owner of the car and felt no objection would be offered if they took a "joy hop!"

In West Side Court Miss Donnelly told assistant district attorney Gene McAuliffe she was reluctant to prosecute believing the defendant's story. Magistrate H. Stanley Renaud permitted the withdrawal.

Tom Patricola and his sister, Miss Patricola, threaten to build an apartment house as the nucleus of a new theatrical colony at Atlantic Beach, Long Island development on the South shore.

Village Losing Semis

Semi-professional groups of the Greenwich Village section are gradually dying out since the slummer trade has been off down there and with two folding up. The passouts are Commerce Theatre Guild and Barrow Street Players.

Both groups had their own experimental theatre in the Village and even with small capacity could not turn a profit lately.

PAPERS "BURN" AT LOPEZ OVER FAKE SUICIDE

Roseray's Lake Dip Brings Complications—Hits All Front Pages

The Mme. Simone Roseray (Roseray and Capella) attempted "suicide" in a Central Park lake early Sunday morning was one of the best framed publicity stunts of this nature ever put over. The dailies, after falling hard and generously for the stunt, are plenty peeved at Vincent Lopez who is the innocent victim of an over-zealous publicity man, and whom they are going after in retaliation for what the newspapers think is the third of a series of similar "pipe" press stunts.

Several of yesterday's (Tuesday) dailies exposed the phony suicide, although it had a serious aftermath since the foreign dancer was ill from exposure contracted as a result of the overlong immersion in the park lake.

The stunt was ingeniously primed. The "rescuer," Thomas Moore, 25, a security company investigator of 22 Post avenue, New York, is said to be a brother of Joe Moore, the amateur ice skating champion, who is Lopez's most intimate pal and buddy. Moore "happened" to be in the vicinity of the suicide attempt.

The stunt is ascribed to Irwin S. Strouse, publicity purveyor for the Casa Lopez at which nite club Roseray and Capella opened last Monday.

Lopez is the butt of the newspapermen's ire, who recall two previous sensational press stunts. One involved Lora Sonderson, whose diamond ring he was alleged to have kept, or in whose presence the showgirl lost it, and last month the phony Jack Osterman assault on Betty Randolph story broke.

Gene Geiger's, business manager for Lopez, chief concern of the moment, expressed complete surprise, was over the dancer.

Casa Lopez has had an up-and-down season, doing but mildly at best. The Roseray and Capella booking was the last stand for a make-or-break and Strouse, the p. a., evidently was working under the knowledge that a phony suicide is no longer a statutory misdemeanor, although subject to official scoring and beaucoup publicity.

Another stunt, said to have been called off by Miss Roseray at the opening, called for her losing the abdominal tunic which would have left her absolutely nude. As it was, the opening number was an extreme in undress.

To the Times Squarites the funniest part of the frame was the dailies printing it first without investigation and squawking afterwards.

Tabs' Idea

Curiously enough the tabloid sheets all qualified their accounts of the suicide story with the interpolation that if it were a publicity stunt it had all the pathos and realism of a true occurrence. The regulation dailies, including the most conservative, fell for it head over heels.

Strouse pulled a nifty and timed it psychologically for a Monday a. m. breaking, doubly insuring the possibilities because of the Monday observance of Lincoln's birthday.

Not Partner's Mother

A report persisted along Times Square that Mlle. Roseray was the mother of her dance partner, Jacques

(Continued on page 61)

PALM BEACH

Palm Beach, Feb. 11.

The Kiwanis benefit performance to be given here next Tuesday in aid of the fund for undernourished babies is expected to exceed the success of last season's show. Tickets will cost $25 each, regardless of location.

Several stars have been recruited from New York to join the players already arranged for. Among them are two Friars, William Collier and Bugs Baer, coming down especially for the show. Collier accepted the invitation, saying: "I've played them all, but this is the first long-distance benefit that ever got me."

Joe Leblang, who was in New York last week to secure additional talent, stated that those interested in putting the show across were "a lot of New York Palm Beachites." Also on the committee are Sam H. Harris and Arthur Hammerstein.

All hotels are doing well and the season which reaches its height about Washington's Birthday looks like a hummer. Royal Poinciana yesterday held over 1,000 guests with accommodations for about 1,200.

An indication of the business done by the East Coast hotels here may be obtained from the following: Rates at the Breakers and Poinciana average $20 a day, single, American plan; double, $30.

Both golf courses here are owned by the hotel system and others than those registered at their hotels have a tough time teeing off. Hotels insist their guests be taken care of first. Same situation applies to the Breakers Casino, guests of other hotels here offering as much as $150 for bath house facilities that costs Breakers, Whitehall and Poinciana guests $50 for the season.

Despite a federal raid, John and Christo have a winner in the Venetian Garden, the room holding capacity several times after the prohibition forces invaded the place. After it was learned no padlock was contemplated things were pepped up and over 100 were turned away Wednesday night, which Ralph Wonders, master of ceremonies, had designated as "Night in Bagdad." Total cost of the special night was $28.50 for wires and decorations. Out of the red this early.

Lou Schwartz, of the Club Richmond, New York, here, and said to be looking for a spot for next season.

Miller and Farrell were booked into the Embassy Club, Miami, by Harry Rosenthal, who is also handling their business for afternoon parties in Palm Beach. Rosenthal and Irving Caesar, who arrived here this week, are engaged in writing the music and lyrics for "Sweet Marie," musical comedy version of the "Butter and Egg Man," the

(Continued on page 45)

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

Variety lends the judgment of its expert guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Rose-Marie."
Colony—"Hunchback of Notre Dame" (return booking of Chaney feature).
Paramount—"Sporting Goods" (Dix).
Rialto—"The Last Command" (Jannings) (run).
Rivoli—"Sadie Thompson" (Swanson) (run).
Strand—"Patent Leather Kid" (Barthelmess) (second week).
Roxy—"That's My Daddy" (Denny).

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson) "Love" (Gilbert-Garbo) "Four Sons" "Drums of Love"

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. Parody also has a girlie show to augment "those three boys."

Vincent Lopez's **Casa Lopez** must be "made," if only for the Lopez dance music. Roseray and Capella, new dance sensations at Casa. For a change of pace and a Bohemian atmosphere, don't miss the **Club Barney**, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The Little Club has a fast show. **Ambassadeurs**, former **Le Perroquet**, is a roomy cafe, with ritzy black-an-tan show.

George Olsen at the **Club Richman** is the sensation of the night clubs, with turnaway business.

The class spots are the **Montmartre** and **Lido**, the latter with the unique Fowler and Tamara as the dance features.

Van and Schenck are strong at the **Silver Slipper**, with an excellent supporting show. The **Everglades** is faring mildly; the **Frivolity** is continuing its usual healthy trade, and the inimitable Benny Davis at the **54th St. Club** always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the **Salon Royal**, now has Texas Guinan as co-star.

Up in Harlem the **Cotton Club** has a whale of a hotsy-totsy brown-skin revue.

Helen Morgan has reopened her new **Chez Helen Morgan** at the old 300 Club. Ernie Golden and his orchestra are now the features of the **Knickerbocker Grill**, where opened this week with a new show.

RECOMMENDED DISK RECORDS

Victor No. 21166—Jean Goldkette and his ultra dance purveyors from Detroit offer "My Ohio Home" and "Here Comes the Show Boat," bracing fox-trots. Latter is replete with atmospheric color in arrangements, and the vocal interludes further distinguish the dance tuners. Goldkette always produces excellent dansapation, and these are corking samples of his style.

Columbia No. 1197—Ralph Pollock, a Publix m. c. and stage band leader, has fox and waltz couplet in "An Old Guitar and an Old Refrain" and "Why Should I Say That I'm Sorry?" Pollock personally contributes vocally.

Brunswick No. 3678 and 3680—Introducing new organ soloists on disca, manning a Kimball, and doing "Just a Memory" and "Dancing Tambourine," and "Blue Heaven" and "Are You Happy?" as the selections. Eddie Dunstedter is recording artist, heretofore unknown, but who will be heard from soon and often.

Brunswick No. 3684—Numbers like "Blue Heaven" and "Among My Souvenirs" are made to order for Nick Lucas, the "crooning troubadour," to his own guitar accompaniment and the piano assistance of William Wirges.

Victor No. 21164—Tom Waring, tenor soloist of Waring's Pennsylvanians, elevated to solo work and not as mere refrainist with dance recordings, does his stuff to the concert accompaniment of the band. "Away Down South in Heaven" and "A Shady Tree" are the selections, a couple of choice ditties.

RECOMMENDED SHEET MUSIC

"Away Down South in Heaven" "I'll Be Lonely"
"Here Comes the Show Boat" "Changes"
"Keep Sweeping the Cobwebs Off the Moon" "Let a Smile Be Your Umbrella"

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

We met Joseph Le Brix, who, with his partner, Costes, flew from France to America by way of the South Atlantic and South America. Dagmar Godowsky, who knew the aviators in Paris, brought Le Brix to the Frivolity Club. After meeting Lindbergh, Ruth Elder and Brock and Schlee and listening to the inside story of their flights an evening's conversation with the little Frenchman was a real delight.

He was sort of cuckoo about our American girls. All visitors let loose a rave about our girls, but Le Brix happened to be on the level about it. About 10 surrounded him in a girl number. When they got through he had no tie and was smeared with lip stick.

Second, our tall buildings. This is another bromide, but again it was on the level with him. He has one more rave, and that is our friends —Brock and Schlee.

Sitting in a Broadway cafe surrounded by a girl show, he told of his admiration for these two gallants who hopped the Atlantic, made daily flights averaging 600 miles across Europe, India, part of Asia, and wound up in Japan. "The best flight yet," said Costes, in his broken English.

The boys are in America absolutely without guidance. They know hardly anyone here, have made nothing out of their marvelous flight and are undecided about the future. Whereas all other trans-oceanic flyers have written books, gone into vaudeville or in other ways made money, these boys haven't earned a cent and are constantly under a great expense. Le Brix requested us to act for them to the extent of arranging for an Amrican manager to handle their social and business affairs.

Their plans are to fly across America by way of Cleveland, Detroit, where they want to meet Brock and Schlee, Chicago, St. Louis, Denver, Salt Lake City and San Francisco. They will then ship to Japan and fly home the rest of the way around the world, in an attempt to break the record of Brock and Schlee from England to Japan. We believe this is the first time their plans have been published, as they have given no interviews whatever in America, largely because they speak practically no English.

Anastasia's Press Agent

The rumor is out that a famous international press agent, noted for the scale on which he pulls his press stuff, is behind the Princess Anastasia business. The why and wherefor of the hoax, if it is a hoax, is as yet unknown, but we're liable to hear about a picture any day now relating to the Russian royal family.

Meantime, palming off this woman on the people of two continents costs practically nothing and has already won thousands of columns of newspaper space. Now the problem is to hook it up with a box office somewhere. It will happen any day now.

Tex When Young

Texas Guinan is wise cracking, as usual. Dottie Justin is dancing. Said Tex:

"When I was your age I was a stage wait."

Walter O'Keefe's Double Hit

Walter O'Keefe, who played master of ceremonies for us in Loew's Melba, Brooklyn, is getting a break. For some years he played around the night clubs for midget salaries but finally wrote the hit, "Since Henry Made a Lady Out of Lizzie," which is cleaning up and making him important both ways. Always a good performer, he needed only a song hit to call attention to himself.

Every night at 10, on WHN, a representative of the "American" reads a brief summary of the news events. One night he was absent, and we did, it.

The first item was an announcement of the death of Wallie McCutcheon. He was one of our best friends, and best man at our wedding.

Anatole's Breaks

Anatole Friedlander was playing a benefit for us for the revenue officers at the Astor.

Said Anatole: "I once had a night club, and the revenue officers closed me for six months. I leased it out and the revenue officers came and tore the insides out. Now they're after me to pay income tax, I am happy to come here tonight to return the compliment."

It was a yell.

No Piking Insulter

A cuckoo little kid of the cabarets was out singing when a drunk threw a crumpled up bill at her. Indignant, she walked off the floor while the headwaiter bawled out the profligate.

The singing kid peeked out from behind the curtains, spotted the bill and sent a buss boy to retreive it. It was a five, so she went back and finished the song. You can't insult this kid with $5.

Frankie Conville Came Through

While we were conducting amateur nights and opportunity contests in the Loew theatres some years ago there was one little fellow we could never get rid of. He was always there, trying, and nearly breaking his neck with his acrobatic dancing. He stuck around a year, playing benefits, clubs, amateur nights, anything he could get. We got him a job one week for $40. Tickled to death.

We hear he's a tremendous single on the Orpheum time, singing, talking, dancing, with a salary that's a wow. His name is Frankie Conville.

Knew His Wife

A broker had just married a kid out of a chorus. He thought of taking her abroad. The rumor got around, and a teacher of French phoned him:

"I hear you are going to Paris, and I would like to come up and teach your wife French."

"She's got to learn to speak English first," said the guy, hanging up.

Inside Stuff

Wouldn't this make a wow story for the tabloids?

World famous concert artist is wed to famous society girl, father an amabassador to prominent European country. Divorce. Concert star secretly remarried almost two years ago to girl named in papers, a former pupil. They have a child. Now living in New York.

Roxy's Thoughtfulness

Roxy remembers. The chief of the big playhouse pays attention to little things. The Missouri Rockets, now the American Rockets, were a tremendous hit for him for four weeks. On the night they opened in "Rain or Shine" he sent them a magnificent basket of flowers. It came apart into a corsage for each of the 16 kids.

Lopez got a terrific publicity break on Roscray's suicide try. It sounded to us, who have known him for 15 years, like straight out press stuff.

Useless Benefits

Eddie Cantor's illness is unquestionably due to overwork. The extra work which broke Eddie's health consisted of benefits. Two years ago we wrote in Variety that Eddie played 165 benefits in one season. That took so much out of his physical self that he's all in.

And to what purpose? We have, perhaps, conducted and appeared at more benefits than any other Broadwayite. Most mean nothing and serve no good purpose. The services of stars are rarely appreciated.

Protecting Actors

May we suggest a central clearing house, preferably the Actors' Equity, or a committee of the same, to which all requests for benefits may be referred. In this way the actor benefits doubly—he has an "out," if the committee turns down the benefit, and the committee can decide for him which ones are worth while. If a direct appeal is made to an actor it can be referred to the committee.

There are an unusual number of sick actors right now. We have just recovered from our first illness in 20 years and feel heartily ashamed of letting ourselves get sick. There's no excuse for it. Anyone with average means can stay well with a little intelligence. For the actor, however, spending half his life in a stuffy theatre, under a mental strain, it's tough. Some play golf, a boon to the profession. But for others, who haven't the money, we again advance the idea of our farm.

Here the men and women of show business could go at any time, winter or summer, for a day or a month, paying so little for board it really wouldn't be felt, be close to nature, gather up fresh air and sunshine, and, in their lay off periods, fortify themselves with health for the periods of work. Eddie Cantor would be working now, and supporting that tremendous troupe, if he'd got enough sunshine and air and exercise, which the ordinary actor can only obtain through our plan of a farm.

There's a former camp, containing several splendid buildings, 60 acres of land, a swimming pool, tennis courts, etc., out our way, right in the heart of the farm country, laying idle, which may be had absolutely rent free for one year. It's a marvelous spot for men and women of show business to lie around and store up health so badly needed during the long, hard seasons. Will the N. V. A. or Managers' Protective Association investigate? We doubt it.

Sharshik Pleads Guilty; Cheated Wife's Mother

Herman Leon Sharshik, 37, fly-by-night real estate broker and husband of Mabel Withee, pleaded guilty before Judge Max S. Levine in General Sessions to grand larceny in the first degree. He was remanded to the Tombs for sentence Feb. 21. He is wanted in several other cities for shady real estate transactions.

Sharshik got into trouble with the New York police when he "sold" to Bernard S. and Abraham Block, real estate dealers of 285 Madison avenue, the premises at 361 West 23d street on his representation that he held a contract of sale for the property. It was this "contract" which he assigned to the Blocks. He represented to them that he had gotten the contract from the Fidelity Trust Co., of Philadelphia. The latter company declared the "contract" a fraud.

Sharshik used similar means to defraud others, including Miss Withee's mother. Sharshik said he lived at 171 West 57th street, New York, but he actually resided at Bayside, L. I., where his wife and her mother also live. He is alleged to have given Mrs. Withee a forged deed to a house after taking her money.

Sharshik was born in Philadelphia and was formerly connected with the J. R. Tucker Realty Co., at Camden, N. J. He became known on Broadway through his spending proclivities. It was during the height of his spending popularity he became acquainted with Miss Withee.

ALLEGED MUSICAL THIEVES

2 Men Said to Have Stolen Many Instruments From Nite Clubs

By the arrest of Harold Walsh, 20, 346 West 71st street, and Meyer Plass, 20, 346 West 71st street, police believe they will be able to account for numerous thefts of musical instruments from various night clubs. They have recovered about $5,000 worth so far.

The two were arrested by Detectives Salomon and Pollak, East 67th street station. A few days ago the detectives were passing 3d avenue and 85th street, when they noticed the two men about to enter a pawnshop. Both carried musical instruments in leather cases.

Salomon and Pollak followed and questioned them. Their answers were not satisfactory and the sleuths were more convinced when neither could play a note. Taken to the station house they admitted, the police said, that they had stolen the instruments from the Club Lido the same morning.

The instruments stolen were valued at $800. Further questioning revealed that they also had stolen musical instruments from the Camel Studio, West 71st street, Embassy, Florida and Lopez clubs.

In most instances they pawned the instruments in various parts of the city. They admitted, police said, that they confined their activities to musical instruments because they could be disposed of easily and there was little chance of detection.

A charge of burglary was entertained against both and when they were arraigned before Magistrate Renaud in West Side Court, they were held without bail for hearing today (Wednesday).

INSIDE STUFF

ON SPORTS

Wires are buzzing up and down Canada trying to untagle the scratch list coming from the New Orleans race tracks. They can't do it so the bookmaking game is falling into collapse up there. Explanation given is a program fight. An outside outfit is fighting the track to sell all programs. The track boys can't see that and to ball things up, issue a fake scratch list. Later in the day their own program comes out with the proper scratches. Five minutes later the lads in Canada's snow belt are rushing toward the government liquor shops.

Grey hound racing may make its debut in Canada this summer if Harry Watson, English dog promoter has his way. He is here at present getting quite accustomed to various governments refusing him a franchise. Watson has taken to naming all his own racers with initials the same as himself.

Manning Vaughn, sports editor of the Milwaukee "Journal," pulled this in his column.

When seven bandits raided the Wisconsin Athletic Club, a gambling joint, they lined the victims against the wall, hands high. Approaching one of the habitues, the bandits said; "Watcha got? Fork over, and fast."

"I haven't got a cent, not even a safety pin," was the retort. "How come?" asked the bandit.

"I'm a boxing promoter," replied the victim. He is "Rocky" Temple, running the Wisconsin Boxing Club which shows at the Empress.

The bandit walked on without further hesitation.

Will Go to the Dogs If Kennel Club Wins Suit

St. Louis, Feb. 14.

St. Louis and St. Louisans are going to keep on going to the dogs if the Wellston Kennel Club wins the ouster suit against it now pending in the Missouri Supreme Court. The club, which last season launched a prosperous dog racing track, has filed its answer to the ouster quo warranto proceedings instituted against it last fall, seeking forfeiture of the club's charter.

Answer filed by the club sets out its corporate purposes and makes a blanket denial of Gentry's charges that it has misused its privileges by permitting betting on the whippets. The Missouri Supreme Court last year ruled that "certificate" betting was legal.

The Wellston track is the only oval ouster suit on which the state has made any progress since the attorney general filed four suits of similar character last fall. The state has been unable to obtain service on the officers or agents of the three other tracks—the Ramona Kennel Club, the North Kansas City Greyhound Club and the Fairview Kennel Club, which operates a track near Kansas City.

STUDIO HOCKEY LEAGUE

Paramount, Universal, Westerns Will Play 16-Game Schedule

Los Angeles, Feb. 14.

Coast producers are sponsoring a hockey league composed of semi-professional skaters.

The league embraces three teams to be known as Universal, Paramount and Westerns, who will play a 16-game schedule at one of the local ice palaces.

Captains of the teams are: Grover Jones, Paramount; Jack Foley, Universal, and John Bowers, Westerns.

RICKARD'S FLA. BUY

Miami, Feb. 14.

Tex Rickard became a full-fledged citizen here last week when he bought a house on Bayshore drive at Miami Beach. Two hours after the purchase Tex and the family moved in.

Deal was by cash, which set the town talking and making a lot of Miamians wish they were in the fight game instead of struggling to sell climate.

CANZONERI BEATS BASS ON A CLOSE DECISION

Feather Title Copped by the Brooklynite, but He Is Nearly Knocked Out

By JACK PULASKI

Tony Canzoneri, of Brooklyn, won the world's featherweight title from Benny Bass at the Garden Friday night because that is the way the judges figured it. On actual points, between the second and ninth rounds, that might have been correct. But the Philadelphian came through so fast in the last six rounds that it seemed he earned a draw. Some believed, the decision.

It was an exciting affair for 126-pounders. Few little men are as strong or hit as hard as these two. When Tony recently met and outpointed Johnny Dundee the New York state boxing commish declared the kid champ. But the National Boxing Association, which always reverses the New York czars, issued a proclamation which made Bass the title holder. So, as the "leading contenders," the pair fought it out. The way Canzoneri performed it was clear that he stalled in fighting Dundee. When he had that fight sewed up he let Johnny alone.

In the first round Bass took the lead. After that it looked like Tony's match because he toppled Benny in the third round. With a good lead piled up, the unexpected happened. Tony forgot to duck a right hand. It caught him on the button in the 10th and he was all grogged up. Bass tried to win right there, but the bell saved Tony. From then on the title switched around and Bass had the upper hand. Plenty of courage, this kid from Philly.

The bell was also a life-saver for Benny in the third. He was up at the count of eight and in the confusion, Arthur Donovan, referee, failed to hear the bell. He waved the boys together as their seconds climbed into the ring. Just a mistake. Later it was declared that Bass had fractured his right shoulder blade in the fall and he was hauled to the hospital. How that kid went through the fight in such condition is a ring wonder. That he was able to sock Tony so hard seven rounds later made his performance almost unbelievable.

Either boy is qualified to be champion, and Bass must be rated the equal of Canzoneri on the basis of such a courageous fight. They'll meet again and anything can happen because both are there.

Time Killers

The prelims and the semi-final were just boxing matches. In the 10-rounder that preceded the title event Al Winkler, of Philly, won a hard-hitting match from Bobby Burns.

Odds climbed for the main event, and when the boys entered the ring Tony was two to one favorite. When they next meet it is liable to be even money. Though not capacity there was an excellent house.

Winifred Mason has replaced Maria Garratt as publicity head for Hi-Mark, importers and exporters of film.

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

At the Palace

Belle Baker sang a new song at the Palace Monday that she said is a Palace song. Her gown is an elaborately beaded green crepe with the small flat shoulder flowers in pink and orchid colors continuing around the back of the neck to the other shoulder. She wore a diamond and emerald bracelet.

Margaret Severn is again using a mask in one of her dances, as she did several seasons ago. Her first costume is rather startling, of purple tights, blue satin blouse and red curly wig. Another or blue and white satin was worn with the mask, and her third graceful exhibition was in white chiffon with a deeper pink pattern than the velvet bodice and hat. Neal Sisters, who sang and played while Miss Severn changed, were lovely in frocks all made the same but of different colors, delicate shades of yellow, green and orchid. In each the tight bodices were satin, and the skirts silver edged ruffles used differently, and each shoulder flower contained some violets.

Ralph Whitehead's new act is like the old gag about the two taxis. Its two authors must have let it run between them without catching it. Georgia Ingram wore a regulation white ballet costume for a burlesque that has been done better by acrobats, and later a gold-beaded beige chiffon gown with panels from both shoulders. A frock of soft taffeta with net of the same shade of light blue forming the hem under the scallops and continuing to the waist at the side was very pretty.

Fred Waring's marcel wave may be one of the reasons his orchestra is so popular. Of course, there are 18 other good reasons among the Pennsylvanians.

At the State

At the State the program is mostly "Student Prince," in film.

Count Peronne's accompanist and announcer is as much a part of the act from both eye and ear judgments as he is, but she has no billing. She was very nice Monday in rose net and silver, the silver showing under the net skirt, with slippers and fan the same shade.

Nola and Winifred St. Claire are doing the same act, but one sister has new frocks.

Natacha Nattova was either breaking in a new partner or maybe new wings. She seemed nervous.

Columbia's Powder Bill

Some of the girls are still dying to get into "Red-Headed Blondes" at the Columbia. Carrie Finnell, who must be on a sugar and starch diet, keeps herself for the dessert of her own show. Occasional lines on the program encourage the audience to wait for "the big treat," and certainly the adjective wasn't lying. An opening announcer said to throw away the programs, and he was right.

Girls' costumes were the usual unlovely assortment except for the first act finale when they were all silver in a black and silver set. One number, dressed in narrow vari-colored ruffles, was pretty enough, and another used a lovely shade of blue, but just enough of the fabric to show the color. Pearl Hendersen did the blackbottom standing on her head. Isabelle Van returned to the "Rest Your Head Upon My Pillow" that she gets so much fun out of, so her runway girls wore night-dresses of silk and georgette after fringe costumes of white, her's ankle length, but the girls very short.

The runway mob must have a big powder charge, unless they buy it by the barrel.

Tough on Life Guards

It is going to be a tough season for the life guards if Erin Jackson's "1928 Bathing Beauties" are the advance models. Miss Jackson has no competition in her own shows to looks at the Columbia, being a very attractive girl, but she almost underdresses Isabelle-illuminated-runway-Van. They work so much alike they seem sisters under the transparent wraps.

A blue velvet backless gown of Miss Jackson's was caught with a diamond buckle at the hip where the cascade drapery showed a gold lining matched by her slippers and the white shawl also has its share of jewels.

Pink georgette over blue satin with sash and bow of the satin made a simple, girlish frock worn with a big rose crowned hat, appropriate for singing of "Irish Mother." Other costumes she probably carries tucked into her glove.

The girls had ballet costumes, using the half-black and half-white plan for both skirt and bodice, and looked best in those of black velvet with long sleeves and short, ruffled skirts with white lace collars and cuffs and black velvet tams.

Evelyn Murray wore an odd costume of purple velvet and green satin with diamonds cut out of the back of the pur.le velvet leggings. She cleaned up with her dance, as her bare back was plain proof.

The fast work of the Mason Dixon Dancers delighted the Columbia audience, and the attractive girls didn't make it any easier for the chorus, either.

Miss Dexter's Blackbottom

Little Miss Dexter Hall and Dexter, at the State finally induced the house to accept her blackbottom, so she changed her almost childish navy blue dress with it's blouse of a lighter blue, showing stiff collar and cuffs, to a more sophisticated costume of black lace and silver. The silver was used for a wide girdle and a tom, the lace for the rest of it, including the bolero bodice. A black velvet white furred Russian dancer appeared briefly with Mr. Hall's band, but except for Miss Dexter there wasn't any very prominent reason for hiring this hall.

Margie Coate sang and her coat of delicate pink velvet, with white fur collar and cuffs, came off so that her white crepe gown could be seen. A panel to the waist from the right shoulder in back, was matched by one in the skirt, that hung even longer, giving the uneven hemline so much in vogue. A narrow belt of the crepe met in a jeweled buckle and a diamond bar pin added brilliance.

Pianiste with Franklyn D'Armore wore a pretty metallic lace gown made with the bolero bodice, and circular skirt.

Roxy's Mysterious Show

The Roxy stage resembled a magician's hat for its "Fantasy Viennese." Apparently nothing there, but still a singer in glistening silver appeared high up in the center, and her clear voice entitled her to a high spot. Another singer, down on the stage, was found by a red light, and then Fradkin, who makes his violin sing any language. Gamby next emerged from the darkness and spread her silver edged white ruffles to the breeze of her own making. A quartet of violinists joined Fradkin in his red spot and still another vocal solo—but not much singing—by a little lady in bonnet and long white dress. It was all quite mysterious and a not unwelcome change.

Ballet in tulle and satin were in all the colors of the rainbow, each girl's silk wig matching her costume. Semi-circles of roses added to the grace and beauty of the group.

A Much Named Role

Gloria Swanson certainly makes good use of her opportunities as "Sadie Thompson." Even those not of the Swanson persuasion will admire her when she eulogizes the reformer who has as many names as a woman with a divorce habit. In the play he was Davidson, on the screen Hamilton and on the program Atkinson, none of which Sadie called him in her wild moments. And living up to their reputation, the marines saved the situation.

Sadie used a black silk and lace nightgown that isn't at all in keeping with the rest of her clothes, but it did photograph well. A line naming the gum Sadie uses would be worth a fortune.

A Film of Samples

Since there was so much reference to samples in it, "The Rush Hour" might be called a sample picture. It had a sample of Marie Prevost as she used to be, in a bathing suit, but now she rides a surf board. Marie was seasick as a stewardess but once she got into those fur trimmed coats and beaded gowns and velvet wraps the voyage became smoother.

Secna Owen kept the more elaborate part of her wardrobe for herself. Her black taffeta wrap with its deep full double ruffle, silver edged, in a continuous line around it being one of the items, a two-skin cross fox scarf another. Her fancy cloth coat with the loose ends of the cape back making drapes back of each arm she carried better than Marie's shorter figure could. It seems there is a rush hour on the Riviera as well as on the river so the five reel boots of a picture had no trouble getting into both of them. For what reason or result wasn't very plain.

How Ye Shall Know Them

By their merry-go-rounds ye shall know them—German directors. Also at least one scene in the crazy-quilt pattern and as many as possible showing the Al Woods influence. Mary Philbin is lovely and appealing, just innocence itself. Norman Kerry will probably need naturalization papers after "Love Me and the World Is Mine," he's so perfect an Austrian. Women's wear of Vienna in 1914 is of no interest now. It's surprising it could have been then.

Virginia and Doughboys

"Legionaires in Paris" will delight legions who never got nearer to it than a garter. Virginia Sul sheds feathers like doughboys shed tunics. Her plaid taffeta frock was good looking with its one ruffle, about a third the length of the full skirt and big shoulder bow of self-material. A smart coat used the dull side of black satin for all but the double shoulder cape which was of the lustrous side. White embroidery started at the large button that closed it and continued around the bottom. A dress of dark horizontal stripes was also smart, having a narrow hem of white.

Turn Down Europe

Ruth Goodwin and Mary Dunkley, specialty girls in "Lovely Lady," were offered European contracts, but decided to continue with their show.

ETHEL GOT SORE, BUT NOT WHERE SPANKED

Imposter Did Rehearsal Bit—Then Called on D. A.—Ran Into Queer Complex Guy

A curious case of a man with a queer complex cropped up on Broadway. The accused used the name of Russell Markert, who staged the dances in "Rain or Shine" with Tom Nip. The man purporting to be Markert phoned the Wales Winter agency, saying he wanted a girl to be used in two new bits, supposed to be inserted in "A Night in Spain," current in Chicago. Ethel La Deaux was sent by the agency and told to report to "Markert" at the Cohan theatre.

Miss La Deaux did so, and was not surprised when told she might find the man at the 48th Street because of the hustle to open "Rain or Shine." When sent back to the Cohan she was approached on the street by a well-appearing fellow who said he was Markert. By phone later, after "inspection" in the smoking room of the 48th Street, to which the man managed to gain access, Miss La Deaux was told to report the next day at Bryant hall for rehearsal.

Explained Bits

She was told to get into rehearsal clothes, the man stepping into the hall meanwhile. He then explained the bits. In one she was supposed to approach the sultan, falling on her hands and knees until they were black and blue. The other bit was that of a flapper and her father. Because she came home late the business called for him taking her across his knees and roundly spanking her. When he asked if he slapped too hard, the girl replied she thought that could wait until she got to Chicago.

On her way out of Bryant hall Miss La Deaux was tipped off that the man was not Markert. Becoming angry, she started to rubber, and was told at the Shubert office that Markert had nothing to do with "A Night in Spain." That sent Miss La Deaux to the district attorney's office. There she was told that the incident indicated a form of degeneracy and that the man's apprehension would be desirable.

Miss La Deaux is waiting for the fellow to try to call her to rehearsal once more. He appears to know the show business. Other than the spanking bit he did not touch Miss La Deaux.

RANDOM REMARKS

By NELLIE REVELL

What's the matter with that Presidential chair, anyway? Every time it is mentioned to a politician he runs, yelling, "No, no, no! I don't choose to run," at the top of his voice. It is just about as popular as the electric chair.

I have no intention of running for it—I wouldn't even run for a street car—but as Dave Warfield used to say: "If you don't want it, I want it." If they'll just put rockers on it and out on the porch at the shady side of the White House, I'll be glad to sit in it at least four years."

If, as has been frequently whispered, those bankers who are financing the picture industry should decide to run pictures as they run banks, we may expect all kinds of intriguing changes. If the sun refuses to shine, we could easily expect to find a Gilbert, a Roland, or a Dix earning his salary behind a savings account window on the first day of the month or Saturday afternoons.

For all we know, a Mary and Doug might await us in the bond department; and the Keatons, Chaplins and Semons might navigate amusingly about the corridors to make the widows and orphans feel they "really have a friend in the neighborhood bank."

I can think off hand of six or seven young men who might go in for banking in a big way if they thought they could talk compound interest and high finance with Gloria Swanson, Greta Garbo and Pola Negri.

That these high-salaried stars would find something to do with their spare afternoons is a foregone conclusion, if and when the gentlemen from Wall Street decide to let them fool around with more money.

Their engagement, I am told, is broken. They are members of two prominent theatrical families who live in my hotel. When their backs have been turned we have laughed at their arrogant way of ignoring us. But now a dreadful thing has happened. Perhaps, the difference in their ages has only aggrevated the matter, for she will be four in March while he will not be four until August.

Until a few days ago they openly admitted their betrothal, but she started hostilities by calmly informing him she was going to marry another little boy, and he, wishing to make himself understood, walked up to her and bit her on the cheek! She still bears her scar of love.

She is Dorothy Lewis, the daughter of Fred Lewis, now appearing in "The Racket," and he is Louis Mosconi, Jr., of the Mosconis.

Wait a minute. His mother tells me that he has offered to let Dodo play with his dog, and I suspect that diplomatic relations will soon be restored.

Ah! Now, it comes out. Dr. Christian F. Reisner, pastor of the Chelsea Methodist Episcopal church, said recently that Will Hays had told him he "had been impelled to interest himself in motion pictures because his son and his nephew preferred to become movie actors rather than heroes."

All of the dramas in Hollywood do not reach the screen. Attending the gate at the DeMille studio sits a cripple. As he accepts the pass handed to him by the visitor he always smiles. More than one visitor has been puzzled to know how a gateman could know a visitor's name, but a closer scrutiny would have revealed the face of Billy Elmer, who had played in "The Virginian" and other dramas. He met with an accident which crushed his legs and injured his back, and Billy Elmer knew his acting days were over.

Add to your list of well known actresses retiring from the stage to a business career Suzanne Westford. Miss Westford, the youngest and favorite sister of the late and always lamented Lillian Russell, has joined the Cler Travel Bureau. She insists that she will attend to every detail (no matter where you are going), and will even attend to a remedy for seasickness.

Seen coming out of a Times Square hotel last week: Real Indian in full regalia. He claims to be 105 years old and looks it. His name is Chief White Horse Eagle. He is a lecturer and speaks on Indian laws.

I note that some one on the coast has been signed on one of those two years optional contracts to write "funny" titles. Why not let the fellows who write those optional contracts do the "funny" titles?

Mr. and Mrs. Daryl Zanuck arrived Saturday from Europe and departed immediately for Hollywood.

Ernest Ball's son, Ronald, is entering vaudeville.

Neil Twomey, playwright, has returned from a brief Palmbeaching.

Dan Frohman is in Hollywood, Florida.

Karl Kitchen is in Hollywood, California.

According to Ada Patterson, Elsie Janis is taking on weight. Travel does broaden one.

Marc Lachman is going to Chicago in advance of "She's My Baby," which is opening there March 5.

The Louis Mosconi's have been promised a visit from the stork.

MAKE-UP EXPERT ON TOUR FOR WOMEN

Meadows of Hollywood With Hook-Up Lecture and Stars —20 Weeks

Ed Meadows, Hollywood make-up artist, starts on a 20-week tour of the country April to play the auditoriums with lectures on beauty make-up and how it applies to stars.

United Artists, Tiffany-Stahl, DeMille, Warner Bros. and First National studios are in on the hook-up, stars of these companies to be referred to in the talks.

Arrangements with 20 daily newspapers in the territory to be covered provides for 100,000 words of copy to be used daily, 15,000 words to be front page.

At the same time Meadows is to conduct a daily syndicated newspaper feature on beauty, with a question and answer department. Arrangements for this material have been made with the King Features Syndicate (Hearst). The series will run for approximately a year.

In the program with the newspapers Meadows is to personally endorse cosmetics to be advertised heavily while he is in the city. Space to be taken by the cosmetic dealers will run from 6,000 to 10,000 lines daily. Picture stars are to be played heavily both in the regular advertising and in the newspaper copy.

Meadows appeared in the Finkelstein & Ruben houses last season as a stage attraction.

PALM BEACH

(Continued from page 43)

George Kaufman-Marc Connelly comedy.

Broadwayites on the Breakers Beach this week were Sam Scribner, Captain Jim Churchill, Jay Gould and wife, Lorraine Manville, Bert Satz, Jimmy Monaco, Arthur Hopkins, David Bernstein, Larry Shubert, Sam Williams, Paul Lannin, Irene Castle-McLaughlin, Howard Lannin, Aaron Jones (Chicago) and Ned Wayburn.

Broadway Jones and Eubie Blake are getting plenty of private party work. Jones has been here for many winter seasons.

First of the big private parties here was Sunday night, given by Mrs. William R. Hearst who took over Chez Bouche Jungle.

Le Montmartre Club opened Saturday under the management of Ted Raul.

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15 YEARS AGO

(From "Variety and "Clipper")

Except for a momentary improvement in business, it was conceded that the "road" was washed up, and most managers agreed that inferior "No. 2" companies had helped to that result. Cohan & Harris at this time resolved never again to send out a road company in their Broadway successes. They figured hits would enjoy a longer life if played only by the original casts, and besides, notable successes would always be potential money getters out of town for revival, particularly if they had not been played by second or third organizations.

Broadway was in the midst of a box office boom for the moment, due in part, it was believed, to the large number of dark houses, making good trade for those running. Among the dark ones were Winter Garden, awaiting new show; Broadway (playing film) and New Amsterdam. Smaller theatres without a tenant for the week were Daly's, Wallack's and Weber's.

Douglas Fairbanks, playing the Chicago Grand Opera House, in "Hawthorne of the U. S. A.," became interested in pictures to the extent of undertaking an amateur camera tour, following the example of Clifton Crawford, who proposed to make a round-the-world trip, with a cameraman.

"Delphine," at the Knickerbocker, led the musicals at $16,000; "The Whip," at the Manhattan Opera House, was doing between $24,000 and $26,000 a week, a phenomenal figure.

Ragtime craze was spreading through the world. London was already in a state of surrender to syncopation. Now it was getting into cafes and theatres of Paris, Berlin and Vienna.

50 YEARS AGO

(From "Clipper")

The theatre was newly emancipated from oil lamps. But the calcium effect was new and there was some opposition to the apparatus as dangerous. The gas tank used for the calcium exploded during a performance of "Evangeline" in Baltimore; one was killed and the coroner's jury expressed the view that the device was dangerous.

The Centennial Exposition in Philadelphia had been something of a flop. Now a vast amount of the relics on exhibition were to be sold at auction.

William Winter, famous dramatic critic for the New York "Tribune," issued a new prompt book for Shakespeare's "Richard III," notable for the innovation of ignoring the character of Cally Cibber, returning to the original.

An article on the Old National theatre, New York, built in 1836 and the first opera house on the Continent, calls attention to the fact that the site was in the middle of the "red light" district when it was built at Church and Leonard streets. (By 1888 the district had moved up to Greene above Chambers.)

Robert G. Ingersoll was lecturing at Chickering Hall. Modjeska had finished a run at the Fifth avenue theatre in "Camille" . . . . Harry Miner announced his intention to build a new theatre on the Bowery near Broome street . . . The "Clipper" said editorially, "It is high time a city like New York had an enclosed ball park."

The "Clipper" offered a pennant for competition in the International baseball league and besides put up gold medals for the players of the nine positions who made the best records for the season. (In effect, the selection of an All-American team).

"Publicity" and the Dailies

In having publicity stunts put over on them, the dailies, news services and tabloids have only themselves to find fault with. If the papers did not so greedily print the kind of stuff press agents and others plant for them to swallow, there would not be so many plants.

Anything sounding even near-sensational that may be hung upon the stage or screen with screen preferred, the papers hop on. The screen more so than society, to mark the extent the thing has gone to. An ordinary wedding engagement is enough for a scare head, while a marriage is a streamer and a divorce a special edition.

And so, with the publicity hounds not certain what they get in the type way after suiciding, they merely try suicide to find out. If it works as well as it has lately with the "Broadway suicides" which are so plentiful, some of those who tried it for fun and publicity may really bump off just to be certain of an obituary notice.

Tabloids may be blamed for this in part. Or in whole. You can't go wrong blaming a tab. But the established news services must stand a share of the grief. It seems as though rivalry there too is breeding carelessness. Anything that's curious or scandalous might be adopted for their motto. And after that the New York standard size dailies not even checking up on their stories but rushing into the street. Sometimes rushing with a story that carries its doubt right in the language of the writer. But there it goes! Sell the paper!

It can easily be believed that one tab or more has incited certain stories, to get the beat and the flash. And if the tab didn't, it isn't such a long chance to say its reporter did the suggesting, for his own purpose, whether for his personal advantage or the advantage of the paper, or a piece of change on the side.

It's not so long ago and in New York there sat in a nite club two people; man and wife. They had planted a separation-with-divorce probable phoney for the papers. Both were interested in a picture New York would see for the first time the following week. The morning papers came out and were brought to them. "Didn't I tell you? That was a pipe," he said, seeing the headlines streaming and screaming across that his wife intended to leave him.

There are 100 lines stringing away from the centre about these things, but the only certain way is not to print them when there's a doubt. To find the doubt—investigate.

Some press agents are making monkies of the dailies.

When press agents did it legitimately, in the legit theatre, the dailies were always on their toes, suspicious. Now they seem to be on their backs, helpless. Maybe through the competition or the tabs or the news service or perhaps there are too many dumbbells at city desks nowadays.

But this illicit publicity can be stopped and should. The show business as a whole and in a business way does not want it.

It's something that Will Hays should have taken up long ago for the welfare of the picture industry.

INSIDE STUFF

ON LEGIT

Lillian Albertson, who succeeded her husband, Louis Macloon, as a producer when Actors' Equity refused to deal with the latter, has assumed the same demeanor as Macloon in her attitude toward the daily newspapers.

Recently Miss Albertson had promised Harris Carroll, dramatic editor of the "Evening Herald" an exclusive story. Carroll had agreed that he would give it a line across the top of his daily page. However, the next day Carroll picked up the morning papers and found the same story. He immediately yanked his banner line with the result that Miss Albertson called him on the phone and started to tell him where he got off. Carroll paid little attention, so Miss Albertson cut the advertising of her attractions in the "Herald" down to the minimum space, with the "Herald" not getting excited over it. She found this publication necessary for the sale of her entertainment, and later increased the space again.

Malcoon, about two years ago, had a battle with Guy Price, then dramatic editor of this paper, which resulted in the Macloon advertising coming out of the publication as long as Price remained on the paper, which was up to nine months ago.

The estate of Samuel Clemens (Mark Twain) receives 2½ per cent royalty on the gross of "A Connecticut Yankee" at the Vanderbilt. This, in addition to two per cent each to Herbert Fields, Richard Rodgers and Lorenz Hart, book, score and lyric writers, is probably a record high royalty—8½ per cent—on a musical attraction. With "Yankee" grossing $26,000 and better at $5 in the limited Vanderbilt, the $500 income weekly to each of the contemporary writers is exceptional royalty. The two per cent to Hart for his lyrics is in itself a record for wordsmiths, although composers like Jerome Kern get three per cent for themselves and Irving Berlin collected 5 per cent for the last Ziegfeld "Follies."

When the company manager of a legit attraction that recently played a four weeks' engagement in a Pacific coast house went to the apartment hotel where the star had lived to square the rental bill, he found an extra charge of $350 for alleged damage caused by the throwing of paint all over the apartment. It seems the actor in question is somewhat of a portrait painter and during his engagement in the town in question finished a painting for a prominent resident for which he received $1,000. During the course of the painting, it is said he flung paint on the walls, carpets and furniture, causing the damage. As the star had already drawn practically all salary due him it was up to the company manager to square the bill before the show could move out of town.

Of the two classifications of press agents, the stunt men who rely on freak frames to land copy, and the quasi-literary publicist, the latter include some shining examples among fancy copy writers.

Samuel Hoffenstein, long Boswell for Al Woods, recently resigned to write and exploit independently, paved the way for that sort of thing, and rates as the dean of the literary press agents. Hoffenstein is a poet of no mean ability and has had several volumes published. Milton Raison (Schwab & Mandel) is ditto and had a book of poety issued. Others are Arthur Kober (Grosby Gaige and Gurthrie McClintic), prolific magazine writer; Bernard Sobel (Ziegfeld), ditto; Marion Spitzer, working on her second novel; Richard Maney (Jed Harris), Bob Sisk (Theatre Guild), Washington Pizet (Gilbert Miller); author of a novel, "Aristocia"; Howard Benedict of Farnol & Benedict, Sidney Skolsky and Nat N. Dorfman (Holtzman & Dorfman), Benny being the business getter.

Hugh J. Ward in Australia is now a builder of apartment houses. Nearly all of his time is devoted to that. He is about entirely out of Antipodean theatricals and no longer interested in the Williamson concern of that country.

SHAKESPEARE'S MOUTHFUL

With the managers howling for suitable play scripts for immediate production, a condition more acute at the present than ever before, the opportunity to chide the producers for their scant attention to plays and playwrights cannot be overlooked.

With houses dark and choice theatres available under the most favorable terms to producers, the independent managers, particularly, are hungry for scripts. Any number of requests have reached Variety from these sources for recommendations of anything new in the form of plays or dramatists.

The big league producer naturally has first call on the cream of everything. Like everything else, it graduates from the big boys down. It is only once in a blue moon that a producer has the perspicacity, or the good fortune, to garner a script like "Broadway" which went the rounds and was rejected. Still, with the dearth of creative talent in the form of playwrights so acute right now, the same thing will occur next fall when the producing managers, fed up with the summer's prolific writing output of the stage scriveners will mechanically peruse the scripts or consign them to a third assistant stenographer for her reaction. Said stenog, with a tabloid leaning, will decide that the s. a. is limited in the love stuff and probably never give a thought to problem purpose, dramatic situation or objective of it all. Give them an O'Neill script and find that out.

Yet, every mid-season, or shortly after the holidays, with the weak sisters falling by the Broadwayside, the same hue and cry goes up. Indie producers and established managements, with dark houses flatteringly available, and bankrolls crying for production investment, cannot find use for both.

Bill Shakespeare vo-do-de-o'd a mouthful about "the play's the thing." Contemporary showmen are singing the chorus right now.

INSIDE STUFF ON PICTURES

(Continued from page 14)

for a lot of sharpshooting film salesmen parading under the cloak of film distributors, and in many cases it is impossible to receive negative costs, let alone a profit. Most of the contracts signed with sharpshooters call for negative cost and a 50-50 arrangement on all moneys taken in thereafter. If the picture costs $15,000 to produce and grosses $30,000, the distributor retains 50 per cent for his efforts and the producer gets the other 50 per cent to pay the bills with nothing left for his efforts.

The most the distributor has invested is office rent and traveling expenses.

Sam Katz's idea with the new managers' training school is to encourage musicians with showmanly attributes for these posts. Katz is of the opinion that a performing musician has the desired knack of a Publix theatre manager, and Nathaniel Finston has circulated a call to the circuit managers to recommend any and all musicians for the training school.

Advertising expenditures by Chicago picture houses is so heavy as to seem all out of proportion in some instances.

One theatre with an average "take" of around $4,000 weekly recently spent $1,700 in one week, alone, on newspaper advertising.

D. W. Griffith went to the coast with an amply cut print of "Drums of Love." Also with the idea of remaking the tragic finish of the picture into two separate finales.

The film will be slipped into a program house on the coast in its New York amputated form, first with one of the new endings and then the other. There was no decision up to the time of Griffith's departure whether to try it in 90 minutes with its present conclusion.

A certain advance man for First National put on a fine campaign in a Pennsylvania city for a picture and made a lot of friends on the newspapers. Later, he left that firm for another and a new film. In the meantime a new advance man for the first company came in to work on a picture, the first advance man telling him to use his name if it would help.

Result, when the first man went to a paper for a contest, it told him his successor had used his name, and, thinking of doing him a favor, gave the follow-up boy's picture the break. First advance man was left out cold.

E. A. Dupont, the German director, will have to stand for comparisons between his best known directorial work over here on "Variety" made in Germany, and his latest made over here, "Love Me and the World is Mine." In the paralleled pictures, the main point that will come out is that Emil Jannings, the star of "Varicty," must have had much to do with that film's direction, as well, since Dupont, alone, with "Love Me" seems to have accomplished but little and nothing at all to be mentioned alongside of "Variety."

One of the large producing companies recently elevated a former assistant director to the post of director on a program picture. After the picture was completed, one of the studio officials asked the production supervisor in charge of the film how it turned out.

The supervisor replied, "Much to my embarrassment, there are no retakes necessary."

In the newspaper campaign used by Paramount for "Wings" is a two column ad which quotes what Clarence Brown, M-G director, thinks of the picture.

The cut carries the name of Brown in the same size display type as the name of the picture, and identifies him as "one of America's foremost directors who made 'Flesh and the Devil' and 'Trail of '98'." The tie-up was made by Fritz Tidden, press agent for Brown.

Some statesmen in Washington are reported to have been advised by the opposing forces in the picture business to the Brookhart Bill, of letters and wires passing between exhibitors, in which are contained the information that some members of Congress may be relied upon to back the measure.

The communications are said to have been mailed to those at the Capitol mentioned in the originals.

One of the larger independent studios on the coast has an executive committee of seven that passes on all stories submitted. If one of the seven does not approve, the story is rejected.

Scenario writers on the coast who depend on sale of originals, have found this system hard to beat. A couple of the wise ones sent their stories to an agent in New York, with the request they be submitted to the eastern scenario head of the company there. In a number of instances this executive has purchased the stories, and sent them along to the studio for moulding into adaptations.

FOX'S 4 B'WAY $2 HOUSES

ZIEGGY TANGLED UP WITH TWO WRITERS

Complaints Filed Against Producer—Holding Out Royalty of One, but Paying Other

Flo Ziegfeld, busiest of the musical comedy producers this season, is all tangled up in authors. Two complaints have been registered against him with the Dramatists' Guild and will probably be disposed of by arbitration.

P. G. Wodehouse and Sigmund Romberg are the complainants. The latter was concerned with the score of "Rosalie," while Wodehouse came from London to do the lyrics for "Three Musketeers."

The music of "Rosalie" is the dual composition of George Gershwin and Romberg. It appears that Zieggy did not fancy the contribution from Romberg and no royalties have been paid him according to the complaint.

The manager's alibi is that Romberg left rehearsals of "Rosalie" one day to look over "The New Moon," Schwab & Mandel's musical comedy then in Philadelphia where it was taken off for repairs. That, contends Zieggy, broke his contract.

There appears to be nothing in the Basic Minimum Contract requiring an author or composer to attend rehearsals. The clause in that respect provides that the author shall have the privilege of attending rehearsals. That was inserted to protect the author should any lines be changed without permission. Though Gershwin and Romberg have a joint contract, Zieggy pays Gershwin but holds out on Romberg.

Brought Writers Over

The original score for "Rosalie" was written by Josepl. McCarthy and Harry Tierney, who worked most of the summer with Guy Bolton. After they had completed eight or nine numbers, McCarthy lost his father and their schedule was upset. When the score was delivered Zieggy tossed it aside and made the remark that "all the numbers are lousy." McCarthy and Tierney apparently did not have a contract and no complaint is known to have been registered by them with the Guild.

Zieggy cabled Wodehouse to hurry to this side last August to write the lyrics of "Three Musketeers," which was to have been first on his production list. Zieggy was to pay Wodehouse's passage both ways, which he failed to do. The long delay is said to have been costly to Wodehouse who delivered the lyrics and sailed back to London several weeks ago because of contracts over there. Ziegfeld is reported to have told Wodehouse that if he got on a boat there would be no royalties.

Recently the Ziegfeld office sent out a yarn to the effect that William Anthony Maguire was alone writing the book for "Musketeers." Several others were mentioned at various times. Among them was George Grossmith, another English author called over by Zieggy for the express purpose of writing the "Musketeers" book.

When informed that the complaints had been filed, Zieggy said something about not caring two figs for the Guild.

To Junk "Criss-Cross"

"Criss-Cross" will be scrapped as starring vehicle for Fred and Dorothy Stone after this season with the Stones getting a new show next season.

The scrapping after a single season is unusual for a Stone show. Their previous shows have lasted two or three seasons, but C. B. Dillingham is convinced "Criss-Cross" is a weak sister.

Chi Treasurers Dance

Chicago, Feb. 14.

The ninth annual dance given by the Treasurer's Club on Saturday night at the Stevens Hotel was a gala affair. There were around 1,500 couples with all theatres represented by stars from the various attractions.

Sob Stuff Racket

The sob sister racket in promoting parties is working successfully for a cut rate agent in the Times Square area, with the theatre party takings a better angle than cut rates.

The promoter has a group of crying dames on his staff working among the downtown banking and commercial concerns for promotion of theatre parties.

The sob stuff is getting results.

'CAPTIVE' DOES $11,000 RECORD FOR BALTIMORE

Baltimore, Feb. 14.

"The Captive," staged by Edwin H. Knopf's repertory company at the Auditorium, has created the dramatic sensation of years in this town. Apparently anticipating dirt and police interference, half the town tried to jam into the theatre opening night and standing room sale was stopped by 7:30. There was no interference and the notices were all highly favorable. Business continued at capacity throughout the week, Saturday matines running to $1,600. At a $1.50 top about $11,000 was grossed on the week, likely a record here.

Knopf is holding over the production for a second week with "The Firebrand" underlined. Jose Ruben, Ann Davis and Robert Rendel scored in "The Captive." The Knopf season, in doubt for a number of weeks, is undoubtedly over the top and headed for success.

MISS STEWART'S PLENTY

No More Legit Plays This Season For Rosalie

Rosalie Stewart will retire from theatrical production for this season after the close of "Behold the Bridegroom" in about two weeks.

Her revival of "The Torchbearers" to have included some of the cast of "Behold the Bridegroom," is off.

George Kelly, author of the "Bridegroom" play, is going to Europe this month.

Miss Collier's $1,400

The matter of $1,400 in salary due Constance Collier from Edwin H. Knopf on the recent "Spot on the Sun" comes up with Equity this week. Miss Collier was guaranteed four weeks at $700 by Knopf, with the play closing at the end of two weeks.

When payoff time came Knopf claimed Lee Shubert, who was in on the show, had guaranteed salaries, Shubert claiming his guarantee covered two weeks only and that he was not responsible for any additional arrangements made by Knopf.

MUSIC BOX AGAIN DARK

Los Angeles, Feb. 14.

Hollywood Music Box is again dark this week. "Who," mystery play written and produced by John P. Riewerts, of San Francisco, closed Saturday night after playing to two weeks of indifferent business. The show will fold up and members of the cast will return to 'Frisco. It is understood that young Riewerts, backed by his father, dropped something like $11,000 in trying to put the show over.

McCutcheon-Metcalf Benefit

Los Angeles, Feb. 14.

A midnight benefit performance, sponsored by the Masquers Club, was given at the El Capitan by courtesy of Henry Duffy. Proceeds go to the family of Wallace McCutcheon, who committed suicide, and Earl Metcalf, film actor, killed in a fall from a plane.

Walter Weems was chairman of the entertainment committee, and the entertainment Murray and Milton Sills acted as masters of ceremonies. A number of film and stage players appeared.

PICTURES IN ALL; ONLY 2 BEFORE

Opening "Street Angel" at Globe March 5—"Mother Machree" Following Into Another Un-named Theatre—"Four Sons" at the Gaiety and "Sunrise" at Times Square

OTHER BIG FILMS

William Fox shortly will be operating four of the legit group of Broadway theatres at a $2.20 top scale for Fox's special pictures. His third will be the Globe, with Fox's special picture production, "The Street Angel," supplanting the Dillingham "She's My Baby" (Beatrice Lillie) show there March 5.

The fourth Broadway house has not as yet been named, although secured by Fox. It will play the Fox special "Mother Machree" and shortly follow the Globe's film period.

Fox's other two Broadway legits now playing its $2 pictures are the Gaiety, where "Four Sons" opened Monday, and the Times Square, with "Sunrise" still running there.

It's the first time a single picture concern has operated four Broadway legit theatres simultoneously. Previously, the record was two.

While there is no definite information on the selection of the fourth Fox house, it is believed to be the Central. At present Universal's "Uncle Tom" is there. It is due to leave in about a month. The Central is a Shubert house.

Among the other special Fox pictures that will duly appear on Broadway is "Mother Knows Best," the Edna Ferber story that is the tale of a well-known femme star and her guilding relative who has always thought she has known best for her daughter's on and off welfare.

Other Fox specials lined up as big pictures are "Red Dancer of Moscow," "Four Devils" and "Dollar Princess."

R. W. Tully Emerges from Retirement With New Play

Los Angeles, Feb. 14.

Richard Walton Tully, who wrote and produced "Omar the Tentmaker," "The Masquerader" and "The Bird of Paradise" after three years of seclusion, has returned to show business with another new play, which is to be produced at the Mason here early in March.

The play is being sponsored by the Coronado Producing Corp. Score is by Anita M. Baldwin, Pasadena society woman and heir to the "Lucky" Baldwin millions, who also wrote the music for "Omar the Tentmaker."

Many prominent business people in the State said to be investors in the company.

Tully, besides producing all his plays on the stage, later did them on screen, releasing through First National.

HARRIS-KAUFMAN HIDING

Jed Harris and George Kaufman left Saturday for Florida, leaving no forwarding address.

They expect to be gone about two weeks, avoiding Palm Beach, Miami or any of the social resorts.

Mack Makes It 100%

Willard Mack is to invade the producing field on his own. Mack will sponsor and star in his latest play, "The Scarlet Fox," in rehearsal.

Paul Nicholson in Show

Los Angeles, Feb. 14.

Paul Nicholson, who retired from the stage four years ago to go into pictures, is back on the rostrum, in "The Scarlet Woman," a Pauline Frederick starring production, now in San Francisco.

Gags for "Clown"

San Francisco, Feb. 14.

Lionel Barrymore will not play "Laugh, Clown, Laugh," in two of the fairly big towns in the San Joaquin valley in California, as the local manager doesn't think there are enough comedy gags in the play.

Tentative dates were set, but after looking over the Barrymore piece at the Lurie in San Francisco, the stick man decided not to play it.

"I've been trying to figure out some good gags that might help the show," he told Ken McGaffey, "but I can't think of a single one."

DRY AGENTS CRASH IN ON BACK STAGE PARTY

Boston, Feb. 14.

Prohibition enforcement officers and Boston vice squad members crashed the gate at a back-stage party of the "Sidewalks of New York" company at the Colonial theatre about 1 o'clock in the morning.

Nothing has happened yet. They didn't find any hard stuff, but they did find two kegs in the center of the stage. The officers removed samples for the chemist to analyze.

From the office of the Federal district attorney comes the statement that the official analysis is being awaited. From the raiding officers comes the report that the beer tested 2.85.

The party was just coming along nicely. A member of the Governor's Council, well known in theatrical circles, is supposed to have been present. He is said to have opened the doors when the cops knocked. He inquired whether the flatfeet were on business or pleasure, and when told "business" nearly collapsed.

No action yet, anyway, and the "Sidewalks" company is hitting the trail Saturday, so it's nobody's business.

"MEEK MOSE" FOR STOCK

First Negro Play to Go Into Release to Resident Co.

"Meek Mose," the colored drmaa at the Princess, New York, has been acquired for stock by the National Play Company. This incidentally will be the first negro drama to be stockrighted in the history of show business.

Belasco's 370th Show

Atlantic City, Feb. 14.

Last night, the 13th, at the Apollo, David Belasco staged his 370th production, a unique mark. It's the first comedy from his hands in many years, called "The Bachelor Father."

Edward Charles Carpenter is the author. He was born Dec. 13, some year; there are 13 in the cast and it calls for a stage crew of 13 to run the production.

Play was cordially received by a capacity audience, down here over the holiday.

Blodgett Show, 1 Week

"Please Stand By," presented by Arba Blodgett, closed Saturday, after one week, split between Hartford and New Haven.

The piece was first known as "Chance." The company is protected under the usual two weeks' salary minimum by security filed with Equity.

Still "G. V. F." Troubles

The "Greenwich Village Follies" is still undergoing revision and cast changes, with Eddie Lambert and Rene Riano already walking out. Clark and McCullough are reported wanted by the Shuberts for the comedy roles. Arnold Johnson's Orchestra may also leave, the Shuberts claiming that Johnson left the best part of his band in New York at the Park Central hotel.

ACTOR-AUTHOR STAGING AT SHUBERT REQUEST

Theatre Operators Offer Carte Blanche to Promoters to Supply Vacant Houses

The Shuberts are reported taking extreme measures to keep their houses lighted. There are a number dark now and except for one week (Christmas to New Year's) nearly every week has seen one or more houses untenanted since the start of the season.

The managers' proposition is that of financing actors and playwrights to put on shows the Shuberts think favorably of. Playwrights are said to have been given permission to select their own casts and directors and in addition to royalties they would receive a percentage of the earnings. By this plan the Shuberts are said to expect to make up for their own notoriously weak production department, particularly with reference to dramatic offerings.

The first backing of the kind was that of Basil Sydney and Mary Ellis in the modern dress version of "The Taming of the Shrew." More recently there was "The Optimist," which opened at the Century last week under a profit sharing plan. It is reported the Shuberts backed Hassard Short, whose "Sunny Days" opens this week.

"Furies," being put on by John Tuerk, is one of the forthcoming shows with the Shuberts interested. Tuerk is responsible for "The Command to Love," presented by Brady & Wiman and has a third interest in it. "Kidnappers," written by Max Marcin and Samuel Shipman, is to be ostensibly presented by Marcin, but Shubert coin is said to be back of the show. Same thing applies to "Young Love," to be put on under the guidance of Kenneth McKenna, who is to appear in it.

Salmond's $850 Stand

Felix Salmond, violincello virtuoso and professor of the violincello with the Juilliard Foundation and the Curtis Institute of Music, must continue to pay his wife, Lillian Salmond, $850 as temporary alimony and $1,000 counsel fees, according to the Appelate Division's (New York) ruling denying the musician's prayer for a modification.

Mrs. Salmond, formerly an English actress, married the 'cellist when he was at Daly's, London, in 1912. They have two children, Jean, 14, and Muriel, 7, who are in America with their mother. She is suing for a separation.

The wife set forth that her husband's income is $40,000 a year, he admitting to $25,000 in 1926, his highest year. She states the Curtis Institute pays him $12,000 annually and the Juilliard Foundation $10,000 per annum; also that his Columbia records and instruction studio were productive of other large sources of income.

Dallas Showless After Eighth Flop of Stock

Dallas, Feb. 14.

Marking the eighth successive flop of dramatic stock in Dallas, Joseph D. Miller, producer of the Miller Players, closes the doors of the Circle with the completion of "Know Your Onions." It left the city of almost a quarter million people without a legit playhouse, and with very little chances of seeing another stock company this season.

This leaves the Circle an empty house, to be used, temporarily, mostly by the local Little Theatre, while that organization is awaiting the completion of their new playhouse.

Ted Lewis Leaves

Ted Lewis and his band will leave "Artists and Models" at the Winter Garden Saturday and on Sunday they will entrain for Palm Beach for a winter engagement. The bandsman is said to have had several disputes with J. J. Shubert, finally deciding to hand in his notice.

GERMANY

C. HOOPER TRASK

Berlin, Feb. 2.

Renaissance Theater.—"Das Fossil" ("The Fossil") by Karl Sternheim. This author before the war was a white hope of the German drama. Lately he has not produced anything of value. This play concerns a general who rides a hobby horse and a young bolshevist who falls in love with his daughter. Not so good. Well played by Max Guelstorf and Franziska Kinz.

Kammerspiele.—"Bronx Express" by Ossip Dymow. Surprisingly enough quite a success. Much of the satire on American life lost but enough to get across nicely. Scenically Hans Hilpert's production competent and Kurt Bois as Junkel Fliamkes just as like Broadway as Berlin can be. Albert Steinrueck miscast in leading role of button maker.

Berliner Theater.—"Is Zat So?" by Tabor and Gleason. A flop. German version proved that success of American play depended primarily on slang and playing of New York cast. Max Adalbert, favorite Berlin comedian, did the best he could with the boxing manager, but got comparatively little out of it. Hans Brausewetter as the boxer was sympathetic but little else. Only the exceptional American play has appeal in Germany.

Volksbuehne.—"Man Is Man" by Bert Brecht. One of the very best plays written by a German author in late years. In India four soldiers who man a machine gun plunder a temple and one is captured. To fill the gap so that they will not be suspected of the crime an Irish packer temporarily replaces the other man. When finally discovered there is no chance of their comrade returning, they bamboozle the Irishman into permanently taking his place. This they accomplish by getting him to sell an elephant which does not exist and then executing him in mock fash'on for this supposed swindle. When he comes to, they convince him that his former self is dead and that he is now really the missing soldier. The beginning is intensely amusing in a Kipling manner and if the end, which wanders off into futile symbolism, were changed, the play should be a possibility for America. Splendidly produced by Erich Engel with a cast including Heinrich George, Helene Weigel, Lambert-Paulsen, and Hans Leibelt.

Nollendorf Theater.—"Heimweh" ("Homesickness") by Franz Jung. Director Piscator has excellent idea of conducting side by side with his regular performances an experimental organization which shall give young actors and authors a chance to appear before the public. First choice unfortunately bad as the play was weak and the acting mediocre. This does not discredit the excellent scheme.

Koeniggraetzer Theater.—"Schloss Wetterstein" ("Castle Wetterstein") by Frank Wedekind. Nothing more than a collection of three playlets loosely hung together. Attract two are without particular originality. Last grips on account of its diabolic if overdone sensuality. Performance was event owing to the extraordinary playing of the leading role by Pamela Wedekind, daughter of the author. Here is one of the coming stars of the German theatre. Fritz Kortner also gave one of the best performances which this uneven but very talented actor has ever achieved. Once again, how long will it be before an adequate performance of Wedekind is given in America?

Lustspielhaus.—"Unter Geschaftsaufsicht" ("Under Supervision") by Arnold and Bach. Usual product of this most successful of German farce firms and as usual with the leading role for the favorite Berlin comedian, Guido Thielscher. It will run the customary three months in Berlin and then clean up in the provinces. At least 200 of the 300 possible theatres will play it. These contraptions are purely local and without possibilities for America. Technique is out of date and always contains the conventional misunderstandings and mistaken identities. Thielscher is a bad actor, merely funny on account of his short rotund figure.

Kurfuerstendamm Theatre.—"Bei Uns—Um die Gedaechtniskirche Rum" (With Us—Around the Memorial Church). Revue by Friedrich Hollaender and Moritz Seelers. Intimate satirical revue now common on Kurfuerstendamm. No better or worse than the others. Some of the scenes are witty and amusing; some merely stop gaps. All allusions purely local. The most promising things about it are the lyrics and music of young Friedrich Hollander, who should develop into a real composer of popular hits. Well enough performed by a cast including Willi Schaeffers, Annie Mewes, Hubert von Meyrinck and Annemarie Haase.

Kuenstler Theater.—"Evelyne." Operetta by Bruno Granichstaedten. With one leap this composer springs up into first rank. No doubt about it, this operetta should go to America. His orchestration includes saxophones and celesta, in best modern jazz tradition, combined with all that's worth keeping of the Viennese school.

Several real hits, of which at least two should find their way to the dancing floor. The libretto, by the composer, is gay and modern.

Evelyne, rich millionaire's daughter, grows tired of her insipid society life and goes out to earn her living. She tries everything. Through all her vicissitudes a young jazz musician follows her. Program states that this is all founded on a novel by Philip Oppenheim, and may be. Fine cast, with Rita Georg and Max Hansen, put the show over completely.

Thalia Theater.—"Das Kamel Geht Durch das Nadeloehr" (The Camel Goes Through a Needle's Eye"), by Frantisek Langer. Author of the tragic "Peripherie" has here turned out a light little comedy of no particular importance. In the slums of Prague a witty old hag makes her living by arranging that her husband have fits for the benefit of charitably minded ladies. Her daughter is cleverer and catches the son of a millionaire family.

Play shows real observation and is often humorous. It has no advance for its author, but gives evidence that he might develop into a really first rate writer of comedy. Neatly played at this out-of-the-way theatre by a company including Else Boeck-Neft, Bruno Ziener, Berti Halovanek and Werner Pitschau.

Theater des Westens.—"Munchhausen," operetta by Felix Doermann; music by Ernst Stephan. Munchhausen is in literature the typification of the great liar. But here he becomes merely rather a sentimental swindler. In love with a countess, but, realizing that his passion is endangering for her the love of another man more worthy of her, he pretends to be a brute and is spurned. Heavy dramatic second act climax.

When will the German composers realize that the time for this sort of buncombe melodrama has passed? Its absence is what makes "Evelyne" such a big success. The music by Stephan is considerably better, and if the book were revised it might be worthy of American production. Erik Wirl and Rose Ader distinguish themselves in a generally competent cast.

Berliner Theater.—"Der Herr von ———," by Friedman Frederich. Play for the comedian, Max Adalbert, which gives him an excellent opportunity to shoot off his Berlin tongue. His speeches fall over each other, and, although the individual gag may not be aimed for the belly region, the general effect is highly enjoyable. The farce concerns a German burger with the prosaic name of Emil Krause, who gives himself the German title of nobility, "Von." From this moment he is successful in all his business and amorous enterprises. And that's all there is to it.

HAMBURG

"Broadway," by Dunning and Abbott, had its German premiere here at the Thalia, although it has been played (fall) in Vienna. Reception good, if not enthusiastic. The critics high-hatted it a bit, but admitted that it was well put together.

Of course, such a play can never get across in translation as it did in its native language, as the slang is quite impossible of translation; moreover, the translation in this case by Clement is unexcusably inadequate. Where he couldn't translate he cut.

The only figure that really got across was that of the cabaret hoofer, Willi Mertens. The Berlin production will be given by Eugen Robert at the Bellner Theater in the spring.

ESSEN

The three maritime one-acters by O'Neill, which he has collected under the title of "S. S. Glencairn," had their German premiere in this small city. Best received was the "Caribbean Moon," which had already been given at a matinee in Berlin. "The Long Trip Home" was considered sentimental. "Bound East of Cardiff" somewhat thin, but "In the Zone" was admitted to have a good dramatic idea.

O'Neill is being pursued with his usual bad luck and it looks very doubtful whether he will ever really get a foothold here.

Capes-Wainright Engagement

Edith May Capes, producer, announces her engagement to Lee Wainright.

They will be married this month at St. Malachy's Church, New York.

Another O'Neill Play

A vaudevillian with literary aspirations, just back in New York, after a season of the grind houses, went to see "Strange Interlude." Asked what he thought of it he said:

"Well, it took O'Neill to put over a supper show."

MOROSCO BLOWS NEW "COMEBACK"

Angel Quits When $40,000 Bankroll Used Up—Oliver Has Auto Only

Oliver Morosco has muffed another chance to comeback as a legit producer through the walkout of A. Pelletier, New York perfume manufacturer, who had been financing Morosco.

Pelletier met Morosco several months ago in New York and engaged him to stage a series of French operettas. As association progressed Morosco diverted his "angel" from the operetta idea to finance a musical, "The Morning After," in Los Angeles, where Morosco was to attempt a comeback in a spot he considered more friendly than New York.

Before entraining Pelletier advanced Morosco $5,000 to pay off minor obligations. Morosco had engaged several players in New York for the proposed musical, but had neglected to post bond at Equity with rseult that the actors did not entrain.

Back on the coast Morosco cast his show with local availables and proceded with rehearsals. During this period, according to reports, the wires were hot for additional finances, so much so that Pelletier dispatched his secretary to the coast to find out what had become of the $40,000 originally advanced to Morosco.

Investigation revealed that Morosco had purchased an automobile and also had made an initial payment on a house. The sec. immediately long distanced his findings to Pelletier, with the latter pulling out of the venture pronto and with the show closing.

"The Morning After" was a musical version of "Please Get Married," with book and lyrics by Morosco and music by Kenneth Burton. Before going coastward Morosco received $500 advance royalty from Harms for the music rights and instead of splitting with Burton gave him an I. O. U. for his share, with a promise that Burton would be reimbursed when the show was produced. Burton and his wife, professionally Kitty Clark, left lucrative assignments in New York to go to California.

Second Chance Tossed

This is the second promising chance tossed away by Morosco. In the other instance Henry Hurd, California real estate man, went behind Morosco on production of "His Queen," which flopped after a couple of weeks at the Hudson, New York, season before last. Salaries to cast were unpaid and when Hurd was notified by Equity he claimed that Morosco had more than plenty to take care of all obligations. Hurd charged that Morosco had been unable to account for $20,000, which had been part of the original bankroll Hurd had put to Morosco's credit for the production.

"VANITIES" FOR COAST?

Los Angeles, Feb. 14.

Earl Carroll has sent several wires to friends here requesting them to procure a theatre for him as he wished to bring "Vanities" to the coast in April.

No theatre as yet has been offered.

Shuberts Buy Drama; Adapters Dispute Royalty

Shuberts have acquired the rights to "Twelve Thousand," a German drama by Bruno Frank, adapted by William A. Drake, formerly foreign book editor of the "Herald Tribune," and Eric Posselt, a contributor to the "American Mercury." They intend using it for Basil Sydney and Mary Ellis.

American rights were originally held by Guthrie McClintic, who decided against it after reading the translation. A disagreement between the two adapters on the subject of division of royalty is said to be holding up immediate production.

MRS. PARKER'S DIVORCE

Named Frances Morris Stock Ingenue—Suit Undefended

Portland, Me., Feb. 14.

Russell F. Parker, director of the Jefferson Players here, and a player in the company, was the defendant in a suit for divorce brought by Mrs. Edith L. Parker, of Huntington, L. I., here.

The libel, which charged desertion, non-support and cruelty, was uncontested by Parker. Testifying in her own behalf, Mrs. Parker named Frances Morris, ingenue with the Jefferson Players, as being in part responsible for the deviation of Mr. Parker.

The witness had called on Miss Morris, she declared, and asked her to "give up" Parker. The actress refused, witness testified. The Parkers were married in Harrison, N. J., in 1908. They have one daughter, Ruth, aged 13. Mrs. Parker asks for the girl and alimony. She is employed in Huntington as a deputy tax collector at $25 per week.

Tourist Flood Basis Of Montreal Stock

A summer season of musical comedy stock has been arranged for His Majesty's Montreal, starting next spring and continuing into September. Heretofore no legitimate attractions have appeared in that city during the vacation months, and it is regarded as a promising field because of the increasing number of tourists pouring into Montreal.

Charles Emerson Cook, who has been general press agent for the Frazee attractions, and Bert E. Lang, manager of His Majesty's, will direct the stock, which will be called the Savoy musical comedy company. They have secured the Montreal rights for "No, No, Nanette," "Wildflower," "Queen High," "Sally," "The Girl Friend," "Good Morning, Dearie," "Yes, Yes, Yvette," "The O'Brien Girl" and others.

The company and chorus will be recruited in New York by Cook.

"Unborn Child" for B'way

George M. Gatts is planning a Broadway revival of his road winner, "The Unborn Child." Show played the road for eight seasons prior to shelving a couple of seasons ago when the road went bad.

Gatts is lining up a name cast doing the experiment as a freak. "Unborn Child" is reputed to have cleaned up a fortune for Gatts as a road attraction.

TOO MANY MUSICALS

The musical version of "East Is West" has been sidetracked until next season by William Harris, Jr.

Harris claims New York is over musicaled at this time.

Wells Hawks' Coming Out Party Card

GOV'T'S TAX CLAIM ON SHUBERTS, $200,000

Figured on 50% of Excess Paid Managers by Ticket Brokers —Claim to Be Contested

The government, through the collector of the internal revenue department, has rendered a bill reported to be over $200,000 against the Shuberts, based on money paid the Shuberts by ticket agencies. Under the law if a theatre accepts more than the established price for tickets, 50 per cent. is to be paid the government. The Shuberts will contest the claim.

During the investigation of the ticket situation last summer, Federal Attorney for New York Charles H. Tuttle brought out that the brokers paid the Shuberts $55,000 within a year for the concession to resell tickets at a premium. Managers have contended they have the right to sell such concessions the same as for candy, etc., but the Shubert auditor admitted the sums charged the ticket brokers were a certain percentage per ticket. Testimony revealed each agency was taxed a certain sum by the Shuberts and at the end of the season the number of tickets sold by each agency was checked up and if the money paid in advance was more than 7½ cents per ticket, refund was made.

Several Years

Tuttle stated at the time that the Shubert lawyers be consulted by them and one-half of the money be turned over to the tax collector. The investigation brought out that in addition to the brokers' concession money, the Shuberts made theatre treasurers kick-in with half of the gratuities paid them by the agencies. The total for the year appeared to total $87,500, and the reputed size of the government's bill rendered probably covers several years.

Most of the brokers have settled the claims against them filed by the government. During the investigation when some 20 odd agencies admitted they had failed to file returns on excess premiums and pay the legal 50 per cent. to the government, the internal revenue department made assessments against the brokers.

The assessments are reported having been settled on the basis of around 10 per cent. of the amount demanded. The highest amount against any individual agency was $224,000. It was settled for $11,000. It appears that the total claim covered a five-year period and it was agreed that the government's claims should only cover the 14 months' period under investigation.

Furthermore the government, in computing the assessments, failed to make deductions of moneys paid the managers in the form of concessions nor the gratuities to box office men. As the government is attempting to collect its half of that money, it was conceded it should be deducted from the assessments as actual working expense.

Commercial Rival for St. Louis Civic Opera

St. Louis, Feb. 14.

The Municipal theatre, in Forest Park, owned and operated by the city of St. Louis for the past nine summer seasons, is to have opposition this year for the first time. Charles Sinclair, stage director of the municipal operas, has announced that he has leased the Garden theatre, St. Louis. The Garden season will open the first week in June, just about the time the Municipal theatre opens, and will offer light musical shows.

Casts recruited of principals from New York and choruses enlisted here in St. Louis will be engaged for both theatres.

Young Gleason's Bow

Russell Gleason, young son of James Gleason and Lucile Webster, will make his real Broadway debut late in May, when his father and Earle Boothe present him in "Wilbur," a comedy by Anne Morrison and John Peter Toohey. This is the dramatization of a series of stories Toohey had in "Pictorial Review."

Marion Coakley Marrying?

Dorothy Day replaces Marion Coakley in "The Racket," at the Ambassador.

Miss Coakley, it is said, is leaving to get married.

EDDIE CANTOR'S PHYSICAL EXAM AS CONVINCER HE CAN'T PLAY

Comedian Appears Before Equity and Ziegfeld's Physician to Refute Zieggy's Complaint He Didn't Want to Work—Now in Havana

Following doctor's orders, Eddie Cantor departed for Havana Friday to begin a rest period of at least three months. The day before he had gone through an unusual proceeding in the offices of Equity, willingly appearing there in answer to Flo Ziegfeld's complaint that he was physically able to continue in the "Follies." Cantor had left the show on the advice of his physician and the "Follies" tour was suddenly cancelled. His medical adviser had told him his resistance was low and a common cold might result seriously. That explained his sudden decision to go south.

Ziegfeld complained to Equity that Cantor contemplated a trip to the coast after going southward and that the star intended making pictures. Cantor denied any such intention.

After it was shown that his condition rendered further stage work at this time precarious, Cantor declared to a special committee at Equity that upon recovery from recurrent pleurisy he would present himself to the manager, ready to go to work, and further, that during the life of his two years' contract with Zieggy, if he should appear in pictures, vaudeville, radio or even a benefit before first giving the manager a chance for his services, he would not only pay Ziegfeld for the loss entailed through the sudden closing, but would pay for the "Follies" production.

It is reported the "Follies" was in the box for $238,000 when it closed. Cantor offered to post a bond covering his promise. That was not deemed necessary, but he insisted the statement be taken down by a stenographer as a record.

Back Burned

In answer to Ziegfeld's claim that Cantor could have given him a week's notice and in that way protected him as to the company's salaries, the star stripped before the committee and exhibited a large burn on his back. That came as the result of a medical high-powered lamp. He took the treatment Sunday in an effort to clear up the condition of his chest. The next day he advised Ziegfeld that it would be impossible for him to make the Philadelphia date.

Dr. Jerome Wagner, Ziegfeld's physician, and Dr. Lowry were present at the Equity session. X-rays were shown and the doctors and patient repaired to Wagner's office. Dr. Wagner later phoned Equity he concurred with Cantor's physician as to the patient's condition in every respect.

It was stated that Cantor would come around in a warmer climate and he is expected to be recovered by May.

Shubert-Variety Case Is Again Adjourned

Another adjournment of the trial of the $100,000 damage action brought by the Shuberts against Variety was mutually agreed upon last week. It is now set on the Supreme Court calendar for next October.

Shuberts startcd the case against Variety several years ago.

SEARLES PRACTICING LAW

John Searles has withdrawn from Equity's offices and is now a practicing attorney on his own, having taken quarters in the offices of Joseph P. Bickerton, Jr.

Searles handled the security and cash bonds deposited with Equity to protect players for the two weeks' minimum and the complaints in cases of unpaid salaries.

He is succeeded by William Moore.

MARGARET LAWRENCE OFF

Margaret Lawrenec has switched plans. She will not enter vaudcville, but instead will star in "The Behavior of Mrs. Crane," which Walker Lindsay and Eugene Parsons will produce.

Miss Lawrence arrives from California this week to begin rehearsals.

4 SHOWS OUT

One show closed suddenly on Broadway Saturday, and at least three more will go down this week.

"La Gringa," presentcd by Hamilton McFadden at the Little, was withdrawn after a week and a half.

"LA GRINGA"
Opened Feb. 1. Dale ("American") labeled it "a genuine antique."

"The Baby Cyclone," George M. Cohan farce, goes to the road from Miller's after 23 weeks. Drew fairly good money, averaging around $10,000 for several months, with the top gross $12,000.

"THE BABY CYCLONE"
Opened Sept. 12. Mantle ("News") characterized play as "Cohan at his best." Mostly second string notices.
Variety said: "Should be good until Lent."

"57 Bowery," presented independently at Wallack's, is due to stop Saturday, although the backers are seeking another house. With takings around $3,000, that is discounted.

"57 BOWERY"
Opened Jan. 26. Woollcott ("World") termed it "third rate truck." Winchell ("Graphic") rated it "helpless."
Variety (Abel): "will not flourish."

"So Am I," also independently presented, is listed to close at the Comedy at the end of the fourth week. Business estimated at under $4,000, and another attraction is booked in for next week.

"SO AM I"
Opened Jan. 27. Hammond ("Herald-Tribune") said: "An infirm allegory." Anderson ("Journal") called it "insipid and anaemic prank."

HARLAND'S ANGELING

Los Angeles, Feb. 14.

Kenneth Harland, picture aetor, now starred in the stage play "Triumphant Bachelor," will angel the attraction personally for a road tour following the closing at the Playhouse. "Excess Baggage" comes into the house in two weeks.

Coast to Coast Negro Show

The Mamie Smith show, an all-colored outfit, has been booked for 10 weeks at the Lincoln, Los Angeles, opening April 1.

This is one of Jack Goldberg's shows playing colored houses through the east and south.

AHEAD AND BACK

Frank Gunn, assisting Wayne Pearson in handling "Uncle Tom's Cabin," film, (Central, N. Y.).

George Henshel ahead of "Hidden."

A. W. Bachelder ahead of Detroit-Chicago company of "Good News."

Al Spink, Jr., behind with Chicago company, "Desert Song."

Charles Washburn, publicity for George M. Cohan productions.

Ann Grosvenor Ayres, general press representative for Richard Herndon.

Holtzman and Dorfman, publicity for Anna Held, Jr., on "Quicksands."

Oliver M. Sayler, publicity for Gilbert Miller on "The Patriot."

Ray Henderson, publicity on "The Merchant of Venice" (Ames).

John J. Mooney, general manager for Myron Fagan productions of "Jimmie's Women," current at Frolic, New York, and "Fascinating Devil" in preparation.

Howard L. Potter is in the south taking care of the advance for the Mary Garden tour, while also with "The Barker," both under the Wagner management.

Edna Leedom Out of Show; Shuberts File Complaint

Edna Leedom, featured with "Lovely Lady" at the Sam H. Harris, left the show Friday, reporting illness. Doris Patson, in the cast, was elevated to the lead and continued in that role Monday. Over the weekend Miss Leedom sent word to the Shubert office she had developed an attack of acute appendicitis.

The Shubert office complained to Equity asking for a physical examination of Miss Leedom, on the grounds that the show was built around her and would have to close if she did not return. A physician appointed by Equity and one representing the Shuberts called at the Leedom apartment but were refused admittance to her bedside by a nurse. The latter stated Miss Leedom's own physician was out of town and that she declined to have any other doctors attend or examine her without his consent.

The matter was to have come before Equity's Council Tuesday, but on that day the Shubert office was expectant Miss Leedom would return to the cast that evening.

BURNS MANTLE'S ERROR ON BIRTHDAY DATES

Annual of '26-'27 Disagrees on Ages With Same Book of '20-'21

Legitimate actors seem to be more or less volatile about birthdays and ages. Between Burns Mantle's Year Book of 1920-21 and the latest volume for 1926-27 some 27 actors and actresses of prominence became either older or younger.

Donald Brian was 40 in 1920 and apparently was 55 in 1926. Henry E. Dixey was three years younger in 1926 than he was six years earlier in 1920. Similar outwitting of time was accomplished in other cases, while others speeded up time and jumped ahead.

Here's the dope sheet compiled from Mr. Mantle's all-revealing almanacs:

	1926 Born	1920 Born
Lionel Atwill	1885	1883
Fay Bainter	1892	1893
Ethel Barrymore	1879	1883
John Barrymore	1882	1880
Richard Bennett	1873	1872
Wilda Bennett	1894	1899
Alice Brady	1892	1896
William A. Brady	1863	1865
Donald Brian	1871	1880
Billie Burke	1885	1886
Ina Claire	1892	1897
Wm. Courtleigh	1869	1867
Jane Cowl	1887	1884
Laura Hope Crews	1880	1883
Edith Day	1896	1899
Henry E. Dixey	1859	1850
Jeanne Eageles	1894	1892
Wallace Eddinger	1881	1883
Dustin Farnum	1874	1875
Elsie Ferguson	1883	1885
Grace George	1879	1883
Hale Hamilton	1880	1883
Helen Hayes	1900	1902
Violet Heming	1893	1894
Tessa Kosta	1893	1895
Otto Kruger	1895	1885
Margaret Lawrence	1890	1889
Pauline Lord	1890	1893
Mary Ryan	1885	1886
E. H. Sothern	1859	1864
Fred Stone	1873	1877
David Warfield	1866	1891
Helen MacKellar	1896	1888
Bruce McRae	1867	1864
Marilyn Miller	1898	1900
Marjorie Rambeau	1889	1884
Peggy Wood	1886	1893

"WRECKER" OPENING

"The Wrecker," sponsored by Guy Bates Post, opens at the Apollo, Atlantic City, next week (Feb. 20) and comes to New York two weeks later.

Cast includes Elsie Wagstaff, Annabelle Murray, Phylis Harding, Sara Haden, Jack Leslie. Roland Hogue, Clifford Walker, Alfred Heming, Douglas Garden, Paeie Ripple, Frank Arundell and Carlton Rivers.

DUFFY AFTER 8TH

Los Angeles, Feb. 14.

Henry Duffy, who operates seven stock houses on the coast, is negotiating with Gerhold Davis to take over the Morosco (downtown).

Davis has had the house about a month, having leased it from the Morosco trustees, previous operators.

PLAYS ON BROADWAY

RAIN OR SHINE

A. L. Jones and Morris Green musical production starring Joe Cook, with Tom Howard and Nancy Welford featured. Book by James Gleason and Maurice Marks; lyrics by Jack Yellen; music, Milton Ager and Owen Murphy. Staged by Alexander Leftwich; dances by Russell E. Market and Tom Nip; art direction, Clark Robinson; costumes, Charles Le Maire; musical direction by Don Voorhees and band.

Chorus (32); male chorus (15); Markert's 16 American Rockets; the New Yorkers, male quartet.

In two acts and 12 scenes. Opened Feb. 9 at the George M. Cohan, New York. $5.50 top.

Amos Shrewsberry	Tom Howard
Katie	Ethel Norris
Harry	Edgar Gardner
Frankie Schultz	Helen Lynd
Zelda	Rita Garcia
Jesse Dalton	Joe Lyons
Mary Wheeler	Nancy Welford
Jack Wayne	Warren Hull
Rosie	Joe Morun
"Smiley" Johnson	Joe Cook
Policeman	Walter Pharr
Mother	Dimples Veile
Child	Marian Herson
The Ticket Seller	James Gregory
Smiley's Protege	Dave Chasen
Grocio, (The Clown)	Vernon Jacobson
Head Waiter	Dave Chasen
Barker	Joe Lyons
Pete (the Lion Tamer)	Wm. V. Powers
Acrobat	Paul Brack
Mrs. Patrick Conway	Janet Velie
Grace Forsythe	Dovah Worrell
Lord Wells	Ernest Lambert

"Rain or Shine" should weather the stiff Broadway competition for a long time and click heavily at $5.50 top. It has something of everything in the musical line seen before and a distinctive asset in Joe Cook, its star. Without Cook the impression might not bo so unanimously favorable, although the ingredients are happily selected.

Jones and Green, recognizing the trend of production standards as established by the new school of writers, made the lyrics a feature in themselves, as well as the music, overbalaneing the libretto. The Gleason-Marks book creaks in spots and becomcs almost banal towards the finale, saved only by Cook's broad grinnacing, which comes at a favorable stage when almost any-thing wouldn't matter, so impressive has been the foregoing presentation.

With Broadway never boasting so many musical hits in its history, nor at such fancy scales, comparisons are onee more in store. Hence it is patent that "Rain or Shine" started out insuring itself by somewhat patterning its stuff along favorably accepted standards of the day.

"Glad Tidings" is a take off on "Good News" song from the production of that name, as is some of the general motif. "The Roustabout Song," with its male choir, reminds of the "Song of the Vagabonds"; the circus wagon set and the ballyn is Marilyn Miller's "Sunny," and so on.

Joncs and Green, or their director, Leftwich, have extracted the best ingredients to season the production and while the change of pace might superficially suggest a hodge-podge result, it works out very interestingly. There are a few dull moments when Cook's absence becomes slightly noticed, but they are not permitted to run overly long.

Jones and Green have done something with the Don Voorhees pit orchestra that nobody else, outside of Schwab and Mandel with the Greenwich Village Follies, have had the courage to essay; i.e., ultra futuristic orchestration scored for saxophones and torrid trumpets and not the accepted oboe and woodwind style of musical accompaniment.

Admittedly, the masses may not fully comprehend the significance of this trick jazzique, but subconsciously they sense it has a new and advaneed meaning and at all times it serves the purpose of jacking up the proceedings with snappy syneopation which the orthodox baldpate maestros have failed to produce in the past. When Voorhees plays for a dance specialty he plays ultra dance music and not a mere aecompaniment haphazardly orchestrated.

From Tin Pan Alley come the songwriters, Jaok Yellen, Milton Ager and Owen Murphy, the latter having some production experience, but Ager and Yellen possessed of long experiencc in fashioning words and music for the masses. And since the masses make or break a show, why not the same routine for production music? A $6 customer will whistle just as loudly as a gallery worshipper in a picture house. So much for the creative ingredients of this musical.

With the score dominating the book, the latter could safely fall shy of the mark, considering the sturdy easting, headed by Cook who, like so many other alumni of vaudeville or burlesque, was a revelation at $5. That takes in Tom Howard, a burlesque vet who was seen in the last "Greenwich Village Follies." Cook, too, has had revue experience, "Vanities."

Watching Cook work, and with utmost appreciation of his artistry, one can't help conjecture what Will Mahoney might do with equal opportunities. Where Cook extends himself in other departments, other than dancing, Mahoney qualifies handily on the stepping and can also do songs in a manner all his own. Cook, on the other hand, is more legit as a comedian, relying on lines, business and general versatility for favorable impression.

"Rain or Shine" has to do with Nancy Welford's circus, of which Joe Cook is manager, being up against it and Tom Howard as the A. K. Angel buying in. Howard is Amos K. Shrewsberry, A. K. for short he calls himself. Then there is Joe Lyons as the machinating ringmaster who is sour on Warren Hull, a corking juvenile, as a pseudo-roustabout, actually a wealthy scion in disguise, courting Miss Welford.

From the public square, and the first of several familiar, but well done money changing bits by Cook and Howard—going better at five bucks than at 50 cents in burlesque—the action takes to the circus ground.

Miss Welford and Hull introduce "Glad Tidings," one of the several good numbers. "So Would I," by Cook and the chorus, is a comedy interlude and "Add a Little Wiggle" peps it up immediately with a snappy coooh ensemble led by Helen Lynd. Miss Lynd in this number, as well as in "Feelin' Good" (more approaching "Good News" than "Glad Tidings) reminds of the Williams Sisters in the stomp stuff, but the similarity is not too close. She is the same hoydenish personality, a bit too hotsy-totsy for the average legit musical, because of the strong nite club suggestions, but is excellent here. In the "wiggle" number, the Markert Rockets and Tom Nip's Girls are chiefly responsible for the ensemble success, as with the rest of their opportunities. "Rain or Shine," the theme song done by Miss Welford and Hull, is another outstander and cinched Hull as an unusual type juv. He qualifies along the same lines as Harry Fender in that department.

Ethel Norris, after a favorable start, cinehed her opportunities with "Oh Baby" opposite Edgar Gardner, the second juvenile. Miss Norris is from the nite clubs and past predictions for production success are amply fulfilled. The same "cuteness" that impressed in the intimacy of a eafe floor clicks even better aeross the foots. Vernon Jaeobson, leading the "Laugh, Clown, Laugh," number, was another solo hit and Hull's leading of the "Roustabout Song" fetehed a flock of encores.

Some of the color of the big top scenes is lost in the second stanza because of the society atmosphere which motivates the action along conventional lines. The triangle stuff with the roustabout-millionaire hero, the circus aerial star and the society dame is introduced here.

The burlesque hokum business of bad manners by the circus guests at the fashionable garden party starts the fun off fast and furiously. Howard and Ernest Lambert, as Lord Gwinnle, got in some more money changing hokum, and Rosie Moran, who had previously registered with her snappy stepping, again scored in the stair specialty. The Rockets hand drill stuff which Markert presented at the Roxy within recent memory was an ensemble highlight. Judging by the reaction to Markert's terp creations, he will take his place along with the Tiller, Foster, Hoffman and Rasch girls as dance routiners, his stuff being advaneed both in idea and development.

Two striking curtains were introduced in the second half. One was a realistic elephant scene and the other a fantastic clown doll formation will have them talking as much as they will about that Rube Goldberg-patternod scene wherein Cook motivates, through an intricate process, the triangle sounding assistance of Dave Chasen. It's an elaboration of the old mallet-on-the-dome stuff as done by Cook and Chasen in "Vanities."

It was in the first act finale that Cook, with the crew striking and the animal trainer walking out, gives the show all by himself. The ball balancing, juggling, hoke and general nonsense with Chasen as chief assistant cinched everything for the star and the show.

In toto, Jones and Green have a winner in "Rain or Shine" and a whale of an attraction in Joe Cook. The comedian will go far in legit, his first starring opportunities proving what four Hawaiians can do for one American comic.

Abel.

These Modern Women

Comedy drama in three acts presented by Kenneth Macgowan and Robert Kalmore at the Eltinge Feb. 13; written by Lawrence Langner; directed by Rouben Mamoulian; Crystal Herne featured.

Harold Haynes	Minor Watson
Bobby	Norma Williams
Marie Louise	Camilla Dalberg
Miss Agnew	Catherine Hayden
Annabelle	Helen Flint
Marvin	Alan Mowbray
Richard Cornwall	Crystal Herne
Roberta Watson Coakley	

Lawrence Langner of the Theatre Guild has written a clever comedy in "Those Modern Women" and the play has a definite dramatic trend. The Guild might have produced it but it seems a part of that organization's policy not to accept

(Continued on page 52)

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (16th week) (M-882; $5.50). This musical outstanding attraction of season; $23,500 and over. Extra matinee Monday expected to pep up box offices this week.

"A Free Soul," Klaw (6th week) (C-830; $3.30). Doing moderate business as first indicated; cut rates aid; last week nearly $8,000; apparently satisfactory.

"And So to Bed," Bijou (16th week) (C-605; $3.30). Grosses are quoted around $9,000; at that pace show of kind can go through profitably.

"Artists and Models," Winter Garden (14th week) (R-1,492; $5.50). Probably another four weeks or so; new "Greenwich Village Follies" slated to follow; current revue in cut rates, with takings jumping over $25,000.

"Atlas and Eva," Mansfield (2d week) (CD-1,050; $3.30). Failed to favorably impress; first week estimated around $4,000; must improve to stick.

"Behold the Bridegroom," Cort (8th week) (CD-1,043; $3.85). Last two weeks billed but may stay longer, because approved; started out around $14,000 but slipped and recently dipped under stop limit of $10,000; better than that now indicated.

"Burlesque," Plymouth (25th week) (CD-1,041; $3.85). Will easily run out season; somewhat off from earlier speed but making plenty; over $18,000.

"Cock Robin," 48th St. (6th week) (CD-960; $3.30). Chance to make satisfactory showing; business ahead of some of newer shows; average over $7,000.

"Coquette," Maxine Elliott's (15th week) (D-942; $3.85). One of season's most solid dramatic successes; capacity right along with takings exceeding $19,000 by virtue of standee trade.

"Diversion," 49th Street (6th week) (C-704; $3.30). Not attracting much attention; appears to be limited draw show with indicated takings around $6,000.

"Dracula," Fulton (20th week) (D-914; $3.30). Substantial box office attraction; has good chance to go through season; business over $13,000 right along.

"Escape," Booth (17th week) (D-704; $3.30). Drama of English writing among successes; although considerably under early pace figured to last into spring; $10,000.

"Excess Baggage," Ritz (8th week) (C-945; $3.30). Dramatic novelty; commands good trade from agencies; while not capacity, making good money at better than $13,000.

"Five O'Clock Girl," 46th Street (19th week) (M-1,490; $5.50). In big money from start; grosses consistent, averaging $38,000.

"Funny Face," Alvin (13th week) (M-1,400; $5.50). Another smart coin getter; virtual capacity after Monday; weekly average $38,000.

"57 Bowery," Wallack's (4th week) (D-770; $3.30). Final week here; may find another berth although grosses of $3,000 hardly warrant it; revival of "The Passing of the Third Floor Back" moves up from downtown next week.

"Good News," Chanin's 46th Street (24th week) (M-1,413; $5.50). Newer musical hits have not affected business nor advance selling; capacity, meaning $40,000 weekly.

"Happy," Daly's 63d Street (9th week). Playing to very little money; company reported on cooperative basis and individual bit didn't amount to much Saturday.

"Hit the Deck," Belasco (43d week) (M-1,000-$5.50). One week more to go; to subway circuit and road; holding around $21,000; house reverts to drama Feb. 27 with "The Bachelor Father."

"Interference," Lyceum (18th week) D-957-$4.40). May last through spring; English show not quite up to pace when at Empire, but doing best business Lyceum has had in couple of seasons; $12,000 to $13,000.

"Jimmie's Women," Frolic (21st week) (C-602-$3.30). Up on roof with play that does not require exceptional money, sticking much longer than anticipated; cut rated; $6,000.

"La Gringa," Little (CD-530-$3.30). Taken off Saturday, playing week and a half; "Spring 3100" booked in, added to week's premieres.

"Lovely Lady," Sam H. Harris (8th week) (M-1,051-$5.50). Though balcony cut rated, business downstairs good; takings over $20,000 apparently satisfactory for this musical; Edna Leedom out of show may cause its closing.

"Manhattan Mary," Apollo (21st week) (M-1,168-$5.50). Demand not as strong as formerly, newer musicals having call; still among leaders, with estimated pace of $37,000.

"Marco Millions," Guild (C-914-$3.85). Last week third week "Marco" nearly $19,000, extra matinee counting; "Doctor's Dilemma" (11th week) current, these shows alternating.

"My Maryland," Jolson's (23d week) (O-1,777-$5.50). After dropping under $14,000 business jumped recently, two-for-one tickets giving house semblance of capacity; rated over $20,000 again.

"Paris Bound," Music Box (8th week) (C-1,000-$3.85). Sell out and cinch for balance of season, with summer holdover possibility; getting $23,000.

"Porgy," Republic (19th week) (C-896-$3.30). Money maker for Theatre Guild; virtually all-colored dramatic company's distinct novelty; business lately over $13,000.

"Quicksand," Masque (1st week) (CD-700-$3.30). Presented by Anna Held, Jr.; written by Warren F. Lawrence; opened Monday.

"Rain or Shine," George M. Cohan (2d week) (M-1,111-$5.50). New musical comedy hit; opened Feb. 9 and standees second night; looks like strongest attraction house has had in years.

"Revels," Shubert (12th week) (R-1,395-$4.40). No better than even break; continues with idea of establishing show name for future editions; estimated around $18,000; liberally cut rated now.

"Rio Rita," Lyric (55th week) (M-1,395-$4.40). Longest run musical on list; still making money, but due on tour late in March, with "Three Musketeers" slated to follow here; last week about $28,000.

"Rosalie," New Amsterdam (6th week) (M-1,702-$6.60). Big agency demand, with no slackening; Ziegfeld's newest musical rated close behind same manager's "Show Boat"; $48,000, nearly.

"Salvation," Empire (3d week) (D-957-$3.85). Only because of agency buy is this attraction getting any support; little selling at box office; maybe $8,000; "Napoleon" mentioned to follow in soon.

"She's My Baby," Globe (7th week) (M-1,416-$5.50). Another three weeks, although removal to another house possible; estimated under $25,000 lately; house leased for pictures (Fox), starting March 5.

"Show Boat," Ziegfeld (8th week) (M-1,750-$6.60). With dollar added to tickets for first 15 rows, musical leader hit record figure for eight performances last week; quoted over $53,000.

"Spring 3100," Little (1st week) D-530-$3.30). Melodrama suddenly added to premiere when "La Gringa" passed out; opens tonight (Feb. 15).

"So Am I," Comedy (4th week) (C-682-$3.30). Continuance after this week doubtful; light trade indicated, principally cut rates; under $5,000; "Maya" next Monday.

"Strange Interlude," John Golden (3d week) (D-800-$4.40). Interesting new drama looks assured of run. After Theatre Guild's subscription season should gross real money; second week over $11,000 (only six performances weekly).

"Sunny Days," Imperial (2d week) (M-1,446-$5.50). Opened Feb. 8, averaging nice break from critics; good business indicated.

"Take the Air," Waldorf (13th week) (M-1,111-$4.40). $21,000 weekly average; very good money considering scale and capacity; will go well into spring.

"The Baby Cyclone," Henry Miller's (23d week) (F-946-$3.30). Final week; Cohan's laugh show made rather good showing; grosses not big, but satisfactory; recently around $9,000; "Our Betters" next week.

"The Clutching Claw," Forrest (1st week) (D-1,015-$3.30). Presented by Barbour and Bryant; written by Ralph T. Kettering; opened Tuesday.

"The Command to Love," Longacre (22d week) (C-1,019-$4.40). Strong lower floor from first; light trade upstairs nicked pace; going along to about $14,000.

"The Golden Dawn," Hammerstein's (13th week) (O-1,265-$6.60). While not among musical leaders, getting good agency support and trade quite satisfactory; over $30,000 claimed.

"The Ladder, Belmont (71st week) (D-517). Still giving all tickets away gratis during what is advertised as a "period of revision," which appears to have extended from time play opened.

"The Madcap," Royale (3d week) (M-1,117-$4.40). Run not indicated; business second week rated between $11,000 and $12,000; came in after long tour.

"The Merry Malones," Erlanger's (21st week) (M-1,500-$5.50). Musical competition exceptionally heavy this season; "Malones" rated among most popular; around $25,000.

"The Mystery Man," Bayes (4th week) (D-860-$3.30). Claims satisfactory trade; with liberal cut rating. Estimated pace about $5,000.

"The Optimists," Century Roof (3d week) (R-422-$5.50). Midnight performance Friday; roof (Casino de Paris) getting light trade; estimated around $10,000 last week.

"The Queen's Husband," Playhouse (4th week) (C-879-$3.85). Some doubt about this one sticking; fairly good call for lower floor; pace $10,000.

"The Racket," Ambassador (13th week) (C-1,067-$3.30). Reported billed for Philadelphia in three weeks (March 5); fared moderately well; claimed $10,000 and better, with evident falling off lately.

"The Royal Family," Selwyn (8th week) (C-1,087-$3.85). Set for run and should go into summer; leading non-musical field with over $24,000.

"The Shannons of Broadway," Martin Beck (21st week) (C-1,198-$3.30). Expected to last well into spring; hooked up to make money at comparatively moderate grosses; around $10,000 recently.

"The Silent House," Morosco (2d week) (D-893-$3.30). Opened Feb. 7, winning favorable notices; went to capacity third night and looks like money meller; estimated at $17,000.

"The Trial of Mary Dugan," National (22d week) (D-1,164-$3.85). Leads season's melodrama's; topped list for some time and continues to big money; $22,500 last week.

"These Modern Women," Eltinge (1st week) (C-892-$3.30). Presented by Kenneth MacGowan and Robert Rockmore; written by Lawrence Langner; opened Monday.

Outside Times Sq.-Little-Special

Sir Harry Lauder, Knickerbocker (3d week). Scotch star's stay extended.

"The Merchant of Venice," Broadhurst (5th week). Shakespearean presentation with George Arliss doing fairly; not exceptional.

"Caponsacchi," Walter Hampden's (4th week). Original idea of month's revival changed; date extended.

"The Shanghai Gesture," Century (1st week, repeat). Back at big house for about four weeks; unusual booking, following some subway circuit dates.

"Taming of The Shrew," Garrick (17th week). New piece in preparation; subscriptions invited, same players retained.

Civic Repertory, 14th Street. Repertory.

American Laboratory theatre. Repertory.

"Hoboken Blues," New Playwrights; opens Friday (Feb. 17); written by Michael Gold.

"Hot Pan," Provincetown Playhouse; opens Wednesday (Feb. 15); written by Michael Swift.

"Meek Mose," Princess.

"10 Nights in a Barroom," Triangle; one of few village attractions playing Sunday night and excluding Monday.

"The Ivory Door," Charles Hopkins.

"Parisiana," Edyth Totten. Opened last week with difference of opinion.

"Passing of the Third Floor Back" will be moved from Village to Wallack's next week.

Shows in Rehearsal

"The Wrecker" (Guy Bates Post).

"The Scarlet Fox" (Willard Mack).

"Mulligan & Garrity" (Donald Gallaher).

"Roulette" (Leon De Costa).

"Gentlemen of the Press" (Jackson & Kraft).

"Jungle Fever" (Paige-Janis Productions).

"Another Bottle, Doc" (Thomas McElphany).

"Napoleon" (James W. Elliott).

"She Stoops to Conquer" (George C. Tyler).

"Three Musketeers" (Florenz Ziegfeld).

2 TURN IN SAME ROLE

Grace Valentine has turned back the lead of "One More Bottle, Doc" (formerly "The Medicine Show") objecting to the pruning process made on the part after she had previously rehearsed it.

Miss Valentine is the second actress to walk out of the show for the same reason. Isabel Dawn who succeeded Miss Valentine in the renewed rehearsals, was the other.

Stocks Open

The Playhouse, Sioux City, Iowa, formerly the Rialto, reopened with stock Feb. 12, by a new company, under the direction of Cal LeVance and Paul Sander, both of Chicago.

"SOME GIRL'S" $15,000

Molly Picon, Yiddish Musical Star, Averages Around $2,200 Weekly

Despite the slump in Yiddish show business, its particular musical comedy luminary, Molly Picon, does business approaching the sensational. In five performances a week (Friday night and two shows each on Saturday and Sunday) her latest musical, "Some Girl," grosses $15,000.

The rest of the week is devoted to repertoire, as is the custom of Yiddish legit houses where no attraction plays all week 'round, excepting on the special holiday weeks when Miss Picon has accounted for $30,000 grosses at $3.85. The margin of profit to a Yiddish musical success, considering the limitations of everything, is stupendous, excepting that the field is very limited and can only afford one or two hits.

Miss Picon is guaranteed $750 a week, but, with her sliding arrangement, grosses $2,200 to $2,500 most of the time.

CHI OPERA'S $203,000 SETS A BOSTON RECORD

Errol Show Grosses $24,000 and "Sidewalks," $24,000 —Business Big

Boston, Feb. 14.

One whopper of a week in Boston with Mary Garden and Chicago Civic Opera Company at the Boston Opera House breaking a box office record for a single performance. Wednesday night the yodeling troupe took $13,000 and the week's total was $103,000, up three grand. Sell out for six out of eight performances.

George White's "Scandals" in the opening week at the Shubert collected $32,000. "The Sidewalks of New York," in final week, held even at $24,000 at the Colonial and undoubtedly could have kept it up if allowed to stay in.

Jane Cowl, in "The Road to Rome," boosted gross close to capacity. "Yours Truly," with Leon Errol, ran stronger than was anticipated and seems to have taken a foothold. Errol's popularity in Boston is a big asset. Majestic is running strong now, however, for more than two months.

William Hodge, in "Straight Thru the Door," has settled down at the Plymouth. "4 Walls," at the Hollis, had the general acclaim of the critics, but a tough week. It was generally felt the show deserved more but the Hollis carries no command. Just for the sake of seeing the place filled again Grant Mitchell in "The Baby Cyclone" has been billed back and a good gate for a short stay is assured. "Wings" fell off a bit at the Tremont last week but is still making money. Open roads, no cars on saw horses, no snow, its a great winter for the theatres.

Last Week's Estimates

"Scandals," Shubert (second week). Running along at the usual revue pace; $32,000.

"The Road to Rome," Wilbur (fourth week). A steady climb for Hannibal and though he never reaches Rome he is delving into the gold one associates with Nome. Practically a sell out; $19,500.

"Yours Truly," Majestic (second week). Leon Errol brought in a lot of old friends to the tune of $22,000.

"Four Walls," Hollis (second week). A good show gone wrong. Low for the week and close to low for the season at this house. Leaves this week; $9,000.

"Sidewalks of New York," Colonial (fourth week). Holding up well and in last seven days. Hasn't fallen below its gross of this past week; $24,000.

Chicago Civic Opera Company, Boston Opera House (gone), broke all records for the season and house with $203,000 for two weeks, and $13,000 for a single performance last Wednesday. Last week; $103,000.

"Wings," Tremont (pictures). Off about four grand, but staying on; $13,500.

"Straight Thru the Door," Plymouth (second week). William Hodge hit off a pace to start and piece is expected to stay in for some time; $14,000.

Coming attractions: "Diplomacy," Colonial, one week only, Feb. 20, followed by "The Three Musketeers," Feb. 27. Actors' Fund Benefit, direction Daniel Frohman, at Colonial, Friday, Feb. 17. "Gay Paree," Shubert, Feb. 20; "The Baby Cyclone," Hollis, Feb. 20.

J. Henry Lee has left the Leslie Morosco casting agency to embark to the casting agency field on his own.

"JUST FANCY" SELLOUT IN CHI; "DECK" STOPS

Both Cases Are Surprise—"ConstantW ife" Continues High—Several Dark

Chicago, Feb. 14.

One new opening last week and several closings announced for the next two weeks. Business at the loop legits, with the exception of four theatres, is terrible. "Silver Cord" reopened the Studebaker and looks like a hit.

The bottom dropped out of "Hit the Deck" at the Woods, and the show is leaving Feb. 25, with the house dark for a week and the wild animal picture, "Simba," opening March 4. The decline of receipts at the Woods cannot be explained by smart showmen in town.

The outstanding feature of the loop is the way Ethel Barrymore with "Constant Wife" at the Harris is holding up. Business since the opening has not dropped below $20,000, which is excellent for this type of show.

"Desert Song," "Night in Spain," "Criss Cross" and "Just Fancy" are the outstanding musical shows and all doing a steady business, with little variation in the take in.

"Just Fancy" at the Olympic is one of the surprise hits. The show has been cut-rating the balcony only, the main floor being virtually sold out ever since show has been in town. The following shows have their notice up: "Criss Cross" at the Erlanger, after having lengthened its stay, leaves to be followed by "King of Kings"; "Behold This Dreamer" leaves with nothing slated to follow; "Cardboard Lover" at the Adelphi has three more weeks to go, with "Trial of Mary Dugan" carded, but not definite; Garrick goes dark following closing of Jolson's "Jazz Singer." It looks like a bad season with very few exceptions. Carroll's "Vanities" at Illinois is doing near capacity, the first time this show has ever gotten a real break in this town.

Estimates for Last Week

"Constant Wife" (Harris, 8th week). Still going at good clip, bettering $20,000.

"Criss Cross" (Erlanger, 8th week). One of the surprises of the Loop. Booked in originally for six weeks and run extended three more. Goes out next week with regular money; $33,000.

"Cardboard Lover" (Adelphi, 2nd week). Show dropped off after first week looked like a hit. $16,000.

"Kongo" (Central, 6th week). Still going along and making a profit. Cost of operating light. Dropped off to $5,000.

"Hit the Deck" (Woods, 15th week). Bottom out on this one. A Loop mystery. Show opened like a winner; $20,000.

"Silver Cord" (Studebaker, 1st week). Looks like it will get real money for at least six weeks. Had an ultra audience for the opening, with quite a bit of "paper" that held the first week's money down; $9,000.

"Peggy Ann" (Selwyn, 4th week). Impossible for house to make money at the present intake. Show leaves shortly with "Good News" to follow; $13,000.

"Two Girls Wanted" (Princess, 1st week). After playing seven weeks at the Cort moved and took some patronage. Show has been going along nicely and making money; $10,000.

"Vanities" (Illinois, 4th week). Getting good break for first time in this town. Pulling conventions and radio fans; $31,000.

"Just Fancy" (Olympic, 6th week). Building their business up by cut-rating the balcony only. Show doing excellent considering the scale of prices. $26,000.

"Behold This Dreamer" (Blackstone, 8th week). Goes out in two weeks. Run has made Glenn Hunter quite a draw in this town. Business steady at $10,000.

"Wooden Kimono" (Cort, 1st week). This house will make a little money with any show. "Kimono" got fairly good notices with the mystery fans turning out; $10,500.

"A Night in Spain" (Four Cohans, 12th week). Show looks good for many more weeks. Aileen Stanley getting a lot of publicity, and fitting in perfect. All dailies carried story from London papers that she was the only American girl to get invitation at Royal Command performance to be held Mar. 1; $30,000.

"Desert Song" (Great Northern, 24th week). A perfect score for this house and show. Doing virtual capacity, last week $28,000, and slated to leave around April 15.

O'Neill Quitting New London?

Danbury, Conn., Feb. 14.

Eugene O'Neill is disposing of all his real estate holdings in New London. Apparently he does not intend to return there.

Three parcels of real estate, including a dwelling, were sold last week. O'Neill is still keeping his home at Ridgefield.

45 SHOWS IN HOLIDAY CUT RATES, 14 AGENCY DUMPS

At Same Time Strong Cards Pack 'Em—"Show Boat" Record at $53,000 with $6.60 Top—"Good News" Sell Out at $40,000

Brokers bewailed the system of ticket buy-outs this week after what is known as a "slager" occurred Monday evening (Lincoln's birthday). The matinees were fairly good, but during the afternoon the boys knew they would "have to eat 'em." Dumps were made into the cut rate market, where 45 attractions were listed before 8 o'clock. Of that flock 14 shows were dumped by the agencies, who failed to get rid of allotments.

There are 26 shows on the buys' list this week, a number considered too big for the number of actual money shows on Broadway at this time. There are as many successes as usual, but the gap between them and the field is wide and the chances of agency loss are not inconsiderable. Early in the season it was indicated that buys' system might pass out, but the agencies could not get together as a unit on the matter and there is little over former seasons as regards the buys.

Weak Sisters' Way Off

Broadway's business generally has slipped somewhat under normal, but the weaker shows are principally affected. There are still some dark theatres and there are sure to be a number of untenanted houses throughout the season.

As for the leaders, business is bigger than ever. "Show Boat" is away out in front. Using a $6.60 top scale for 15 rows, a new gross record for a usual eight performance week was established, the takings bettering $53,000 last week; "Rosalie" remains a good second, getting slightly under $48,000; the other musical leaders are closely bunched, with "Good News" still a sell-out at $40,000; "Five o'Clock Girl" and "Funny Face," $38,000; "Manhattan Mary" slightly less; "Golden Dawn" claims $30,000; "Rio Rita" off a bit at $28,000; "Merry Malones" and "Artists and Models," $25,000 (latter now being cut-rated); "She's My Baby," $25,000, but going out soon; "Connecticut Yankee" over $23,500 (capacity); "My Maryland" jumped over $20,000 (liberally cut-rated); "Take the Air" also over $20,000; "Lovely Lady" around that figure; "Revels," $18,000; "The Madcap," $11,000; "The Optimists," around the same, which is not so good for a revue.

"The Royal Family" holds the non-musical leadership at more than $24,000; "Paris Bound" capacity, too, at $23,000; "Trial of Mary Dugan," $22,500; "Marco Millions," nearly $19,000 (an extra matinee last week); "Burlesque," $18,500; "Coquette," $19,000; "Command to Love," $14,000; "Porgy," $13,000; "Dracula," $13,000; "Excess Baggage," $13,000; "Interference," $12,500; "Strange Interlude," over $11,000 (six performances); "The Queen's Husband," "Behold the Bridegroom" and "Shannons of Broadway," $10,000; "And So to Bed," $9,000; "A Free Soul," $8,000; "Cock Robin" and "Diversion," $7,000; the field straggles down to $3,000 for attractions such as "57 Bowery," "So Am I," etc.

"Rain or Shine" Looks Good

There were some hit possibilities among last week's premieres. "Rain or Shine" drew some corking notices at the Cohan and looks like the best thing that house had had in years. It opened Thursday and was capacity the second night. "The Silent House" at the Morosco figures among the money shows too. In seven performances the takings were estimated over $17,000, big money for a melodrama here; "Sunny Days," a middle of the week entrant at the Imperial, claimed capacity Saturday night, but its status is in doubt; "Atlas and Eva" does not figure to have a chance, takings at the Mansfield being around $4,000; "La Gringa," an arrival of the previous week, was taken off.

In addition to "La Gringa," a sudden closing of last week, "The Baby Cyclone" will leave the Miller this week, the house getting "Our Betters" next week; "57 Bowery" is listed out at Wallack's, which is due to get "The Passing of the Third Floor Back," now downtown; "And So Am I" must vacate the Comedy which will offer "Maya" next week. Two dark houses will be relighted, the Hudson getting "Whispering Friends," highly touted, and the Biltmore offering "Rope"; "Sherlock Holmes" will be offerd in stock at the Cosmopolitan, and "Marriage on Approval" is a possibility.

In the Agencies

"The Silent House" and "Sunny Days" out of last week's crop were added to the buys in the premium agencies. Several of the newer productions now on a buy basis are due off soon, good news for the brokers. The list: "Funny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The Optimists" (Century Roof); "Good News" (Chanin's 46th St.); "Salvation" (Empire); "The Merry Malones" (Erlanger); "The Five o'Clock Girl" (Forty-fourth St.); "Rain or Shine" (George M. Cohan); "She's My Baby" (Globe); "Golden Dawn" (Hammerstein's); "Sunny Days" (Imperial); "Interference" (Lyceum); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Paris Bound" (Music Box); "The Trial of Mary Dugan" (National); "Rosalie" (New Amsterdam); "The Queen's Husband" (Playhouse); "Excess Baggage" (Ritz); "The Madcap" (Royale); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Show Boat" (Ziegfeld).

Cut Rate List

Regularly listed in cut rates up to Tuesday were 33 attractions, a gain of three aver last week. Included are several new shows, placed on sale prior to the premiere. The list: "My Maryland" (Jouson), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Royale), "Happy" (Daly's), "The Optimists" (Casino de Paris), "Artists and Models" (Winter Garden), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "Taming of the Shrew" (Garrick), "And So to Bed" (Bijou), "Atlas and Eva" (Mansfield), "So Am I" (Comedy), "The Racket" (Ambassador), "Interference" (Lyceum), "Cock Robin" (48th Street), "A Free Soul" (Klaw), "The Passing of the Third Floor Back" (Davenport), "Diversion" (49th Street), "The Mystery Map" (Bayes), "57 Bowery" (Wallack's), "Behold the Bridegroom" (Cort), "Meek Mose" (Princess), "Salvation" (Empire), "Mrs. Dane's Defense" (Cosmopolitan), "The Shanghai Gesture" (Century), "Quicksand" (Masque), "The Clutching Claw" (Forrest), "Parisiana" (Totten), "Escape" (Booth).

Minn. Auto Show Helps

Minncapolis, Feb. 14.

National auto show visitors to the city helped to off-set adverse weather.

In its second week, "The King of Kings" (road show picture) got but around $6,000 at the Metropolitan, $6,000 under its first week.

Local theatregoers showed themselves hungry for farce. "Take My Advice," at the Shubert (Bainbridge dramatic stock), gave the house one of its best weeks of the season, grossing nearly $6,000, about $1,000 more than G. Bernard Shaw's "The Devil's Disciple" the week before.

A tabloid musical comedy version of "Lightnin'" brought about $5,800 to the Palace (McCall-Bridge Players). Aided by boxing, wrestling and other special nights, "Sugar Babies" (Mutual wheel burlesque) did about $4,800 at the Gayety.

"Gorilla" Recalled

Albany, N. Y., Feb. 14.

At the Capitol last night, "Sh—The Octopus," by Ralph Murphy and Donald Gallagher, had its premiere.

It's so close to "The Gorilla" it's almost identical, with two hick sleuths in the comedy roles.

The play may please admirers of "The Gorilla."

L. A. RIVALRY HURTS

Conn. Yankee Down to $8,200—$4,000 for Harlan Show

Los Angeles, Feb. 14.

"Connecticut Yankee" is a flop locally, the second week at the Mayan representing red for the house at reported takings of $8,200.

A lot of musical competish for this burg brought in figures of $25,000 for the third week of "The Desert Song" (Biltmore), $19,000 for fourth week of "Chauve-Souris" (Belasco), $15,000 for "No, No, Nanette" (Shrine Auditorium).

In the dramatic houses, with smaller scales on an average, the El Capitan quoted $6,000 on the second week of "Two Girls Wanted." The Morosco, with "Funny Little Thing," got $6,400.

"The Triumphant Bachelor," starring Kenneth Harland, from pictures, grossed $4,000 at the downtown Playhouse, while the Hollywood Playhouse beat that figure about $300 with "Undertow," in its third week.

TAX TREASURERS' GIFTS AS PREMIUM EXCESS

Bill Box-Office Men at 50 P. C. of Amount—Also Call Gratuities "Income"

Despite the fact that U. S. Attorney Charles H. Tuttle stated during the theatre ticket quiz last summer that moneys paid New York box office men by ticket brokers as gratuities were not taxable because rated as gifts, the Internal Revenue Department thinks otherwise and is proceeding to collect a tax.

In November and December past, bills were sent to certain box office treasurers and when the tax asked for was not paid, bills of restraint were issued. It appears the government first contended that the money paid the treasurers was actually based on the number of tickets sold and therefore as an excess over the box office price, one-half should be paid to the government (the law states that if the house gets more than the printed price, or a broker sells at more than 50 cents premium, one-half the excess shall be paid the government).

A change in opinion among the revenue men appears to have occurred since some of the bills were based on the 50 per cent. levy law, while others were issued on the basis of straight income tax, although the same amounts were involved. An error was pointed out in that respect, since if the government claimed one-half of the money originally it should not have asked income tax on but half such sums.

Nevertheless, $35,000 was posted as a bond covering the Broadhurst theatre on behalf of Aarons & Freedley and Lee Shubert, the leasces, whom the government holds responsible for its treasurers as agents. Similarly $25,000 was posted by the Hudson theatre by Mrs. H. B. Harris. The claims involved covered the years of 1926 and 1927.

Joseph P. Bickerton, Jr., attorney for the several box office men concerned and the managers—Aarons and Freedley and Mrs. Harris—advanced a strong argument against the tax claims. He contends that the money is actually in payment for services rendered to ticket agencies by box office treasurers, or if not is a gratuity not based on the price or number of tickets delivered to the brokers by the treasurers.

Affidavits have been sworn to by ticket brokers that such payments have always been made for good will and services rendered. That the money should therefore be regarded as gratuity is backed up with further argument that such tax should be on the basis of income, if at all.

Bickerton represented a number of treasurers and several managers during the ticket investigation, advising clients to hide nothing.

Perpetuate Mission Play

Los Angeles, Feb. 14.

The Mission Play Foundation of Los Angeles filed incorporation papers with the secretary of state. Purpose is to maintain a permanent organization for the presentation of the Mission Play at San Gabriel.

Board of directors of the Foundation includes E. L. Doheny, George I. Cochran, W. I. Hollingsworth, Benjamin F. Bledsoe, Milton Kauffman, Joseph Scott, John G. Mott and George B. Le Baron.

"G.V.F." $25,000, CUTS PHILLY STAY; "LOVE CALL," $20,000

"Good News" Deferred as Romberg Piece Run Is Extended—Irish Players Draw First Reviews, Get $10,000—"Chicago," at $14,000, Good

Philadelphia, Feb. 14.

Business was generally satisfactory again without smash hits.

That there were no outstandingly big grosses might be explained by the fact that there were only two musical shows in town, and that one of the theatres, the Erlanger, had a feature picture.

"The Greenwich Village Follies," at the Shubert, came in highly touted, and opened to a splendid house. The regular reviewers weren't so enthusiastic, and the general word was that this revue wasn't topnotch. On the week the gross was $25,000. Good, but not sensational. As a result, instead of keeping the revue here for four or five weeks it was decided early this week to take it out on the 25th, giving it three weeks. Only musical competitor is "The Love Call," an opcretta, down at the Chestnut Street Opera House.

"The Love Call," by the way, is now expected to remain for another month, although it slipped last week to a mark just under $20,000. The booking of the special company of "Good News" has been postponed for the time being, but is still expected to follow the Romberg opcretta some time in March. "The Love Call's" success in this city has been a real surprise.

Of the non-musicals a number clicked, without any being in the sensational class. George Tyler, for example, was delighted with the success of the Irish players presenting "The Plough and the Stars" for the first week of a fortnight's engagement at the Broad. It wasn't unusually big trade, to be sure, but it was better than most of the business in New York, near $10,000.

"Chicago," at the Walnut, winning the second string men, got first rate notices and a gross of about $14,000, which was considerably better than this melodramatic burlesque had done in a number of places of late. The booking is for two weeks only, but "Chicago" might have stayed a little longer. This week should surpass the first week's figure.

"The Spider," at the Lyric, was decidedly off first three days but came back strong the end of the week and claimed between $15,000 and $16,000. In its last two weeks.

"The Nineteenth Hole," in its first week at the Garrick, did a nice week's trade, better than many expected and undoubtedly profitable. It was rather lost in the mob of openings, but drew pleasant notices.

The Erlanger, offering "The Patent Leather Kid" instead of "The Follies," which was cancelled, did exceptionally well under the circumstances. The gross, without a Monday matinee, was about $16,500 and it looks as if this picture could stick it out for four weeks.

This week's new shows were Irene Bordoni in "Paris," Adelphi, and "Juno and the Paycock" by the Irish players.

Next week the Walnut will offer Max Marcin's new melodrama, "Kidnapper," and the Broad will have "Tommy" for a similar period. On the 27th Harry Delmar's "Revels" has just been announced to take the place of "The Greenwich Village Follies," and there will be two return engagements, "Abie's Irish Rose," for two weeks, at the Garrick, and "My Maryland," indefinitely, at the Lyric. On March 5 "The Racket" is booked at the Walnut, "The Baby Cyclone" at the Broad, and, according to pretty definite report, the new George Tyler revival "She Stoops to Conquer," at the Erlanger for one week. On the 19th "The Road to Rome" comes to the Adelphi, and "The Desert Song" to the Shubert.

Estimates for Last Week

"Juno and the Paycock" (Broad) (2d week for the Irish Players in repertory). "The Plough and the Stars." Business good without being sensation. About $10,000 claimed. "Tommy" in next Monday.

"Greenwich Village Follies" (Shubert, 2d week). At start this looked big, but that opinion has begun to dim a bit. Admits isn't so hot and show is now limited to three weeks here. About $25,000 last week.

"The Nineteenth Hole" (Garrick, 2d week). Frank Craven comedy, inexpensive show, claimed nice profit on the week. In for three weeks in all, then a return of "Able."

"Chicago" (Walnut, 2d week). Burlesque-melodrama has been satisfying here with $14,000 last week better than it has done other places. House undoubtedly helped by prestige gained through Gilbert and Sullivan engagement.

"The Love Call" (Chestnut, 6th week). Sigmund Romberg operetta still reversing New York's opinion. Off last week to a little under $20,000, but still highly satisfactory.

"The Spider" (Lyric, 4th week). Off the beginning of the week, but came back nicely. Gross was claimed at between $15,000 and $16,000. Stay extended to Feb. 25.

"Paris" (Adelphi, 1st week). New Irene Bordoni comedy with songs opened big here and looks set for four weeks' stay. House was dark last week.

"Patent Leather Kid" (Erlanger, 2d week). Film feature very satisfactory in first week due largely to fine last minute press work here when it came in instead of "The Follies," did about $16,500 or a little better.

PAULINE FREDERICK IN $14,000 FRISCO START

San Francisco, Feb. 14.

Legits held strong last week and comfortable profits all around. "Broadway," in its fourth week at the Curran, continued to lead, despite scaled at $2.50 top, though first six days of "Sunny" at the Columbia, scaled $1 higher, ran it a close race. Pauline Frederick is building strong at the Geary (formerly Lurie) where she is in for four weeks.

Duffy attractions fared well, especially "New Brooms" at the Alcazar. Business for this one has not varied $500. President holding up nicely, though end of "The Night Stick" is in sight. Second week at the little Green Street showed a small profit despite low intake, through practically no overhead to speak of.

Estimates for Last Week

Curran—"Broadway." Continues to be the talk of the town. Last week at around $16,000 considered immense.

Columbia—"Sunny" premiere Monday night. Opening week figured at around $15,000.

Geary—"The Scarlet Woman." Looks as though Pauline Frederick will have no difficulty for four weeks for which she is booked. Wednesday and Saturday mats crowd overwhelmingly feminine. Word of mouth advertising and excellent notices helped to $14,000 on initial six days.

Alcazar—"New Brooms" is easily good for from four to six weeks more; at present speed there is no telling when Duffy will yank it. Intake past week better than $6,000, up several hundred.

President—"The Night Stick." Has had four profitable weeks and has still two to go. Last week at $4,500, good.

Green Street—"The Bridal Bed" has not caught on as did its predecessor, "The Married Virgin," though at $2,000 Producer Goldtree didn't lost any kale.

'DIPLOMACY'S' $45,000 RECORD IN WASHINGTON

Washington, Feb. 14.

When something comes in and breaks all records of the National extending nearly 75 years that show is getting business. "Diplomacy," by George Tyler's all-star cast, did that, getting even more than did the same producer's "Trelawney of the Wells." At $4.40 with six nights and three matinees, the grand count came very close to $45,000.

Result of this was that "The Student Prince" with DeWolf Hopper at Poli's didn't get so much. Another angle that took the edge off was a two weeks' engagement of the film of the same name just previous at one of the picture houses. Those mix-ups don't help the legits here. Not over $20,000 at the usual high gate of the Shuberts here for such productions.

"Broadway," however, refused to be snowed under at the Belasco, copping about $11,000 and going into a second week.

Chicago Legit Changes

Chicago, Feb. 14.

Changes in legit bookings bring the Irish Players to the Blackstone, opening Feb. 20, succeeding "Behold This Dreamer," "Oh, Kay," follows the picture, "Jazz Singer," into the Garrick and Feb. 26 "Good News" opens at the Selwyn Feb. 20, following "Peggy Ann."

"Vanities," in for four weeks at the Illinois, will be held indefinitely, with "Diplomacy" slated to follow.

PLAYS ON BROADWAY

(Continued from page 49)

plays by those within the organization.

"These Modern Women" might be classed as somewhat highbrow, yet it is forthwith and brought to a logical conclusion. First two acts are best. While the third lets down there is little drop in the interest. There should be enough public to keep it going through spring, though not perhaps to exceptional money.

The play and story concerns Harold Haynes, novelist; his wife, Roberta, an ultra modern woman, she says; their kid son, Bobby, and the secretary, Annabelle Marvin. The Haynes have been wed for nine years. Roberta insists on being known by her maiden name, Coakley, what with her social engagements, lectures before women's clubs and so forth, with affairs on the side.

It is Roberta's affair with an English author visiting here that has made Haynes a preoccupied, worried man at the start of the play. The kid is a little pest, left to a highbrow governess. Roberta discusses motherhood with Richard Cornwall, her passing lover, but the explanation of her real status comes from her husband, who says she bore the child for the glory of it and has been glorifying herself over it.

Haynes frankly asks Roberta if she is in love with Cornwall. She denies that and then propounds her theory of a modern woman. It is that she may have affairs with other men and still that would not impair her real love for her husband.

There is a promise of an attempt to again be happy together, but Roberta had planned a week-end away with Cornwall. She knows husband won't go along because disliking the hostess of a Long Island cocktail drinking home. Roberta deliberately suggests Haynes having an affair with Annabelle, his attractive secretary. The latter finally accepts that idea but warns Roberta that it will not be an affair—that she will try her utmost to capture the man completely. That worries Roberta who comes rushing back from the station, rather than go on the week-end.

Novelist and Annabelle go into the bedroom and lock the door; the second act falling on Roberta hysterically pounding for admittance.

In the morning it is clear to Roberta that it was a trick to make her realize her misdeeds, for she devines nothing wrong had happened during the night.

But Haynes, convinced of his wife's adulteries, demands a divorce and wins a confession of love from Annabelle, who in her sweetness tried to save a home and hide her own feelings. Haynes takes the child to a hotel. Tears from Roberta, but the finale finds her swinging back into her natural stride, just a free lance dame.

Crystal Herne provided quite a portrait of a "modern woman." Roberta seemed authentic in many ways. Her slimness made her appear born to the life. She was delicate, yet hard. Minor Watson was admirable as the novelist Haynes.

Rouben Mamoulian, who directed the play, gave Watson the cue for the character, an easy going writer who even when hurt to the quick rarely raised his voice. Helen Flint was the charming Annabelle, intelligent, understanding and all woman. Alan Mowbray did quite well as the British author, caustic at times and unable to understand American women such as Roberta. Norman Williams was the kid, Bobby, very well coached.

Kenneth Macgowan and Robert Rockmore joined some months ago for producing. "These Modern Women" is their best try. It will at least be moderately successful, perhaps a bit daring in theme and capably presented. *Ibee.*

QUICKSAND

Anna Held, Jr., production by Warren F. Lawrence, staged by the author, opening Feb. 13 at the Theatre Masque, New York. In three acts and five scenes. Settings by Yellenti. Interior decorations by Miss Held.

Mary Spencer............Anne Forrest
Mrs. Morse............Lois Arnold
Doctor Shaw............Seth Arnold
Chucy, Clayton's valet............Allan Atwell
Robert Clayton............Robert Ames
(By arrangement with Dwight Deere Wiman.)
John Austen............Frank Andrews
Parker, Austen's valet....J. F. Robertson
Roger Spencer..........C. W. Van Voorhis
Tony Angelo............Herbert Lindholm
Doctor Williams............Fred McGuirk
Policeman............Fred Raymond
Roberts, a detective.....Stanley Andrews
Jane Baker, secretary to Clayton,
............Betty Utmore

Pretty thin, in three acts and five scenes, starting late and winding up at 10:30. All about a lawyer who for no particular reason calls off a vacation trip to defend the charming leading lady's stage husband, with the expected romantic complications that Robert Ames (who is featured) falls in love with Ann Forrest.

Requires no particular sophistication to conclude that the two leads must clinch for the final curtain. This, the author, Warren F. Lawrence, who also staged the works, accomplishes by pinning a past misdeameanor on the husband whom the hero-attorney, meantime, has gotten off on a murder charge.

Production cost a minimum to mount, requiring a couple of modest interiors and set pieces to suffice for the intermediary scenes.

Second Productions, Inc., is the holding corporation, of which F. W. Lawrence (probably the author's initials reversed) is general manager, suggesting an authorship-management interest.

A capable cast struggles with an ineffectual assignment. The leads, Seth Arnold as the dryly humorous medico, and the supporting minor characters all do well with their sides.

The script was against them from the start, as was the audience, which grasped everything there was to it after the basic seed had been planted.

This is Anna Held, Jr.'s, second within a couple of months. *Abel.*

THE SILENT HOUSE

Melodrama by John A. Brandon and George Pickett. Presented at the Morosco, Feb. 7, by Lee Shubert. Staged by C. W. Hunt.

Benson............Charles McNaughton
Ho-Fang............Clarke Silvernail
Mateo............James MacDonald
T'Mala............Helen Chandler
Philip Barty............Gerald Oliver Smith
George Winsford............Allan Dinehart
Dr. Chan-Fu............Howard Lang
H'Wang............Bryan Lycan
Jacob Herrington............Wyrley Birch
Senor Leon Peroda............Luis Alberni

Shades of A. H. Woods in the early days and his "Chinatown Charlie," also "Queen of the Opium Den" and other very meller mellers. "The Silent House" is one of those things and how, and it's well done. Production perhaps not so forte in spots, but settings okay and acting good, of its kind.

Looks like a money show for there is a public for this type of thriller, as proven by the mystery play successes of the past 10 years.

Thursday night, the third evening of the play, the Morosco was sold out. Takings doubled the figure of the second night. The performance was overtime because of a late start and intermission waits were strung out. A few in the house got restless and started walking, as they always will when a drama goes beyond 11. But they liked the show.

"The Silent House" is not a mystery play but has mystery play elements. Melodrama is the right term. Comedy is extremely weak.

Some worn cracks were inserted in the original English script (the play has been running for nearly a year in London), but they didn't seem effective. The sharp comedy of "The Bat" was a big element in sending it across for a smash. So "House" cannot expect to repeat the success of that play. The curtain line, "gentlemen prefer bonds," got some chuckles and will probably stay in.

There is considerable of Chinese mysticism. A dead man falls from a cubby hole clutching the missing bonds, about which the play is built. A button causes shots to ring out from over the mantle place. A lethal gas chamber is shown in action and the house perfumed with ammonia scent, by the way. Knives are thrown and one lands in the hero's back. Green lights, pistol shots, treachery, a girl under hypnotic influence and one or two other murders all go to work the more gentle viewers into a series of squeals.

George Winsford is bequeathed his uncle's house and fortune. A fortune in bonds is hidden in the house. The quest for them involves not only Winsford but others, principally Dr. Chan-Fu, a wily Chinese physician who claims the fortune had been filched from his people. The will ordered that two servants be retained, Benson the butler, and Ho-Fang, a Chinese valet. It is Ho-Fang who breaks through the roof and saves his new master and the girl from the lethal gas. It is he who outwits the scheming, cruel doctor.

First act is a bit slow, because explanatory. Thereafter the show proceeds with a plenitude of thrills. Many a girl clutched the arm of her escort and many arms were pinched black and blue; same cause Outside of the waits Doc Hunt did a good directional job. Cast holds more than one clever player. Howard Lang as the villainous Chink doctor, did a corking job of his characterization. Clarke Silvernail, as the silent, Clever Chink in the silent house, stood out brighter than all the green lights in the show and outside under the canopy. Allan Dinehart was likable in the role of young Winsford, although with no heavy stuff on his sides. Charles McNaughton made Benson the butler an amusing character, that of an ex-boxer, famous because he was the only man beaten by Joe Beckett. Helen Chandler, the only girl in the show, was just as sweet as she could be, while Gerald Oliver Smith had a "silly ass" part and had a good time with it. Luis Alberni was present as an excitable foreigner, in on the plot.

"Silent House" should go through the balance of the season, and it may stay longer. *Ibee.*

SUNNY DAYS

Three-act musical presented and produced by Hassard Short, featuring Frank McIntyre, Jeanette MacDonald, Lynne Overman, Billy B. Van and Carl Randall. Adapted from the French of Hennequin and Veber. Music by Jean Schwartz; dances by Ralph Reader; book and lyrics by Clifford Grey and W. C. Duncan; additional numbers by Eleanor Dunsmuir; settings credited to Watson Barratt. At the Imperial, starting Feb. 8. $5.50 top.

Nanine............Marjorie Finley
Babette............Peggy Cornell
Georgette............Evangeline Raleigh
Lulu............Maxine Carson
Robert............Sid Hawkins
Angele LaRue............Rosalie Claire
Rudolph Max............Billy B. Van
Ginette Bertin............Jeanette MacDonald
Maurice Vano............Lynne Overman
Leon Dorsay............Frank McIntyre
Paul Morel............Carl Randall
Premier Dancer............Charlotte Ayres
Madame Dorsay............Audrey Maple

Good-looking show, beautifully lighted, with beauty skin deep. Doesn't look as though "Sunny Days" will cause any disturbance one way or the other. Among those musicals which run along and peter out quietly within 12 weeks.

Faults are in the book, dialog and music. Production can't stand off those charges. First act has reams and reams of dialog. If it hasn't, it seems that way—just as bad. Musically there's a number that's almost note for note on "Sweet and Lowdown," and the first night mob exited kiddingly humming "Varsity Drag," in reference to another tune. So the cast is practically handcuffed. Competent people with inefficient material; outside of Carl Randall, who flashes a great dance routine in conjunction with Peggy Cornell for the high spot of the evening. Neither are Ralph Reader's dance formations to be scoffed at. Some neat stuff by the 16 mediums and eight boys. This helps, but not enough.

A break for Jeanette MacDonald who sweeps down at the finale in one of those Hassard Short bridal outfits. Nice ingenue, Miss MacDonald, looking well, of good voice and dancing competently enough upon demand. Overshadowed, perhaps, by Rosalie Claire, from vaudeville, due to a more dynamic personality and the femme comedy lines. Works like Winnie Lightner.

Lynne Overman, as a song and dance juvenile, is a problem. Good looking boy whom the women like but with the male jury still out. Yet surprisingly meeting his responsibilities. Quiet delivery, engaging personality and able to handle comedy that's missing in this script.

Frank McIntyre—always reliable and standard. Proving it again and better than this role permits him to be. Billy B. Van just in and out but gets his chance late doing a quick "stew" effectively for which McIntyre straights.

Randall's part is nothing. Not so his dancing. New wrinkles dot his routines. Charlotte Ayres adagios with him for approval and Audrey Maple's stately appearance is an asset.

Four specialty girls lead the chorus—Marjorie Finley, Peggy Cornell, Evangeline Raleigh and Maxine Carson, with Miss Cornell prominent because of her hookup with Randall. Hard workers, this foursome, who energetically pace the mob through trying schedules. Eight of the show type round out the chorus, a total of 32.

Book concerns a banker (Mr McIntyre), who likes the girls and quietly finances a florist shop, using the name of his conservative cashier (Mr. Van). A mixup between the financier, Ginette, of the shop, and a young author (Mr. Overman) in love with the girl, eventually frames Ginette into being adopted by the banker's wife under the supposition the girl is her husband's daughter by his first marriage. Complications push the blame on the cashier when it becomes known the girl has been seeing Paris platonically but at high speed, squaring the banker, and she then weds the author, who has planted everything to see if it will hold up a plot for his novel.

Show has various degrees of speed, picking up smartly on the dancing, but completely becalmed every so often by uninteresting dialog. This becomes better as it grows late. Script needs touching up, especially the first act, and a couple of melodies that would at least demand an ear without causing recollections.

Short has achieved some impressive lighting effects, costuming is excellent and from a sight angle "Sunny Days" is probably as pleasing to the eye as anything in town. But its unholy three, book, dialog and music, is the bad news. *Sid.*

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THE MUSICAL COMEDY CLASSIC
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"A Connecticut Yankee"
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FIELDS, ROGERS and HART

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GUILD Thea., W. 52d. Evgs., 8:30 Mats. Thurs. & Sat., 2:30
Week Feb. 20: MARCO MILLIONS
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A laugh riot with Barbara Kent, Lillian Rich and Tom O'Brien. "Cabaret" Revue. Roxyettes. Selection from "Carmen," Orchestra. Ballet Ensemble, Jubilee Choir.

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CLAIRE NOLTE
Feminine Lead
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"BROADWAY"
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CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

PLAYS OUT OF TOWN

PLEASE STAND BY

Hartford, Conn., Feb. 9.

"Please Stand By," a drama by Roger Huntington, Jr., at Parson's theatre, Hartford, Conn., Feb. 9, 1928.

Thomas Trumbull Gage, Jr. ..... Arthur Campbell
Jane; Ridgeway ..... Ethel Taylor
Henry Warder ..... Raymond Bramley
Elizabeth Morgan ..... Molly Hicks
Mrs. Gage ..... Harriet Ross
Peter Reilly ..... Joseph Crehan
James Egan ..... Carlo DeAngelo
Mollie, his wife ..... Gladis Moore
Katherine ..... Emily Hammond
Fletcher ..... William Sellery
Sergt. Crockett Stafford ..... Cherry Campbell
Trooper Smith ..... Andrew Talley

Roger Huntington, Jr., whose name is not familiar as a playwright, had a new play produced at Parsons Feb. 9.

The scene is layed in the Adirondacks; a comfortable lodge in the wilderness with a really nice mother, an unfortunately unstable son, one good girl in love with the boy and a bad one engaged to him; and for guests a couple of bootleggers of the prosperous sort, one of whom doesn't drink. Add to this a faithful butler who "confesses" a killing before he has taken the precaution to find out who is dead; a chauffeur who has "done time," and his wife who is a graduate of Blackwell's Island. The richer of the two bootleggers needs the unstable boy's girl to boost his own social and political career, and accordingly the tendencies toward drink on the part of the boy are unduly encouraged. Then rich bootlegger is murdered and a youthful sergeant of state police nabs the son as the easiest suspect.

After this the play is up to the temperate bootlegger and the loving girl, and at the end of the last act they have managed to clear the unfortunate boy of both the murder charge and the undesirable fiancee. But the police do not get the real murderer. His faithful wife regrets her rashness in giving him away and kindly puts out the lights while the chauffer lights out. Tableau of disappointed sergeants, successful lady of Blackwell's, bad fiancee defeated and good girl winning the affections of rehabilitated hero!

The new play sadly needs speeding up. This doesn't mean that good and effective scenes of leisurely action need to be rushed, but that the whole pace of the thing needs attention.

Arthur Campbell's unfortunate hero isn't quite a real character yet, but Raymond Bramley's cold villian has a consistent value. Joseph Crehan has a role that ought to be built up; he plays honestly and well and shows the possibilities of the character. Ethel Taylor's good girl comes out well in the third act.

The radio of the piece acted naturally if not satisfactorily. It made a lot of bad noise and didn't have anything to do with the case except to give the play its name, "Please Stand By."

BACHELOR FATHER

Atlantic City, Feb. 14.

It's in the bag. Belasco has done it again. No matter how you look at it, "The Bachelor Father" looks sure to click. A great comedy had its premiere last evening at the Apollo to a capacity audience.

"The Bachelor Father" starts off with a laugh, proceeds in an hilarious manner and winds up with a roar. The story's there. Has a great cast to back it up. Done in the typical Belasco style.

The action deals with Sir Basil Winterton, wealthy English baronet who, in his many journeys around the globe, has acquired numerous mistresses, several of whom have offspring that he has never seen and yet supported for many years. In search of a new experience, and at the suggestion of his physician, he commissions his lawyer, John Ashley, to travel to the far corners of the earth and gather together his three children.

Ashley, in pursuance of his orders, journeys to Italy, America and England and returns with two daughters and a son by Basil's casual alliances, Antoinette (Tony), Maria and Geoffrey. Winterton, who had heretofore detested children and was lord of all he surveyed, found conditions entirely changed after their advent. He becomes a proud and loving father, proud because of the youngsters' accomplishments and loving because of their irresistible characters for all of which he takes the credit as their father.

The love interest had not been overlooked as Maria and Geoffrey, from a deep attachment on sight, a feeling that they consider merely a sisterly and brotherly one until subsequent events prove that Geoffrey is not really Basil's son, but one who had been palmed off as such on the baronet for financial reasons.

This Geoffrey learns after Maria, the daughter of a famous Italian prima donna, leaves the now merry household to fill her first engagement with a celebrated opera company in Florence. Geoffrey follows to make the future star his wife.

The outstanding role was enacted by June Walker as "Tony" Flagg. She ran away with the show and scored a tremendous personal triumph. As a product of New York's East Side, she possessed all the typical American bluntness of speech and insisted upon calling a spade a spade. The choice comedy bit fell to her share.

Next honors go to C. Aubrey Smith, the English baronet. His portrayal of this part won him well deserved applause. The role of John Ashley, the lawyer, was finely played by Geoffrey Kerr. Special commendation is also given to Rex O'Malley as Geoffrey, and Adriana Dori as Maria, with the surrounding cast a thoroughly competent one.

FUNNY LITTLE THING

Los Angeles, Feb. 8.

A three-act comedy-drama in two scenes by Agnes Christine Johnston presented by the Morosco Theatre Company. Staged by Augustin Glassmire at the Morosco, Los Angeles, Feb. 7. $1.25 top.

F. Clifford Sharp ..... Mitchell Harris
Anders Burr ..... Harry Garrity
Connie ..... Bernice Foley
Abraham Levy ..... Wm. H. Strauss
Jerry ..... James Bush
Smith ..... Kay Hammond
Guen Dawes ..... Margit Quinn
Harry Dean ..... Gayne Whitman
Officer ..... Fred Pymm

Agnes Christine Johnston, the author, is a scenario writer for M-G-M. She has been doing stuff for the silver sheet for a long time. Lot of it has been very good, too. Miss Johnston tried her hand at a play a few years ago. It was produced at the Majestic and went with the landslide. Looks as though this one will do the same. It will never reach Broadway is one sure thing. It did show possibilities for stock in the first act, but as it went along, it weakened, with second act lacking in significance and strength, and with the third act just one of those formula affairs with the author struggling along to find some nice way of bringing hero and heroine to a fitting climax.

The story concerns a girl of an ingenuous mind being made a chump of by her employers and always figured as an emotionless machine. A man busts into her apartment with gun. She talks him down and finds that he is a society guy who was on the bum and had been attracted by the aroma of doughnuts. Cop and other enter and she pretends she married the guy to save him. Next day she brings him to office and gets him job. A Jewish merchant comes in to give her an order, she turns him over to the man, whom she wants to make good. He sells the customer and, of course, becomes sales manager.

An efficiency nut who figures everything must be done on schedule is introduced. They then bring in a dizzy gold digging blonde who vamps the office. The heroine gets sore and quits. When she walks out the joint goes into bankruptcy. The heroine, of course, returns in nick of time. The Jewish merchant, it develops, has bought the business, makes her his partner and she keeps all the help, but the efficiency guy and the dizzy blonde.

The lines and situations smack of a most retentive memory so far as smart crackling screen titles are concerned. Ralph Spence, Joe Farnham, George Marion, Jr., Jack Conway and Al Boasberg, might find themselves at home were they to sit through this play.

Kay Hammond as "Smith," the point of motivation, is the entire works, it is due to her deft handling of artistry that the play does not keel over in the first few moments. This girl is a real trouper and pulls it from the fire every now and then. Gayne Whitman playing opposite has just an unsuitable part, unworthy of his talents. Wm. H. Strauss struggles through in the role of Levy and has a hard time of it. Miss Quivey is a nifty little blonde to look at and just the type that Anita Loos wrote about. Augustin Glassmire did a remarkably good job in staging this opus.

"Funny Little Thing," is just one of those things. *Ung.*

SCARLET WOMAN

San Francisco, Feb. 7.

L. C. Wiswell presents Pauline Frederick in a new comedy in three acts by Zelda Sears and Reita Lambert. Staged by A. Leslie Pierce. Presented at the Geary (formerly Lurie), San Francisco, Feb. 6.

Hattie ..... Lillian Elliott
Cassie True ..... Tina Marshall
Rose Duncan ..... Hope Drown
Bill Hanks ..... Burdell Jacobs
Agatha Marley ..... Pauline Frederick
The Baby ..... Mary Margaret Reid
Andrew Mason ..... Thomas Hobbing
Felix Crane ..... Norman Peck
Mrs. Duncan ..... Marie Shotwell
Mrs. Doty ..... Frankie Rasmuni
Henry Duncan ..... Maurice Foster
Adam Doty ..... Henry Hall
Rex Buckingham ..... Henry Adams

It looks like Lou Wiswell, for many years associated with the late Henry Savage in the East, now located on the coast, has come through with his second hit of the season.

In "The Scarlet Woman" Wiswell has provided Pauline Frederick with a stage comedy that should rank high. As portrayed here last night at the Geary, "The Scarlet Woman" gave every indication of catching on with a bang. It is snappy, subtle comedy, at times a little broad, and yet with enough drama.

The title is a mis-nomer in that it is not a story of a wanton woman, excepting as she is viewed by the gossips of the neighborhood, and her own share in helping along this belief, in her desire for some of the attention she was denied when she was "only her father's daughter." Miss Frederick makes of the part a woman one cannot but love and admire.

The trouble starts when Agatha returns to the little town in the Berkshires after a year's absence in New York following her father's death, and brings with her an adopted child—aged three months. A real baby is being used in this part, the cutest, cunningest of babies who instantly won her way to the hearts of the opening night audience.

Agatha comes home with "her baby." To make matters worse she stubbornly refuses to explain when her supposed friends start gossiping. There is a coterie of well-meaning but meddlesome neighbor ladies, their susceptible husbands, a couple of youngsters, who believe in Agatha's guilt, but want to help her, and the professor of a nearby college, who has come to write the biography of the girl's father, but who remains to fall in love. Matters finally reach a crisis for Agatha when the boy, Felix, warns her the women have determined to take the baby from her and place it in an orphanage. At about the same moment the professor proposes, telling Agatha the story about her is ridiculous, but when she asks him if he would marry her, even if the story about the child's parentage, as circulated in the neighborhood, were true, he is unable at first to decide, but eventually love wins.

Norman Peck, in the role of the young druggist, who is always inquiring about the baby, which directs suspicion against him as its possible father, covers himself with honors.

Another outstanding part is that of Hattie, Agatha's housekeeper, portrayed by Lillian Elliott, and handled flawlessly. Hope Drown as the sophisticated flapper of the present day, with her own ideas of Trend, love and sex, is amusing.

"The Scarlet Woman" may safely be rated as "over." It clicks and should continue to click at the Geary. Miss Frederick is at her best. *Edwards.*

"Yankee" Ends at L. A.

Los Angeles, Feb. 14.

"The Connecticut Yankee" closes at the Mayan Feb. 18 after playing two weeks and a day. Mayan is negotiating now for a show to follow, but has nothing definitely set.

An outstanding hit with

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12 CHI PADLOCKS AND NOW IT'S TOO LATE

Nite Club Owners Wouldn't Organize When Asked—At Present They Can't

Chicago, Feb. 14.

Twelve of Chicago's largest night clubs and cafes are facing padlocks as a result of a recent federal raid. On two occasions Chicago cabaret owners had opportunities to organize for mutual protection and failed to avail themselves of the opportunity.

Organization for general protection was first agitated by Mike Fritzel of the Friar's Inn, Bill Rothstein of the Moulin-Rouge and Al Tierney of Tierney's Town club. These three men pursued an active organization campaign and endeavored to convince fellow operators that the only way to forestall permanent padlocks was through organization.

Fritzel, Rothstein and Tierney's activities along this line followed a similar raid to that just recently pulled. This first wholesale raid was accomplished by federal agents over a year ago. The three cafes operated by the trio were padlocked shortly after the raid and have remained so ever since.

A few months ago, Fred Mann, owner of the Rainbo Gardens, Chicago's largest night club, attempted to bring the café men together again. Mann pointed out that the strength of union would be most desirable in the event that further

(Continued on page 62)

TAVERN
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With an Introduction by
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L. A. NITE LIFE SHOT

Plantation Only Open Week-Ends—Everything Flopping

Los Angeles, Feb. 14.

Night life in Los Angeles, Hollywood and nearby points continues to be the bunk. The Plantation, in Culver City, which has been holding out for a long time, is feeling it to such extent at present that it is only staying open on Saturdays and Sundays. It formerly operated every night in the week.

The racket is shot. Biz is a flop everywhere with the surviving places zigzagging in and out all the time. Every once in while a new joint pops in on the quiet, but soon bows out.

Cabaret Singer Led Choir, Became Pastor, Arrested

Davenport, Ia., Feb. 14.

Rollo Rilling, choir leader, pastor until a jam in this occupation made him bond expert in a local bank, is under arrest in El Paso, Tex., and his "love-interest" disrupted since federal agents arrested him on complaint of the bonding company which was the pastor-tenor's surety during the time he was a bank employe. One of the technical charges against him is embezzlement.

Rilling was once a member of the International Kiwanis quartet. In El Paso and New Orleans, too, he was known as L. H. Farwell. He sang for a time in cabarets in those cities.

Bonding company got after him when it had to make good on a $500 municipal bond which disappeared while in Rollo's custody. Rilling abandoned his wife and family here, leaving them almost destitute in the locally ritzy McClellan Heights district.

County Fathers Slap Lid On Rural Dance Halls

Rockford, Ill., Feb. 14.

Tales of necking parties, drinking, wild nights, etc., as a result of rural dance halls, have led the Winnebago county fathers to clamp the lid down tight on these amusement places.

A year ago the legislature placed the supervision of rural dance halls under authority of the county boards of supervisors, providing that permits must be issued by the board for every such place. Several operated in this county, but when two promoters sought to establish a new one at Cherry Valley this month the board closed its doors to the public and told one another about the countryside gossip.

By a vote of 31 to 5 it repected the Cherry Valley license, and announced that no renewals would be issued this spring.

Tent's Receivers

St. Louis, Feb. 14.

More winds of woe are blowing against the Tent, St. Louis's only downtown night club. An involuntary petition in bankruptcy has been filed against the club in the Federal Court. Suit is directed against the Arabian Club, Inc., by the Goddard Grocery Co., with a claim of $335.20; the Dennison-Loepker Electric Co., claims $1,499.34, and the St. Louis Costume Co. has a claim of $276.20.

Two receivers, Theodore J. Evers and Robert Olsen, were appointed by Circuit Judge Evers.

In court proceedings the creditors charge that the Tent management recently paid $25 to a linen service company, making that company a preferred creditor and thus committing an act of bankruptcy.

Embassy Club's 3,000 Members at $100 Each

To prove that an exclusive nite club can be put over successfully, the Embassy Club, East 57th street, which John W. Rumsey is operating on behalf of a committee of social lights, now totals 3,000 members at $100 per annual membership. With this $300,000 intake annually the place is virtually under-written as a sure-fire success.

The improved financial status is also the result of a happy compromise on social register requirements. Without cheapening the place, the policy has been made a bit more liberal, chiefly the result of a mixed committee of society people and celebrities from the stage and the arts. Heretofore, the committee consisted chiefly of society people exclusively and petty jealousies and differences interfered with the extension of the membership.

The same complaint that the society mob are no spendthrifts still goes. With the membership fee covering their couverts, there is a $2.50 charge only for members' guests, whatever is spent is only on food and waters, and that doesn't come to much.

The Embassy accounts for some of the off-business at the smarter open door cafes.

$100 for 52 Hrs. 53 Mins.

Davenport, Ia., Feb. 14.

A world's marathon dancing record was set last week when Mr. and Mrs. E. P. Williams, Moline, Ill., shuffled their feet for 52 hours and 53 minutes in the Coliseum here.

Beside swollen feet and cramped muscles they got $100, the lure for 50 couples who started out at 10 o'clock Saturday night.

Mr. and Mrs. Carl Richards, runners-up in the event, got 46½ hours of exercise and nothing else. The towners paid two-bits a head to gaze and gag.

Dance Hall Bombing

Detroit, Feb. 14.

Following the bombing last week of the dance hall at 13-Mile and Rochester roads, Royal Oak, C. J. Caster, proprietor, informed police he has had trouble with musicians over the employment of non-union men. This and other theories are being investigated.

The explosion came at three a. m., with no one in the building. Damage estimated at $10,000.

Undress Dance Number

Reports of Bill Duffy, of the Silver Slipper and Frivolity, buying in on the Casa Lopez and operating the room with Vincent Lopez, are not so. The deal grew cold and Gene Geiger continues as Lopez's business manager.

Anatole Friedland's Revue and Roseray and Capella, Continental dancers, open at the Casa next week. The dancers were imported by the Shuberts for a production. They have an undress dance number rated sensational.

ETHEL NORRIS' DIVORCE

Ethel Norris of "Rain or Shine" is getting her final decree of divorce from Cal Norris, her ex-partner.

As Cal and Ethel Norris, the team was a cafe standard, Miss Norris going it alone in the nite clubs the past two seasons until landing in production.

THEATRE MEN'S ROAD HOUSE

Chicago, Feb. 14.

A. G. Spencer and Jack Miller, theatre operators, are to open a new roadhouse in the old Grand Opera House building at Sterling, Ill.

It will be operated strictly on a dine and dance basis and is to be dubbed "The Tent."

HERE AND THERE

Tommy Weir, tenor, of Rochester, N. Y., is in New York recording for Edison, Columbia and Victor. Wier, formerly with Al Fields and Primrose, has been featured over WHN, WOR and Rochester stations the last year.

Bill Stewart and band have signed for next summer with the John Robinson circus.

John W. (Dad) Ellison and musical trio are in St. John's, Newfoundland, for an indefinite engagement. The Ellison outfit may go to South America from N. S.

Halsey Mohr has joined the professional department of Remick's.

WAITER PLEADS GUILTY

Attempted to Extort Protection Money from Woman

Emil Poulet, 35, waiter, of 1755 Maiham avenue, pleaded guilty to attempted extortion in General Sessions and was remanded to the Tombs for sentence today.

According to Antoinette Bailly and Mme. Madelaine Beakhurst, proprietors of the Comme Chez Moi restaurant, at 14 West 52d street, Poulet demanded $1,000 from them when he called at their place on Jan. 23. Poulet threatened to inform the police and Federal agents that the women had been violating the liquor law. He promised to protect them from interference by the police and federal agents for six months provided they came across with the $1,000. They informed him they did not have the money in cash, but asked him to call the next day. When he did detectives were present to arrest him.

Minneapolis Nite Club Hideaways Cause Storm

Minneapolis, Feb. 14.

At a joint hearing of the city council license and health and hospital committees on complaints lodged against "The Stables," a local night club, the aldermen served notice on all cabarets that the law prohibiting public dancing here after 12:01 a. m., will be vigorously enforced.

"The Stables" is a former livery barn turned into a night club. On its third floor it has a large number of stalls which are used for private booths. Alderman John Swanson of the license committee disapproved of these booths. The council, however, refused to order their removal.

Police Chief F. W. Brunskill said that the only complaints received by him against the place concerned music and noise after midnight. The management declared that patrons were permitted to bring their own ukeles and other instruments and to play them and sing after 12 o'clock, but that the regular orchestra music ceased.

AM. BAND IN BIARRITZ

Edmund Sayag, manager of the Ambassadeurs, Paris, in America recently to sign a show for this summer, will sponsor a Club Commanders in Biarritz the tag end of the summer. This proffer is conditional, depending on the success of the new Irene Bordoni "Paris" musical, in which Irving Aaronson and his Commanders are featured.

This was the reason Aaronson couldn't return for the third straight season to the Ambassadeurs, being signed with the musical which opened Monday at the Adelphi, Philadelphia, for a four-week run.

Waring's Pennsylvanians are signed for the Ambassadeurs for eight weeks.

Gallagher's New Floor Revue

A new revue opens at William J. Gallagher's Broadway Gardens, New York, staged by Ed. Hutchinson, with Warner Gault, Florrie, Jack Totten, Bird Sisters and Marion Lewis.

Helen Gray at Roxy's

Helen Gray, of the Parody Club show, is due to appear at the Roxy shortly.

De Villa and O'Rourke open at the Bermudiana Hotel, Hamilton, Bermuda, Feb. 18.

Jury Sentences Glasser To 10 Yrs. Within an Hour

Chicago, Feb. 14.

Joseph G. Glasser, well known loop hound, formerly owner of the Sunset Cafe, a black and tan rendezvous, was sentenced to 10 years at Joliet by a jury in Judge Miller's court.

Glasser was convicted of a serious charge after a legal battle lasting over a year. A motion for a new trial was heard. Assistant State's Attorney Dougherty, who prosecuted Glasser, has announced that he will insist on definite disposition of the new trial motion on Feb. 18. It took the jury less than one hour to hand down its verdict.

I will go fifty-fifty in royalties with any composer who can write a popular melody to the following verses, that will make the song an overnight sensation.

Kindly submit the music to some reliable publisher.

FRED E. MERLING
248 West 21st Street
NEW YORK, N. Y.

For a Rube Song Hit
"In a Little Cozy Corner"
Words by Fred E. Merling

I am heading for the city,
Where the lights are all aglow,
There is where I want to linger
With the dearest girl I know.
When the moon is high above you,
When the azure sky is clear,
I vow to the stars I love you,
I'm so fond of you, my dear.

CHORUS

In a little cozy corner,
There beneath the grand old sign,
I'll be happy then with you, dear,
I'll hold your hand in mine.
Then I want to hear you whisper,
Now be good and I'll be true.
In a little cozy corner,
I'll be contented, dear, with you.

Now I have so much to tell you,
How I like to see you smile.
Then the songs I've heard you singing,
Make me happy all the while.
You are just the girl I fancy,
And I like your winning ways.
You have won my heart, my dearie,
I'll love you all my days.

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DESYLVA, BROWN & HENDERSON'S FIRST YEAR FINDS REMARKABLE RECORD

Actually Among Publishing Big Four in 10 Months—Started with $50,000—Never Invested Over $18,000—Ill Wind Blew "Souvenirs" Into No. 1 Song of Country—Founded by Four Boys from 37 to 30—Anniversary Dinner Tonight

Celebrating its first business anniversary tonight (Feb. 15), with an invite dinner and entertainment at Janssen's midtown Hofbrau, the youngest and one of the most successful music publishing firms, De Sylva, Brown & Henderson, Robert Crawford president, marks its first milestone with a record of business acumen and progress that will go down in the annals of the music business.

Proving that despite all the hue and cry of business depression and tin pan alley pessimism, there is still a vast market for worth-while songs, DeSylva, Brown & Henderson, within a period of one year—actually 10 months concluding with 1927—took their place among the Big Four of the music publishing industry.

Got Over on $18,000

There are several unusual things that punctuate the history so far of the firm. Starting with $50,000 cash as a bankroll, and another $50,000 available for "call money," Crawford at no time permitted his bank balance to drop under $32,000. In other words, Crawford put over his firm with an $18,000 investment, starting with an organization of 35 people, which was not increased for two months, until now the payroll staff of the firm numbers 107 people.

In this first year, De Sylva, Brown & Henderson has produced what is now among the leading song sellers of the country, "Among My Souvenirs," according to jobber report. "Souvenirs" had totaled up through a week ago 605,000 copies.

Capitalizing an Ill Wind

The publishing firm first issued a song, "Together," written by B. G. (Bud) DeSylva, Lew Brown and Ray Henderson, scheduled in place of "Souvenirs" as the firm's plug number. It followed after Irving Berlin, Inc., had gotten through exploiting Berlin's "Together, We Two," both playing lyrically on "Together."

Crawford, formerly sales manager with Berlin, Inc., as a courtesy, advised Berlin's that either one or the other hold back its song. Berlin, Inc., issued "Together, We Two" first, and in this wise Crawford was forced to plug "Souvenirs" which ordinarily would have been held back. Ironically enough, because of this quirk of circumstances, "Souvenirs" not only asserted itself sensationally but swamped Berlin's "The Song Is Ended, But the Melody Lingers On," a song that is not the hit it might have been were it not for the similar-themed and better seller "Among My Souvenirs."

Sellers

Since songs are the keynote of the music business, a resume of De Sylva, Brown & Henderson's catalog speaks for itself. "It All Depends On You" was a 590,000 copy hit. Anything over 400,000 in these days of 25 and 35 cent music is sensational. Then "Broken-Hearted," still selling and grossing to date 580,000 copies and estimated to hit 600,000. "So Blue" sold 300,000 copies; "Tin Pan Parade," "Without You Sweetheart," "Baby Feet Go Pitter Patter" and "Together" are other outstanders.

To top that, "Good News," the Schwab & Mandel production in which Bobby Crawford is personally interested for a sizable "bit," has produced the unprecedented record of five big selling songs, "Varsity Drag," "Good News," "Lucky in Love," and "The Best Things in Life" at 24 cents wholesale have grossed 270,000 copies, with "Varsity Drag" the biggest, but "Best Things in Life" expected to ultimately top it, being the ballad. The fifth is the surprise seller, the waltz, which has created calls for the sheet music.

37 to 30

De Sylva, Brown & Henderson, is comprised of a quartet of young men in their 30's, of which Crawford is the oldest at 37, and Ray Henderson, the tunesmith of the trio, the youngest at 30. Lew Brown and Buddy De Sylva are the lyricists, of which Brown is the "idea" man for novelty and comedy songs, and De Sylva for the straight stuff, a combination that is regarded as well nigh perfect as a songwriting machine.

On the strength of Crawford's quick click, comment and conjecture have been created as anybody or anything else that would match it, with the dopesters baffled by the theorem.

Having removed from the open market the crack trio of writers whose names are lent to the corporate firm, Crawford almost cinched it for himself from the start.

An expert training with other music firms paved the way for a conception of business acumen and shrewd operation that is noteworthy. A 10-20 percent rule for expansion is unique in itself. Thus, of every $10,000 profit, 10 percent of that went for reinvestment in the business, i. e. $1,000 was put right back into the overhead weekly for extra staff, expansion, etc.

Also unique in the history of the music business is that De Sylva, Brown & Henderson did what no other firm has been able to do in the past: operate successfully from the start on its own capital and not borrow.

120 Percent Ahead

As a business proposition, the combination, both as writers and partners, have benefited considerably. The three writers top their income of any previous season by 30 percent each, on straight royalty as staff writers. As partners, the increase was 90 percent again of any previous annual income. In other words, De Sylva, Brown & Henderson, as individuals in their own firm, are 120 percent ahead of any material resources of any year before in their lives.

They are bound with Crawford to the corporation under an irrevocable contract.

The organization, besides the four members, includes Elmer White as a professional manager and Dan Winkler, assisting Crawford on the sales end.

Apropos of the affiliation with Harms, Inc., and the Dreyfuss Brothers, it was a tactical move in exchange for a 10 per cent interest to the Harms executives, whereby the songwriting firm reaps the benefit of invaluable foreign publishing arrangements, production affiliations in which field Harms, Inc., is the peer, and many other advantages. Otherwise the firm is its own sole operator.

In productions, De Sylva, Brown & Henderson, Inc., besides "Good News," will shortly handle the new White "Scandals," an Aarons & Freedley musical, another Schwab & Mandel production, and an independently sponsored show. Without the Harms alliance this would have been an impossibility heretofore.

Open House

A resume of this nature, unusual for Variety, is printed for its news value because of the unusual and unprecedented rise of a new firm in its first year.

At the banquet tonight Crawford has assembled his entire personnel and their friends and well-wishers for a 7-10 p. m. get-together, after which it will be open house.

Hallett on Bookings

Mal Hallett and band start a five weeks' tour of the Amalgamated Circuit, Feb. 20, at Wilkes-Barre and Scranton.

Announcement Extraordinary!

After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit

"SWEET ELAINE"

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Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Broadway Gardens
Brevities of 1928
Warner Gault
Florie
Jack Totten
Bird Sis
Marion Lewis

Casa Lopez
Vincent Lopez Or
Al Shayne
Miss Harriett
Ethel Taylor
King & King
Cass Sis
Roseray & Capella

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Lido
Fowler & Tamara
Meyer Davis Orch

Connie's Inn
Leonard Harper R
Allie Ross Bd

Cotton Club
Dan Healy Rev
Alda Ward
Edith Wilson
Jimmy Ferguson
Leonard Ruffin

Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Club Ebony
Colored Show
Ebony Bd

Club Monterey
Fred Clark Rev
Jack Irving
Ethel Anderson
Jerry Osborne
Agnes Dempsey
Hazel Sperling
Astair Bernhardt
Alice Ray

Club Richman
Geo Olsen Orch
Leni Stengel
Juliette Johnson
Geo Murphy

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Benny Davis
Dizzy Knight
Frances Shelley
Dorothy Barber
Mary Lucas

Frivolity
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Maynard
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good

Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madl'ne Northway
Geo Chilies
B Cummins Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Jimmy Carr Orch
Ted Kelly Rev

Knickerbocker Grill
Ernie Golden Orch
Golden's Rev
Dorothy Braun

Leverich Towers Hotel
Brooklyn
Marguerite Howard
3 Co-Eds
De Frys Sis
Mel Craig
Leverich T'w'rs Or

Little Club
La Merla
Lillian Roth
4 Masters
Ruth Goodwin
Ann Wood

Mirador
Eleanor Ambrose
Chas Sabin
M & B Johnston
Ernie Holtz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ernie Golden Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Paisis D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Patricia Salmons
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Dolores Farris
Beth Challis
Don & Mae
Vercelli Sis
Tom Gott Or

Small's Paradise
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alle Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev

Ten East 60th
Margaret Zolnay
David Gerry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Don Beck
Fanelli & Crinite
Ka Lalahi
Dale Dyer
Lew King
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarks

Ansonia
Lew Jenkins
Helen Gordon
Evelyn Dean
Ted Ledford
De Carlos & Louise
Grace Johnston
Bill Kranz Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Ohman 2
Bee Palmer
Al Siegel
4 Alabamians
Sherman-Bargy Bd

Colosimos
Bobby Danders

Maude Manion
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Bonnie Adair
Frank Libuse
Al Handler Bd

Frolics
Roy Mack Rev
Nellie Nelson
Hal Hixon
Lillian Barnes
Peppino & Garthe
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Henrie Gendron Bd

Katinka
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

Lido
Inez Gamble

Kaaihue & Kaena
Charlie Schultz
Barry Clay Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Mirador
Sylvia DeVere
Betty Darling
Hyland Sis
Thelma Randall
Mlle Modjeska
Flo Myers
Dixie Dixon
Babe Carney
Rose & Marion
Earl Roth Bd

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Sheffall
Flossie Sturgiss
Jules Novit Bd

Rendezvous
Joe Lewis
Natalie & Darnell
Freddy Bernard

Al Schenck
McCarthy Sis
Madelon McKenzie
Myrtle Deveaux
Al Wagner
Eddie Murray
Kenneth Nash
Chas Straight Bd

Rainbo Gardens
G & M Moore
De Ronda & Leete
Larry Fine
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Joffre Sis
Leon & Bebe
Fred Waits Bd

Terrace Garden
Will Higgie
Marie Rossini
Diana Bonner
Betty Bane
Gold Medal 4
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Mirth Mack
Gladys Kremer
Karola
Dick Hughes
Leo Wolf Bd

WASHINGTON

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fidelman
Meyer Davis Orch

Cinb Lido
E Dougherty Or

Club Madrillon
Tommy Manahan
J O'Donnell Orch

Club Mirador
M Harmon Orch

Le Paradis
Hope & Burns

Molly O'Dougherty
Nathan Brusiloff
Paul Fidelman
Hal Thornton
Meyer Davis Orch
Milton Douglas

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann
Sidney's Orch

Swanee
Al Kamons
Meyer Davis Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI

Club Bolboa
Chester Alexander
Billy Peel
Rhoda Freed
Teddy Gordon
Frank Madden Or

Embassy Club
Miller & Farrell
Norma Gallo
Dorothy Deeder
Marian Marchante

George Marshall
Grace Hill

Gene Fosdick's Bd

Monte Carlo
Warren Murray
Pat Dougherty
Jack Taylor
Billie Deshon

Silver Slipper
Evans B Fontaine
Minnie Allen

Anita & Fermine
Frank Novak Orch

The Frolics
E Young's Scandals

PALM BEACH

Ch'z Bouche Jungle
Dooley 2
Doris Robins
Jennsen's Orch

Muleteer Grill
Polly Day

Marco d'Abreau
Ben Bernie Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Benny Fields
Olive Hill
Marvelous Millers
Al Payne Orch

PHILADELPHIA

Club Lido
Broadway Follies
Charlie Crafts

Club Madrid
Velos Yolande
Chica Barrymore

Jean Wallin
Jocely Lyle
Marcella Hardie
Pauline Zenoa
Buddy Truly
Joe Candullo Orch

Piccadilly
Al Wohlman
Murray Sis
Jean Gaynor
Isabella Dwan
Mattie Wynne

Al White
Aveada Charkoule
Abe Ballinger's Rev

Walton Roof
LeRoy Smith Orch

Word Roll Royalties

Statement that American Society suits against Milwaukee companies on royalties for word roll mechanicals is a test action appears to be in error. Shapiro-Bernstein state that the principle of payment for use of lyrics as part of a mechanical roll has been established since 1915, the precedent having been set in the case of F. A. Mills vs. Standard Music Roll Co. of New Jersey.

The Milwaukee matter is merely a formal suit to compel payment of word royalties.

BANDS AND ORCHESTRAS

Routes for Next Week (February 20)

Permanent addresses of bands or orchestras not engaged will be published without charge.
No charge is made for listing in this department, except when name is displayed.
For reference guidance the initials in the Band and Orchestra routes represent the following: H—hotel; T—theatre; P—park; C—cafe; D. H.—dance hall; B—ballroom; R—restaurant.
As far as possible the street addresses in the larger cities are also included to insure definite location.

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A

Aaronson, Irving, Adelphi T., Philadelphia.
Abrams, Irwin, c/o WMCA, N. Y. C.
Adams, Roscoe C., 32 Ten Eyck Ave., Albany.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onondaga Hotel, Syracuse, N. Y.
Alhambra Orch., Alhambra D. H., Syracuse.
All-Star Entertainers, Merry Garden Hall Memphis
Alsdorf, U. J., 93 Liberty St., Newburgh
Alnare, Joe, New Bamboo Inn, 8222 W. Madison, Chicago.
Amidon, Arthur, 912 E. 8th St., Flint, Mich.
Appel, Oscar, Lehman's, Baltimore.
Andrews, Eddie, Avalon B., Boston.
Appenheim, Walter, 1723 Girard Ave., Philadelphia.
Armbruster, Joseph L., Buffalo A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (Clifford Edgerton), 2004 Addison St., Phila., Pa.
Ash, Paul, Oriental T., Chicago.
Atella, Francis, 740 So. 9th St., Philadelphia.
Atkins A. P., 3614 Sixth Ave., Des Moines.

B

Bailey, Richard, 520 So. Broadway, Los Angeles.
Balsden, Harry, Miramar H., Santa Monica, Cal.
Baldwin, Percy, Chateau Frontenac, Quebec, Can.
Barnard, Barney, 330 W. Morrell St., Jackson, Mich.
Barrett, Hughie, Sagamore H., Rochester, N. Y.
Basile, Joe, 65 No. 14 St., Newark.
Bauer, Fred J., 67 Ormond St., Rochester.
Baum, Babe, 220 Rose St., Reading.
Buckley, T., 102 E. Eighth St., Wilmington.
Berge, William E., 67 Grand Ave., Englewood.
Berget, Paul, Rice H., Houston, Tex.
Berger, William J., 5449 Penn Ave., Pittsburg
Bergman, Al, 41 Harvard Place, Buffalo.
Bernie, Ben, 745 7th Ave., N. Y. C.
Bernie, Dave, 745 7th Ave., N. Y. C.
Beetor, Don, c/o M. C. A., 1501 B'way, N. Y. C.
Bingham, Thomas W., 25 S. Ryan St., Buffalo.
Black, Art 7287 E. Jefferson Ave., Detroit.
Black, Bon, Saenger T., New Orleans.
Blumenthal's Orch., Sovereign H., 6200 Kenmore, Chicago.
Bobbitt Forrest, Orchard Heights, Van Wert, O.
Boernstein, Irving, Wardman Park, Washington, D. C.
Boutelle Brothers, Concord, N. H.
Boyle, Billy, Copley-Plaza H., Boston.
Bradfield, E. Max, Senator T., Sacramento, Cal.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Metropolitan T., Washington
Broadway Melody Boys, John Hornbach, Rose Tea Gardens, Wilmington.
Brohst, Glen, Majestic B., Detroit.
Brow, Sam, Dance Box, Broad St., Philadelphia.
Brownagle, Ted, 922 S. Ninth St., Harrisburg, Pa.
Brunnies, Merrett, c/o Variety, Chicago.
Bryant, Will H., 1526 S. 6th St., Terre Haute
Buck, Verne, Granada T., San Francisco.
Burtnett, Earl, Biltmore H., Los Angeles.
Buckeye Wonders (Fred Frinkley), 646 So Main St., Akron, O.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Butler, Mel, Davenport H., Spokane.
Byers, Hale, Club Barney, W. 3d St., N. Y. C.

C

California Entertainers, Palais Royal, Hartford.
Cameron, Fred, 401 Broadway, Camden
Carpenter, E. J., Biltmore H., Miami.
Carr, Jimmy, c/o Variety, N. Y. C.
Carter, Fred, Majestic D. H., Long Beach, Cal.
Caruso, James, 1325 St. Nicholas Ave., N. Y. C.
Casale, Mike, 140 Pine St., Williamsport, Pa.
Castle, Frank, President T., S. F.
Carny, John, Belmont H., Chicago.
Cervonne, Issy, 410 Sixth Av., Pittsburgh.
Chance, Jos., Little Club, 44th St. and Broadway, N. Y. C.
Christian, Tommy, c/o A. Spiszl, 1560 Broadway, N. Y. C.
Coe, Freddie, 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Coleman, Emil, Club Montmartre, 50th St. and Broadway, N. Y. C.
Cullen, Bert E., 814 E. 5th St., South Boston
Currie, Harry, Seelbach H., Louisville.
Commanders, The (Irving Aaronson), Adelphi T., Philadelphia, Pa.
Condelori, Anthony, Adelphia H., Phila., Pa.
Connelly, Harold R., 489 Central Ave., Bridgeport
Confrey, Zez, c/o M. C. A., N. Y. C.
Connor, Joe, c/o W. H. Oldfield, 11 Hanover St., Nanticoke, Pa.
Cooley, Fritz, Maple View Hall, Pittsfield, Mass.
Coon-Sanders Orch., care of Music Corp. of America, Chicago.
Copp, Chet, Pythian Temple, Brockton, Mass.
Cornwell, Frank, Janssen's Hofbrau, 53d St. and Broadway, N. Y. C.
Coyle, Louis H., 219 S. 10th St., Easton, Pa.
Craig, Mel, Leverich Towers H., Brooklyn, N. Y.
Crawford, "Buzz," 29 31st St., Harrisburg, Pa.
Crawford, Thomas L., Wichita, Kan.
Crawford's Orchs., P. O. Box 1352, Asheville, N. C.
Cummins, Bernie, Hotel Biltmore, N. Y. C.

D

Dantzig, E. J., 848 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Davidson, J. Walter, Norshore T., Chicago.
Davis, Charlie, 87 North Sherman Drive, Indianapolis
Davis, Eddie, Lorraine H., 45th St. and 5th Ave., N. Y. C.
Davis, Meyer, Bellevue-Stratford H., Philadelphia.
Davison, Walter, Rainbow Gardens, Louisville, Ky.
De La Ferrerra, Imperial H., San Francisco.
Denny, Jack, Mt. Royal H., Montreal, Can.
Detroiters (Milt Shaw), Roseland B. R., N. Y. C.
Dexter, Fred, Wisconsin Roof Garden, Milwaukee
Doerr, Clyde, care WEAF, 195 B'way, N. Y. C.
Domino Orch. (Irving Gordon), 23 4th Street, Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., East Orange, N. J.
Dornberger, Chas., c/o M. C. A., N. Y. C.
Duluthians (Frank E. Mainella), Armory, Duluth.
Dumont, Adolphe, Paramount T., N. Y.
Dyer, E., Wardman Park H., Washington.
Dytch, Havey, 406 S. First St., Daytona, Fla.

E

Egyptian Serenaders, Crystal Beach, Buffalo.
Eisenbourg, Dok, Roseland B. R., Norway St. and Mass. Ave., Boston.
Elinor, Carle, Carthey Circle T., Los Angeles.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Jazz Band (Harry Hansmann), 372 Van Nostrand Ave., Jersey City.
Emerson, Howard, Merrick Theatre, Jamaica, L. I.
Englehart, Jos., Roosevelt T., Chicago.
Eppel, Walter, 5786 N. Seventh St., Philadelphia.
Essig, Abe, Park Lane H., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.
Evans, Alfred, Grand-Riviera T., Detroit.

F

Fabello, Phil, Loew's 7th Ave. T., N. Y. C.
Fagan, Raymond, Plantation, Rochester, N. Y.
Fandel, Burt, Strand B., Boston.
Farrell, Frank, Greenwich Village Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's T., Providence.
Feeney, Jess M., 226 E. 11th St., Oakland
Fenn, F. G., 1745 Caton Ave., B'klyn, N. Y.
Fenton, Carl, 1674 B'way, N. Y. C.
Feyl, J. William, 878 River St., Troy, N. Y.
Finzel, Wm., Arcadia B. R., Detroit.
Finley, Lloyd C., Rice H., Houston.
Fischer, Carl, Majestic D. H., Detroit.
Fisher, Buddy, Avalon T., Chicago.
Fischer, Chas. L., 912 So. West St., Kalamazoo, Mich.
Fisher, Harley, Doylestown, Pa.
Fisher, Max, care of Wm. Morris, 1560 Broadway, N. Y. C.
Fisher, Mark, Harding T., Chicago.
Flores, Geo., Clover Gardens, N. Y. C.
Florida Orch., Archambault's, 1678 Broadway, N. Y. C.
Fogg, Arthur M., 174 Beacon St., Portland, Me.
Foote, Ralph, Brown's Club, French Lick, Ind.
Fosdick, Gene, Embassy Club, Miami.
Francisci, Ivan, Cleveland H., Cleveland.
Friary, George, Rockland, Mass.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, Jerry, Chez Helen Morgan, W. 54th St., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, Julius F., Strand T., Stamford.
Fry, Charles M., 1419 E. Columbia Ave., Philadelphia.
Fry, E. J., Fremont, Mich.
Fugmann, Ted, 218 E. Cortland St., Jackson, Mich.
Funda, Frank, Ten Eyck H., Albany.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, care of Taps, 1587 B'way, N. Y. C.
Gardner, Charles C., 1527 N. 24th St., Lincoln, Neb.
Gaul, George, 2115 Madison Ave., Baltimore.
Gallagher, Jimmie, Hunter's Cabin, Washington St., Boston.
Gay, Ira, 612 Majestic Theatre Bldg., Los Angeles.
Gegna, Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. New Jersey Ave., Atlantic City.
Gill, Emerson, Bamboo Gardens, Cleveland; 10000 Euclid Ave., Cleveland.
Gilligan's Orch., Andrew, Grand Dansant, Cincinnati.
Glantz, Nathan, 145 W. 45th St., N.Y.C.
Golden, Ernie, Knickerbocker Grill, N. Y. C.
Goldkette, Jean, 3508 Woodward, cor. Elliott, Detroit.
Gonzales, Soloman N., 310 E. 4th St., Santa Ana, Cal.
Good, Dave, Uptown T., L. A.
Gorman, Ross, 1576 B'way, N. Y. C.
Gott, Tom, Silver Slipper Cafe, 48th St. and B'way, N. Y. C.
Green, A. J., 340 West 83d St., Los Angeles.
Green, Jacques, Roseland B. R., 51st St. and B'way, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Groeso, Elmer, 31 St. James St., Elmhurst, L.I., N. Y.
Guenette, Louis, Tanguay's Orchestra, 16 St. Angele St., Quebec, Can.
Gurnick, Ed, 88 Reynolds Ave., Providence.
Gutereon, Waldomar, Solomon's D. H., Los Angeles.

H

Haase, Sam, Midway Gardens, Chicago.
Hacker, Harry, 11 B'way, N. Y. C.
Hagen, Cass, c/o Variety, N. Y. C.
Hall, George, Arcadia B. R., N. Y. C.
Hall, Sid, Yoeng's R., 1607 B'way, N. Y. C.
Hallett, Mal., c/o Chas. Shribman, 283 Essex St., Salem, Mass.
Hammond, Joan, Sky Room, Milwaukee.
Hamilton, Spike, Maillard's C., Chicago.
Hamm, Fred, care Benson, 64 W. Randolph, Chicago.
Handler, Al, Alamo C., 327 Wilson Ave., Chicago.
Hamp, Johnny, Congress H., Chicago.
Harkness, Eddie, 2930 Franklin St., San Francisco.
Hart, Ronnie, 39 Becher St., London, Can.
Haverback, Max, 109 Clark St., Hartford.
Hayn, Peter, 1706 Gates Ave., Brooklyn.
Heald, Harry, Calvin T., Northampton, Mass.
Heidt, Horace, c/o Variety, L. A.
Heiman, Sam J., Radisson H., Minneapolis.
Heiberger, Emil, Bond H., Hartford.
Henderson, Fletcher, 228 W. 139th St., N. Y. C.
Henkel, Ted., care of Variety, Los Angeles, Cal.
Henry, Edw. B., 5 Murray Hill Park, Malden, Mass.
Henshell, Jimmie, State-Lake T., Chicago.
Herberveaux, Jules, Palmer House, Chicago.
Herzberg, Harry, 2042 Chestnut St., Philadelphia.
Hiatt, Hal, Merry Gardens, 3136 Sheffield, Chicago.
Hillbloom, Maurie, Stratford T., Chicago.
Hodek, Frank W., Roseland Gardens, Omaha.
Hofer, John, 1608 Elizabeth Place, Cincinnati
Hoffman, Earl, Chez Pierre C., Chicago.
Hoffman, Lester G., 77 Fenimore Ave., Buffalo, N. Y.
Hogan, Jackie, Strand D., Boston.
Hollander, Will., 131 Elcott Pl., N. Y. C.
Hollowell, Ben, Strand D. H., Wilmington.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y. C.
Horwitz, Jack, and Collegian Serenaders, Far East R., Cleveland.
Hirabak, Alvin, 1122 Goettman St., N. S., Pittsburgh.
Hyde, Alex, Buffalo T., Buffalo.

I

Irving, Ben, Lyceum T., New Britain, Conn.
Illingworth, H. M., 145 Lincoln St., Framingham, Mass.
Illinois Serenaders, Lakelawn H., Delavan, Wis.
Imperial Marimba (Henry Montessoro), American House, Boston.
Indiana Five (Tom Morton), Rosemont B. R., B'klyn, N. Y.
Ipana Troubadours (Sam Lanin), care of WEAF, 195 Broadway, N. Y. C.
Iula, Robert P., Southern H., Baltimore.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, Baltimore City Park Bd., Baltimore.

J

Jackson, Harry, 74 West 99th St., N. Y. C.
Jackson, Johnnie, Rainbow Gardens, Miami, Fla.
Jackson's Jazzopators, 18 Chestnut St., Gloversville, N. Y.
Jaever, Albert L., 1255 Grant Ave., N. Y. C.
Jedel, Henry 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jonks, Frank, Boulevard T., L. A.
Jockers, M. M., 409 West 102d St., Los Angeles.
Johnson, Arnold, Park Central H., N. Y. C.
Johnson, Chas., Small's Paradise, N. Y. C.
Johnson, Johnny, Hotel Pennsylvania, N. Y. C.
Johnston, Melville 90 Marlborough Ave., Ottawa, Can.
Johnston, Orville W., 46 Grove Ave., Ottawa, Can.
Jones, Clarence M., Owl T., Chicago.
Jones, Cleveland, Orpheum Dance Academy, B'way & 46th St., N. Y. C.
Jones, Isham, c/o Variety, Chicago.
Jordon, Art, 6214 Norwood St., Phila., Pa.

K

Kahn, Art, c/o Variety, N. Y. C.
Kahn, Herman, Tivoli T., Newark, N. J.
Kaplan, F. J., New Bamboo Inn, 8222 W. Madison St., Chicago, Ill.
Katz, Al, 40 E. Front St., Newport, Ky.
Katz and His Kittens, Hotel Adolphus, Dallas.
Katzman, Louis, 392 Audubon Ave., N. Y. C.
Kaufman, Whitey, 38 No. 10th St., Lebanon, Pa.
Kayser, Joe, Diversey T., Chicago.
Kelly's Syncopators, Poinciana H., Palm Beach.
Komp, Hal, Manger H., N. Y. C.
Kentner, Herman, Benj. Franklin H., Philadelphia.
Kentucky Aces (H. J. Christie), 1831 N. Ormsby Ave., Louisville.
Kerry, Harry, Shanghai, China.
King, Al, 87 Ainsle St., Bklyn, N. Y.
King, Karl L., Fort Dodge, Ia.
Kings of Melody (Toran Dimmock), 68 Mueller St., Binghamton, N. Y.
Kirkpatrick, Jennie, 18 Washington St., Shelby, O.
Klein, Jules, Statler H., Detroit.
Kline, Morris, 5456 Spruce St., Philadelphia
Knecht, Joseph, care Goodrich Co., Fisk Bldg., N. Y. C.
Knickerbocker Syncopators, State T., Los Angeles.
Koestner, Josef, care of Balaban & Katz, Chicago.
Kosarin, Harry, Rua do Ouvidor, 153, Rio de Janeiro, Brazil.
Koskoff, Lou, Paramount T., N. Y. C.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Kruger, Bennie, Uptown T., Chicago.
Krueger, Art, Wisconsin H., Milwaukee.
Krules, Max, Westminster H., Boston.
Krumbolts, George, 846 Middle St., New Bedford.

L

Ladner's Rainbow Orch., Merrimac P., Lawrence, Mass.
Ladner's Virginians, Charlton Hall, Charlton, Mass.
La Forge, Clyde, Wenona Beach, Bay City, Mich.
Lagasse, Fernando, 47 French St., Lowell.
Lambert's Orch., Van's Pavilion, Glen Lake, N. Y.
Lambert Bros., State B. R., Boston.
Lampe, Dell, Trianon B., 6201 Cottage Grove, Chicago.
Landry-Dooley Orch., Cinderella Roof, Los Angeles.
Lanin, Howard, 3000 West Girard Ave., Philadelphia.
Lanin, Sam, care of WEAF, 195 B'way, N. Y. C.
Lee, Jack, Greenwich Village Cafe, Hollywood, Calif.
Legler, J. Ed., 1522 Mono St., Fresno, Cal.
Lentz, Al, 1590 President St., Brooklyn, N. Y.
Leneberg, Julius, Hippodrome T., N. Y. C.
Leonard, Harold, Friars Club, 110 W. 48th St., N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N. Y. C.
Levy Richard H., 181 Elmer Ave., Schenectady, N. Y.
Light, Enoch, Winter Garden, Berlin.
Lilienfeld, Louis, Biltmore H., N. Y. C.
Link, Michael, 1008 Bathgate Ave., N. Y. C.
Lipsey, Maurie, 1781 Humboldt Blvd., Chicago.
Lopez, Vincent, 1585 Broadway, N. Y. C.
Casa Lopez, N. Y.
Lowe, Burt, Statler H., Boston.
Lyman, Abe, c/o Variety, Chicago.
Lynn, Al, Kings Tea Garden R., Brooklyn, N. Y.
Lynn, Sammy, 3008 Wichita St., Dallas.
Lyons, Al, Warfield T., San Francisco.

M

Maaks, Billy, Waycross, Ga.
Madden, G., Eden D. H., New Castle, Del.
Mainella, Frank E., Piper Studios, Duluth.
Major, F. J., 8007 Third St., Ocean Park, Cal.
Maloney, Ralph B., 508 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, Harvey, 346 Knight St., Reading, Pa.
Marks, Gerald, Tuller H., Detroit.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Coronado Beach H., Coronado Beach, Calif.
May, Hugh, Tacoma P., Covington, Ky.
McDougal, James, Regent T., Detroit.
McEnelly, Edw. J., 56 Sylvan St., Springfield, Mass.
McIntyre, James, Chauteau Laurier, Ottawa, Can.
McMurphey, Geo., P. O. Box 564, Eugene, Ore.
McNally, John J., 271 McComb Place, Glendale, N. Y.
McQuesten, Irving T., S. F.
McVea, I. S., 1221 E. 33d St., Los Angeles.
Meeker, Bob, Drake H., Chicago.
Messenger, Al, Roseland, Taunton, Mass.
Menn, Lou, Mah Jong Inn, B'way and 95th St., N. Y. C.
Meroff, Ben, Granada T., Chicago.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyerink, Herb., Clift H., San Francisco.
Meyers, Albert, 6206 Girard Ave., Philadelphia.
Meyers, Louis, Horn's D. H., Los Angeles.
Miami Syncopators, Miami H., Dayton.
Miller, George C., Palais Royal, Hartford.
Miller, Nat, 121 Williams St., Chelsea, Mass.
Miller, Ray, Hotel Gibson, Cincinnati.
Miller, W., Ritz Carleton H., Philadelphia.
Mills, Bill, Durant H., Flint, Mich.
Mills, Peck, P. O. Box 703, Cumberland, Md.
Miner-Doyle Orch., 1192 Middlesex St., Lowell, Mass.
Mitchell, Al., Olympia T., New Haven.
Moore, Dinty, care Variety, N. Y. C.
Morgan, Gene, Loew's State, Los Angeles.
Mosher, Victor, 2127 40th Ave. South, Minneapolis, Minn.
Munn, N. Scott, Eaton Rapids, Mich.
Munzer, Alfred, Gotham H., N. Y. C.
Murphy's Musical Skippers, c/o John O'Leary, Majestic H., Tamaqua, Pa.

N

Naylor, Oliver, Box 28, Harrisburg, Pa.
Neibauer, Eddie (Seattle Harmony Kings) Rendezvous Cafe, Chicago.
Neff, Art, 6223 Spruce St., Philadelphia
Newman, Eddie, 1924 Bergen St., Brooklyn.
New Orleans Owls, H. Roosevelt, New Orleans.
Northrup, Leo Coliseum B. R., St. Petersburg, Fla.
Novak, Frank J., 126 S. E. First Ave., Miami
Nussbaum, Julius, 147 Windsor Ave., Hartford.

O

O'Hare, Husk, 20 W. Jackson Blvd., Chicago.
Olsen, George, Club Richman, W. 56th St. and 7th Ave., N. Y. C.
Original Aces (D. A. Johnston), Brockwayville, Pa.
Original Crescent Orch. (J. F. Wegman), Armory, Middletown, N. Y.
Original Georgia Five, Danceland, Jamaica, L. I.
Original Plaza Quintette (Al Lawson), Corona, N. Y.
Original Venetian 6 (Larry Heiman), 165 Hale St., New Brunswick, N. J.
Osborne, Wallie, Chateau Baltusrol, Springfield, N. J.
Owens, Dale, Palace T., Flint, Mich.

P

Pace, George C., Roseville, O.
Parker, Don, Piccadilly H., London, Eng.
Payne, Al, Vineta H., Palm Beach, Fla.; 469 Meigs St., Rochester.
Peabody, Eddie, Loew's State, Los Angeles.
Pearl, Morey, 262 Huntington Ave., Boston.
Peel, Billy, Colonial Hall, Pawtucket, R. I.
Peerless Dance Orch. (Al Wiebe), 8th and Monmouth St., Newport, Ky.
Pele, Walter, Bennettsville, S. C.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, Howard, Tivoli T., Michigan City, Ind.
Paterson, Oscar, 215 Marsh Court, Rockford.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccino, Antonio, 860 N. 8th St., Reading
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollack, Ben, Black Hawk, Wabash and Randolph, Chicago.
Prado, Fred, American House, Boston
Previn, Chas., Roxy Theatre, N. Y. C.
Pullen, Raymond E., 1865 Sellers St., Frankford, Phila.

R

Raitano, Alfred, 8617 New Utrecht Ave., B'klyn.
Rapp, Barney, Arcadia-on-the-Sound, West Haven, Conn.
Rasmussen, Fred, 148 Graham Ave., Council Bluffs, Iowa.
Reed, John H., 1438 First St., Rensselaer, N. Y.
Reid, Jack, Berlin, N. H.
Reisman, Leo, Brunswick H., Boston.
Renard, Jacques, Lido-Venice R., Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rettman, L. M., Eastwood Inn Halfway Mich.
Rialto Orch., 895 Palisade Ave., Union Hill, N. J. (office).
Ricardi's Orch., Pythian Temple, Brockton, Mass.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rich, Fred, Astor H., N. Y. C.
Ricketts, J. C., Kosciusko, Miss.
Rines, Joe, Pemberton Inn, Hull, Mass.
Rizzo, Vincent, Sylvania H., Philadelphia.
Robinson's Orpheums, Grand C., Phoenix Ariz.
Rodomich, Gene, Metropolitan T., Boston.
Roesner, Walt, Capitol T., N. Y. C.
Rohde, Karl, Loew's Orpheum, Boston.
Rolfe, B. A., Palais D'Or, B'way and 48th St., N. Y. C.
Romanelli, Luigi, King Edward Hotel Toronto.
Romano, Phil, DeWitt Clinton H., Albany.
Rose, Sydney, Garden Pier B., Atlantic City, N. J.
Rosa, Vincent-Jackie Taylor Orch., Montmartre Cafe, Hollywood, L. A.
Rosebrook, Shad, Pantages T., San Francisco.
Rosen, Paul, Bamboo Inn, Clark & Randolph, Chicago.
Rosenthal, Harry, Bath & Tennis Club, Palm Beach, Fla.
Roesner, Walt, Capitol T., N. Y. C.
Rothschild, Leo, 506 W. 14th St., N. Y. C.
Robins, Jan, Criterion, Los Angeles.
Royal Novelty Six (Joseph E. O'Neill), 2335 N. 22d St., Philadelphia.
Rupell, Carl, Riverview B., Chicago.
Russo, Dan, care of Variety, Chicago.
Ryan, Bob., 2901 Brighton St., Walbrook, Baltimore.

S

Sangamo Band, Dick Liebert, Powhatan H. Roof, Washington, D. C.
Sands, Phil, 316 Ridgewood Ave., Brooklyn.
Schmitt, Fred, Rialto T., Denver.
Schwartz, Urban J., 819 Court St., Fremont, Ohio.
Scott, Lloyd W., 609 Dilbert Ave., Springfield, O.
Seattle Harmony Kings (Eddie Neibaur), Rendezvous, Chicago.
Seidel, Emil, Apolla T., Indianapolis.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, c/o Columbia, 1819 B'way, N. Y. C.
Seminoliane (J. F. Mahan), 37 Abbott St., Lowell, Mass.
Setaro, Andrea, St. Francis Theatre, San Francisco.
Severi, Gino, California T., San Francisco.
Sheffers, H. C., Wilbur's-on-the-Taunton, Taunton, Mass.
Sheridan Orch., Odd Fellows B., 515 Tremont St., Boston.
Sheridan Club Orch. (W. Mella), 91 Edwin St., Ridgefield Pk., N. J.
Sherman, Maurie, College Inn, H. Sherman, Chicago.
Short, Albert, Piccadilly T., Chicago.
Six Alabama Ramblers (Vincent Straphino), 355 W. 39th St., N. Y. C.
Silverman, David, Missouri T., St. Louis.
Simons, Seymour, 1504 Broadway, Detroit.
Simfonians, State B. R., Boston.
Sizemore, Arthur, Madrid B., Waukegan, Ill.
Skeels, Lloyd, Mission T., Long Beach, Cal.
Slater, Lester, Edinburgh C., Montreal.
Smith, Harl, Blossom Heath Inn, Detroit.
Smith, Murray, Venetian Gardens, Palm Beach.
Smith's Imperial Orch., Lake Champlain Pavilion, Plattsburgh, N. Y.
Smolin, Sam, East Market Gardens, Akron, O.
Snowden, Elmer C., Club Bamville, N. Y. C.
Souders, Jackie, 5717 Lawdor St., Seattle.
Specht, Paul, 1585 Broadway, N. Y. C.;
Jardin Royal, 1600 B'way, N. Y. C.
Speciale, Mike, c/o J. T. Abeles, 1457 Broadway, N. Y. C.
Spikes Brothers, 1203 Central Ave., Los Angeles
Spindler, Harry, Variety, N. Y.
Spitalny, Phil, Lafayette T., Buffalo.
Spitalny, H. Leopold, Tivoli T., Chicago.
Spitalny, Maurice, Statler H., Cleveland.
Springer, Leon, 184 Livingston St., B'lyn.
St. Louis Rhythm Kings (Louis Maisto), 1888 E. 95th St., Brooklyn.
Stafford, Howard, 911 Sumner St., Lincoln.
Stahl, Willy, Strand T., Brooklyn, N. Y.
Stang, Nat, 767 Farmington Ave., W. Hartford, Conn.
Starck, Mat, 119 W. 3d St., Muscatine, Iowa.
Stark, Ferdinand, Curran T., San Francisco.
Stauffiger, Wm. G., 168 Dodge St., Buffalo.
Steele, Blue, Peabody H., Memphis.
Stern, Will, Ocean Ave. H., Long Branch, N. J.
Steinberg, Art, Midway Gardens B., Chicago.
Stevens, Les, Maison La Fitte Club, N. Y. C.
Stevenson, C. E., 838 17th St., Santa Monica, Cal.
Stoddard, Harry, Friars' Club, N. Y. C.
Stone Bros. Pals of Rhythm (R. H. Parker, Mgr.), Box 335, Lorain, O.
Straight, Charley, Frolics C., Chicago.
Strickland, Charles F., c/o Variety, N. Y.
Stulmaker, Morris, Phelan Delurt House, Leeds, N. Y.
Sweet, Al, 624 S. Michigan Ave., Chicago.
Spolidoro, Jerome, Loew's State T., Los Angeles.
Swift, Hughie, Jeffrey Tavern, 8301 S. Chicago Ave., Chicago.

T

Tavern Orch., 1203 Wash. Ave. No., Minneapolis.
Teppas, Joseph J., 538 Glenwood Ave., Buffalo.
Thaven, A. F., 64 East Van Buren St., Chicago.
Tierney Five, Rittenhouse H., Philadelphia.
Timothy, Tom, Frivolity C., Broadway and 53d St., N. Y. C.
Tipaldi, Andy, Jarden de Dance, Montreal.
Tivoli Rainbow Orchestra, Tivoli B.R., Racine, Wis.
Trobbe, Cy, Palace H., San Francisco.
Tucker, Bill, Merry Garden B., Chicago.
Tupman, W. S., Now Mayflower H., Washington.
Turcotte, George, 90 Orange St., Manchester
Turcotte Orch., Hoegg D. H., Portland, Me.

V

Van der Zanden, Henri, Ambassador H., N. Y. C.
Veo, Harold, Riley's Arrowhead Inn, N. Y. C.
Versatile Five, Powell's Inn, Albany, N. Y.
Varsity Club Orch., Jefferson H., St. Louis.
Vescey, Armand, Ritz-Carlton H., N.Y.C.
Voorhees, Donald, 325 W. 45th St., N. Y. C.; Geo. M. Cohan T., N. Y. C.

W

Wade, James, Cotton Club, 142nd St. & Lenox Ave., N. Y. C.
Wagner, Sol., Green Mill Cafe, Chicago.
Warner, Don, Bon Ton B., Ocean Pk., Calif.
Walsh, Walter, 212 E. Tremont Ave., N. Y. C.
Walton, Earl, Palais de Dance, Detroit.
Wardell, "Tick," Biggett Inn, Asbury P'k, N. J.
Waring's Pennsylvanians, c/o Chas. Morrison, 1560 Broadway, N. Y. C.
Wasserman's Entertainers, Walter, 425 N. Eutaw St., Baltimore, Md.
Webster, Claude, 20 Thearle Bldg., San Diego.
Webster, Art, Al Fresco Pk., Peoria, Ill.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Muehlebach H., Kansas City, Mo.
Weidemeyer Orch., P. O. Box 694, Huntington, W. Va.
Wesley, Joseph, 847 Twelfth Ave., Milwaukee.
West, Ray, Cocoanut Grove, Ambassador H., Los Angeles.

(Continued on page 62)

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

After blowing up the supposed suicide attempt of Roseray, night club dancer, beyond all reason, the tabs turned around the following day and with self righteous indignation exposed the affair as a publicity racket, naming Irving Strouse, Vincent Lopez's trumpeter, as the inspiration. The girl dances at the Casa Lopez. The gag is the publicity worked both ways for the Casa's $2 couvert.

The tabloids, by the way, seem to have gone coocoo on the by-line thing. They deal out the regular daily bunch of mineographed press matter to office rewrite men to dress up, and it is spilled with fancy type layout heads and with 12 point by-lincs. The routine announcement of Edna Leedom's departure from "Lovely Lady" on the ground of illness came out under a by-line in the "News," built up with fancy imaginings of a row in the cast.

Mrs. Dorothy Bernie, wife of Dave Bernie, Ben's brother, awarded divorce, unnamed co-respondent.

Luella Gear, star of "The Optimists" and wife of August Heckscher, millionaire philanthropist, paid reward of $1,250 to a lunch stand owner in Long Island City, who found and returned her lost bracelet.

Constance Ford, show girl in "The Madcap" (Royal), to marry a Chicago shoe manufacturer.

Federal Attorney Tuttle wants to handle the case of the raid on the Chez Helen Morgan club, and obtained a postponement of the hearing before U. S. Commissioner for that purpose.

The marriage and its subsequent annulment of Mabel Withee and H. L. Sarshik, together with the fact that the actress turned down marriage proposals of an Egyptian prince, were revived when Sarshik was convicted of grand larceny in General Sessions.

John and Herbert Locke, brokers, whose affairs are in the courts in connection with fraud tangle, are said to have given expensive foreign cars, grand pianos and other trinkets to prominent actresses, including Mary Eaton, Peggy Hopkins Joyce and a dozen others.

Zieggy's squawk over Eddie Cantor's sudden closing with the "Follies" got plenty of newsprint discussion.

Geraldine Farrar moved to nonsuit $10,000 action of her former cook, who charges she contracted eye trouble in Geraldine's employ when she used a towel used on the diva's sick poodle.

Anna Cortez, hostess in Greenwich Village night club, dead from gas in her apartment, 22 University place. Police believed it accidental.

Good human interest story in early evening papers about burlesque troup evicted from hotel on Broadway, Williamsburg, Brooklyn, by early morning fire. Recalled the Ward O'Malley stories in "The Sun" about the fires that used to occur regularly in the old Saranac Hotel at Broadway and 42d street.

LOS ANGELES

Bebe Daniels and James Hall, appearing in "50-50" under the direction of Clarence Badger, were injured when pinned under debris of a set knocked off a truck on location by the branch of a tree.

Miss Daniels is in Hollywood Hospital with injuries to her back and pelvic regions. Hall suffered a broken wrist.

Thomas Golden and Earl Peters, believed by police to be members of a gang of auto thieves, were nabbed by police officer Leo Kelly after they had offered to sell a car belonging to Cyril Chadwick, screen actor.

Syna Oliver, picture extra, was cleared of charges of driving while intoxicated when she appeared for trial before Judge Baird. Her attorney moved for dismissal and the court granted it. Charge followed an accident in which a man was injured.

Following in the footsteps of her sister Vivian, Rosetta Duncan, of the Duncan Sisters,, broke off her engagement to William Beri. Miss Duncan's explanation was that both were too busy with work to think about marriage.

Roy D'Arcy, known off the screen as Roy Guisti, withdrew his divorce complaint against Mrs. Laura Rhinock Duffy Guisti, and consented to have her file action against him instead. Her complaint charges extreme cruelty. Property settlement was agreed upon out of court.

"Jack" Bennett, otherwise Jacob Berman, of the Julian Oil affair, filed suit for $6,000 against Hallam Cooley, picture actor, charging usurious rate on a loan. Bennett says he borrowed from Cooley $20,000 for 22 days and repaid that sum with an additional $2,000 "bonus." Bennett asserts that the two grand was a violation of the California usury law and asks three times the amount in compensation.

Jack Wagner, scenario writer for First National, was sued for divorce by Winifred Wagner, who charges desertion. She asks $100 a week alimony.

George Melford, film director, is defendant in suit filed by Rockcliffe Fellowes, actor, for $4,000. The complaint states Fellowes loaned Melford the money in 1926, receiving a six months' note.

Tom Mix contested the appointment made by the superior court of Albert A. Kidder, attorney, as guardian for his daughter, Ruth. Mix was brought into court by his former wife, Olive Stokes Mix, to raise the ante for his daughter's support. Case comes up for a hearing Feb. 14. Until then Mix agreed to pay his daughter $100 a week.

Olive Borden, who recently left the Fox studios, is going to Europe. She will be accompanied by her mother, who has been ill.

Clarence R. Hennecke, scenario writer, filed action in superior court contesting the interlocutory decree of divorce awarded his wife, Ruth N. Hennecke, granted last July.

Reports from Reno that Renee Adoree was divorced there from Julius G. Dennert, farm hand, caused the actress to ask for the man's arrest. While Reno police were looking for him to ask questions, Dennert, who had circulated the statement about Miss Adoree, made a hurried exit out of town after marrying a California girl immediately after his divorce.

In the meantime, it was learned that the woman whom Dennert really divorced was working in Los Angeles.

Irene Presnaikoff, known on the screen as Irene Preston, was before Judge Beecher's court seeking overdue alimony from Ygor Presniakoff, actor. Court ordered him to pay $15 a week. Couple got into marital difficulties some time ago when Mrs. Presnaikoff took a shot at her husband.

Renee Adoree was named in a dispatch from Reno, Nev., as the woman whom Julius G. Dennert, former farm hand, had divorced there. While Dennert was reported to have made that statement, also substantiated by his attorney, William McNight, Miss Adoree, in Los Angeles, denied knowing the man or ever having married him.

The actress was married once to Tom Moore, from whom she was divorced several years ago.

Mickey Daniels, kid star of "Our Gang Comedies," is back in Hollywood after a six months' tour in vaudeville. He will remain on the coast doing picture work until next year. Then another vaudeville jaunt.

After selling a house to George K. Arthur, film actor, Pierce W. Van Doren, contractor, was ordered by Judge Fletcher Bowron to turn over proceeds of the sale to his estranged wife. Latter brought Doren into court on contempt charges for failure to support.

Hollywood police have reopened investigation into the death of Helen St. Clair, film actress, whom a coroner's jury found a suicide last April. Police are acting on information given them by the girl's father, Albert T. Daniels, New York shopkeeper, who is now here.

Voncell Viking, the gal that started out from New York four months ago on horseback for a coast-to-coast trip, arrived here after making the jaunt in 120 days. She plans to make a try for the klieg lights with Ted Wells, picture actor.

LONDON

London, Feb. 7.

Congreve's witty comedy, "The Way of the World," originally put on at Wyndham's for a six weeks' revival, closed Feb. 4 after six months' run. It will be followed by "Listeners," a new play by Reginald Berkeley (author of "The White Chateau"), and the chief players will be Nicholas Hannen, Maisie Darrell and the author.

"Yellow Sands," Eden Phillpott's comedy, closes at the Haymarket Feb. 25 after 16 months' run. It was the only play that ran completely through 1927. It will be succeeded by a new detective play by A. A. Milne, produced by Nicholas Hannen. The cast includes Norah Swinburne, Jack Hobbs, Spencer Trevor.

An innovation is promised for London theatreland in the form of a scheme to do away entirely with painted scenery, plain backcloths being substituted. Varying scenes will be projected from a machine which, it is claimed, will be undistinguishable from the old style scenery.

Sir Gerald du Maurier will present his new vehicle at the St. James' theatre Feb. 11, a three-act by Walter Ellis called "S. O. S." The supporting cast will consist of Gracie Fields (recruited from touring revue), Betty Stockfield, Grace Wilson, Griffith Humphreys, Ernest Mainwaring, Herbert Waring, George Curzon, A. Harding Steerman, Herbart Marshall.

The new London theatre, to be called the Dominion, which will be erected shortly on the old Meux Brewery site in Oxford street, will be the largest modern theatre in the country, with a seating capacity of 2,600. Big musical plays will be staged there. The prices will be cheaper than the prevailing West End ones, with 1,200 stalls at eight shillings and sixpence, instead of the 12 and 15 shillings.

A new play of strong sex appeal, written by an English government official in Rangoon under the name of Somers Quesst, is to be staged shortly by Thomas Warner, former stage director for Sybil Thorndike, and now going into management. Title is "Gossip," and the action takes place in India. Olga Lindo will be the star.

C. B. Cochran's Revue of 1928 opens Manchester Feb. 27 for three weeks, the only out-of-town date prior to its London appearance, which is scheduled for March 22 at the London Pavilion. Billy Shaw, American, has been added to the cast.

At the end of the Macdona Players' season of Shaw at the Little B. A. Meyer will present "The Man with the Red Hair," an adaptation by Ben Levy of Hugh Walpole's latest novel. Theodor Komisarjevsky will produce.

Mich. Fair Man Is Cleared in Money Mess

Detroit, Feb. 14.

George W. Dickinson, secretary-manager Michigan State Fair under the past administration, will receive one month's back salary and $2,000 expenses, according to an order issued by the State Administrative board at Lansing.

Shortly after his term expired, Dickinson was sued by the present administration for an accounting of property, and money due him was held up. Records of the office were missing and have never been found, but Dickinson produced duplicates to clear himself.

The court order recommending payment to Dickinson also rewards his secretary.

Big Top Openings

Peru, Ind., Feb. 14.

Zack Terrell, manager of Sells-Floto shows, announced circus will start season at Chicago April 11 to 29. The show will come to Peru April 30, and the next day in Indiapolis.

Managers of circuses owned by the American Circus Corp., with offices and winter quarters at Peru, met here this week to plan for 1928.

Hagenbeck-Wallace shows will be managed by Daniel Odum and Sam Dill. The show will open at Cleveland April 14. The Robinson show will open April 27, but the place has not been determined.

Hot Meat Stand Licenses

Des Moines, Iowa, Feb. 14.

Barbecue owners with shacks on every main road are combining to fight licensing, following a meeting of township trustees in the county here, which went on record as favoring the licensing of the barbecue stands.

The attorney for the "rib resorts" states the shacks do not have to be licensed unless the law is stretched to mean that a barbecue is classed as an amusement resort.

CIRCUS OPENINGS

Los Angeles, Feb. 14.

Slayman Ali and his troupe of 12 acrobats have been booked for the Hagenback-Wallace Circus opening at the Auditorium, Cleveland, April 14.

Sells-Floto Circus will open at the Coliseum, Chicago, on the same date.

PARK OPERATORS FAIL

Danville, Ill., Feb. 14.

Carmichael & McMahon, operators of an amusement park four miles east of Charleston, have filed petition in bankruptcy in the Federal court, listing $21,248.93 liabilities and $1,500 assets. Harry A. Carmichael and Con J. McMahon also filed individual petitions in bankruptcy, the former listing liabilities of $17,077.16 and assets of $5,650, and the latter scheduling $14,337.22 liabilities and $107 assets.

Club Manger, New York, has changed its name to Varsity Club because of a suit started Jan. 16 by Louis Manger of the Manger Hotel. It sought to restrain Clint Judge, cafe man, from unauthorized use of the name.

OBITUARY

ERNIE WILLIAMS

Ernie Williams, 52, for 20 years a booker and reviewer of acts for the Marcus Loew Circuit, died Feb. 14 at the family home, 255 Fort Washington avenue, New York, of heart trouble.

For the past week his condition was acute. His health began to fail two years ago.

Ernie Williams was one of the veterans around the Loew offices, he and Irving Weingart becoming associated there about the same time. Through his illness Mr. Weingart was always at his bedside and with him just before he died.

Mr. Williams prior to joining Loew's was a trouper, his early amusement connections having been with a circus.

It was Mr. Williams who originated the tryouts for Loew some years ago when they were a big drawing card at the National, New York, and the Columbia, Brooklyn. On those eventful nights many unknowns appeared and later became headliners or stars.

Ernie was born at Tom's River, N. J., but most of his life was spent in New York.

About 17 years ago he married Grace Nelson, then prominent in musical comedy roles and who later did a single act in vaude. To that union a daughter was born 15 years ago. Mrs. Williams and the daughter survive.

The funeral will be held at 10 a. m. tomorrow (Thursday) from the Richard R. Coughlin Funeral Parlors, 40 West 58th street, New York.

Interment in Woodlawn cemetery.

ADELE ARAMS
(Mrs. A. H. Palmer)

Mrs. A. H. Palmer, 54, of the Pasadena Community Playhouse, known on the stage a decade ago as Adele Arams, died Feb. 13, after several months of illness resulting from heart disease, at her home in Pasadena.

Deceased had been identified with the Little Theatre movement since its inception and, until 13 years ago, was on the stage, making her last professional appearance in "The Perfect Lady." She has appeared in 50 plays at the Community Playhouse and was former president of the Drama League of Pasadena.

Mrs. Palmer's husband, A. H. Palmer, survives.

GLADYS FFOLLIOTT

Gladys Ffolliott, veteran actress, died in a London nursisng home Feb. 1, aged about 70. Six weeks ago she fell and fractured her thigh in the frosty spell, and never recovered from the after-effects. Deceased was a versatile actress of much experience, having been 50 years on the stage and played in all phases of entertainment from circus to drama.

She appeared with Nellie Farren in "Very Little Hamlet," with Marie Tempest in "Becky Sharp" and in "The Second Mrs. Tanqueray" with Mrs. Pat Campbell. Her recent successes were in "Outward Bound" and "The Ghost Train," in which she also appeared in New York.

CLAY T. VANCE

Clay T. Vance, 68, who for some 40 years has acted as manager and advance agent of shows, and who at one time produced his own plays, died in Polyclinic Hospital, New York, Feb. 9, from intestinal trouble.

Vance was from Columbus, Ohio, and was associated with Paddy Sullivan in the producing of road shows. At different times he handled shows for Charles E. Blaney and Gus Hill and was with many independent attractions. In late years he had been working with road films, his last engagement being with the road department of Paramount.

Interment in Woodlawn cemetery.

ALBERT SONDERN

Albert Sondern, 41, former manager of the Pabst theatre, German Stock, died at his home in Milwaukee last Friday after an illness of eight weeks. Sondern came to America 18 years ago from Herbstein, Germany.

After appearing with several New York German theatrical troupes he came to Milwaukee and after serving as a cast member for some time was named manager. Upon his illness, Fritz Fischer succeeded him. He is survived by his widow, Alma, and three children.

William White, 58, stage manager for years at Loew's Lincoln Square, New York, died February 8 in Greenpoint hospital of blood poisoning. White was injured in the leg while working at the theatre and gangrene set in which caused his death.

White was a member of the New York Theatrical Protective Union No. 1, Brooklyn Elks, and the Grand Street Boys.

Widow and seven children survive.

Ralph Charles Sheldon, 31 violinist and member of a theatre orchestra in Hudson, N. Y., died there Feb. 7, after an acute attack of diabetes. Sheldon served with the Marine Corps in the World War. In addition to his theatre work, Sheldon was a member of the Hudson Philharmonic Orchestra.

Morris Conners, for 40 years owner of the Theatrical Transfer Co., Altoona, Pa., died there last week. All traveling show managers knew Conners.

Thomas Kinney, 40, of Danbury, Conn., was killed Feb. 6 in an auto accident at Port Chester, N. Y. Kinney at various times had charge of the tickets on several circuses.

The mother of "Sir" Cecil Alexander, tramp monologist, died in Philadelphia, Feb. 11.

DEATHS ABROAD

Paris, Feb. 5.

Jacques Robert, French picture producer.

Marie Hamann, 72, former French opera singer, died at Nice.

M. Detroyat, 25, French comedian, died suddenly of embolism.

Pompeo Molmenti, 77, Italian writer, died at Venice.

Mme. Verbitzkaia, Russian novelist, died at Leningrad. Deceased was famous 20 years ago.

Mme. Norah Lyons Pome, former ballet mistress, died in Paris.

Mme. Pasdeloup, widow of the well-known French conductor, died in Paris, where she was living in modest circumstances.

Mrs. Ellen Kirk Downs, art critic widow of P. Downs, vice-president of Great Northern Railroad, died at the home of her daughter here.

Alfred Guignard, 50, French journalist.

Constantino Palumbo, Italian composer, died at Pausilippe (Naples), where he had retired.

Marcus Loew

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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Never before has vaudeville experienced such an acute shortage of comedy teams. Recent bills have been overloaded with "companies," as at the Palace last week, where five troupes and three singles were offered as representative vaudeville. The Majestic bill this week, billed as a "big laugh show," has only one comedy team. Other acts on the program give generously, but the net result is dull monotony because of repetition.

Without Blanche and Jimmy Creighton the bill would have been a flop. This standard rural comedy team was in next-to-closing, and gave Sunday afternoon customers the first real laugh opportunity.

Petty and Lester Reat and company, musical novelty, opened. Lester plays the bottles, showing energetic talent in his forte, "Second Hungarian Rhapsody." Petty handles xylophone and accordion moderately, and the supporting man and girl sing and dance.

Madie and Ray, juvenile pair, dance and spin ropes for a pleasing little deucer. The kid is okay on his taps, and the girl demonstrates a supple body in her solo. These kids are adaptable to picture houses. Stanley House and company work a familiar book in which an actor is paid to love a gal so her boy friend will be jealous. House delivers fair comedy in fly fashion. Three girls and another man in the company sing and dance.

Luciana Lucca, substituting for the Four Bellhops Sunday, was on fourth in a mild way, singing songs in various tongues and winding up with a combination of falsetto and alto. He didn't get much out of the spot here. Another of the numerous sketches with song and dance interludes, titled "The Nineteenth Hole," is good entertainment for Association houses. There are three men and two girls, with the plot about a dame who married three guys and meets them all at the golf club. All of the men have the humor gift and the two girls fill in well.

Smith-Colton company, closing, is a diversified turn with enough suitable portions in the haphazard routine to carry it. For a finish, eight people come on with stilts and large heads to parade about the stage. Rest of the time is taken up by very weak comedy leading to the horse bit.

"Love" (M-G), the feature, and a break for the house. Business fair Sunday afternoon.

Business this Sunday at the Palace fair. House a little over three-quarters full, with Eugene O'Brien headlining. Spring weather lured 'em to the open spaces. Marrone and LaCosta & Co., two very smooth little dance teams who wear costumes of various races and periods, making numerous changes, open nicely. They carry with them a pianist who does a solo, and warbles to his own music.

Boyle and Della, opening with a wop comic working from the audience is too drawn out. The chatter in Italian finally over, the duo on the stage are joined by the trouble maker. Two of them play banjo and guitar, and all three sing in the closing, which just gets over. Hermanos Williams (3M), Argentine dancer, is a hit, and ably assisted. A fall, from an elevated drop to the arms of an associate, is a breath taker.

Billy and Elsa Newell, in comedy songs and dances, are aided and abetted by effective costumery. Their "As Was" version of days gone by is a laugh, likewise their "As Is," ultra modern comedy. One change into Spanish costumes, is followed with clean cut capers and chatter. Eugene Ormsbee's playlet—"Restitution"—registered. Four men of varying ages, and a Hindu servant, as the supporting cast, acquitted themselves creditably.

Dave Apollon and company (9) have a flash act par excellence. Dave, a Russian dancer, is assisted by two attractive girls, who are adept steppers, and a sextet of Filipino musicians. Apollon, in his opening, plays a piano with one hand, and a mandolin with the other. Various bits of Terpsichore, all meritorious, are injected. A girl, in man's clothes, does an interpretative dance that is neat. The other girl, Lucretia Craig, deserves mention for her toe dancing. Apollon does not dance enough, and he can dance! His broken English is sure fire laugh material. Wilton and Weber, offering "Mr. America," got their share of laughs, and La Belle Pola, dancing monkey, closed.

Two bits top for a feature and five acts at the Academy. Most of the customers don't know the difference, and the house is making money. On last week's last half Paco and Florence company, Spanish dance team with a four-piece string orchestra, headlined. Working in "two," the dancers appeared cramped and showed little grace or pep in three Spanish numbers. The mixed string quartet concocts pleasing music, and the act is well dressed. With more speed it would be okay for family audiences.

Bob George, monologist with a plastic mug, went over well here in chatter and song. He finished with some face contortion and monkey imitations that went straight to the heart of Halsted and Madison natives. Two rather mature ladies and a young girl, working as the Baker Trio, offered a line of harmony not so catchy.

Ross and Ross, punching bag act, has intrinsic merit that will carry it in the family houses. The act handicaps itself for better bookings in being routined and delivered for a small time audience. The younger Ross is announced as a champion in his line, taking care of five bags while blindfolded.

Sid Davis and company, three men and two girls, working a comedy act with special scenery, are relying on recognized burlesque bits for their punches. Outside of this material had difficulty in getting laughs. They have a jailhouse drop, with the two comics coming in and getting jobs as guards. Besides working in the bits, both girls take solo dance spots for fair work. A straight who doubles in taps completes the company. The act needs quite a few book changes to satisfy in other than small houses.

"Turkish Delight" (P. D. C.) feature. Business normal.

Last half entertainers at the American were anything but exhilarating. Margaret Taylor, grotesquely costumed, opens with song and dances that are hard to take, and then goes into good work on a tight wire. Lord and Taylor have a weak offering, the man tries wise-cracking and trips into the audience with gags, singing and whistling from the two of 'em.

Jack Mundy and company, a city slicker, a rube and a pretty girl, resort to mediocre chatter, and then fall into one of those rehearsals of a play. The play stunt should be cut in half. The rube comic is reasonably funny and the girl sings well enough. Fair small time material.

Next up is Fid Gordon, comedy violinist, who plays well at the start. Gordon has a man and woman planted in the audience, who ask him to play various songs, selection of funny titles being the idea. This fiddler has some personality, and if he had the right kind of material could be developed.

Jack McCluskey and company close the bill, and McCluskey is the entire show at this house. He is, perhaps, the cleverest ventriloquist making the rounds. Lips closed tightly, he puts a ventril dummy through its paces most creditably. Two girls, neat lookers, tap dance prettily. Then there's a girl with a violin, in Spanish attire, whose work is of concert merit. A song and dance laddie does his stuff effectively, as does the girl in the role of piano accompanist. Some of the material needs brushing up, a few new gags, and the ensemble is set. Business about half. Picture, "Wild Geese" (Tiffany).

Ralph Grossberg, one of the treasurers at the Wood theatre, will take a three weeks' vacation on the advice of his physician. Grossberg is going to Havana.

The Arthur Gale Players, stock, open a road tour Feb. 16 at the Rialto, Elgin.

Ferdinand B. Steindel (College Inn orchestra) has filed a petition in bankruptcy, listing $1,642 in liabilities and no assets.

Mark Fisher is doubling from the Senate and Harding theatres to the Hollywood Barn cafe.

Sam Morris, general sales manager, Warner brothers, was here last week for a conference with Earl Silverman, Chicago manager.

Jack Sampson has joined the Chicago staff of Gotham pictures.

"The Beggars Opera," an English musical importation, plays the Eighth street theatre two weeks, opening Feb. 20.

A. J. "Happy" Meininger, former business manager 101 Ranch, has been appointed Great States' manager at Elgin, Ill. Meininger was at one time with Lubliner & Trinz and the Ascher brothers here.

Dave Flam has joined the Publix Chicago publicity staff.

M. C. Kuiken, former Pittsburgh agent, has joined the Carrell agency club department.

Great States theatres have booked "The Silver Cord," now at the Studebaker, for a tour of their houses, opening early in March. Arthur Gale stock players will also play Great States time, preceded and followed by feature pictures in all houses.

"Simba," African jungle picture made by Mr. and Mrs. Martin Johnson, opens at the Woods theatre March 4.

Crawford and his Louisiana syncopators.

Reports that operating leases of the Circle Theatre Company on Indiana, Circle, Uptown and Ohio theatres have been sold to Publix were unconfirmed by local representatives. Robert Lieber, local firm vice-president, was in New York this week.

Rumor that the four Indianapolis houses will be placed in separate companies and that Skouras Bros., St. Louis, will operate them, with Publix and Skouras holding 50 per cent of stock. Real estate properties will remain in hands of the local company, it is said.

Voluntary bankruptcy petition

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"The Patent Leather Kid."
Apollo—"Old Ironsides."
Indiana—"The Gorilla."
Colonial—"By Whose Hand?"
Ohio—"Metropolis."
English—"The Squall" (last half).

Colonial changed to Saturday opening policy this week with Ham and schedule were filed in Terre Haute Feb. 8 by the Indian Theatre Company of Terre Haute. Liabilities were listed at $626,548 and assets $326,344. Everett A. Davisson was named referee in bankruptcy. Management of the house not affected.

Twenty-five affidavits charging Sabbath violation in operating a picture show have been filed against Frank Parrish, of Milford. He has continued to operate since December, when he was acquitted on a similar charge. He was convicted in November.

Theatre managers have no time to serve on a jury in Indiana even though a Governor's case is at stake. Ace Berry, Circle Theatre Company general manager, was called for jury service in the bribery trial of Governor Ed Jackson this week. After sitting in the jury box several hours it appeared as if Ace would be absent from his office several days. Finally, after conference of attorneys with the judge, Berry was released.

NEW ORLEANS

By O. M. SAMUEL

Tulane—"The Barker."
St. Charles—"A la Creole" (Saenger Players).
Saenger—"Gentlemen Prefer Blondes."
Loew's State—"Sporting Goods"-vaude.
Strand—"Ramona."
Liberty—"The Circus."

While the show was in progress at Loew's State last week a pistol dropped from the pocket of a patron and one cartridge exploded. The packed house was kept quiet through the presence of mind of Seymour and Cunard, who proceeded with their act as if nothing had happened, and the audience paid minor attention to the incident.

A little praise from the boss helps at times. Tom James, manager Loew's Atlanta, grabbed quite a bit of space with Jim Corbett as headliner. Ed Schiller commended his good work in a letter. A copy of Schiller's missive went to the other southern managers. The chap in Birmingham determined to top James and did. Then the fellow in Memphis went further than the guy in Birmingham. Finally Rodney Toups of Loew's State achieved the impossible with the former champion by getting more stuff across than the other three together.

B. B. B., who motored to New Orleans from Los Angeles to spend two weeks, has signed for another six months as m. of c. with Coffee Dan's in L. A.

The St. Charles is currently presenting "A la Creole," by Flo Field, local authoress, who is also a principal in the cast.

The Saenger was a year old last week and offered "The Circus" as its main birthday attraction. It is being sent over to the Liberty for an additional seven days.

OKLAHOMA CITY

By GEORGE NOBLE

The District Court at Norman, Okla., gave decision that there could be no more moving picture shows in Norman, a University town, on Sundays. Case appealed.

The Orpheum Theatre, Oklahoma City, has closed contract with the Home State Company for 12 Gotham productions.

M. C. Upchurch has purchased the Liberty Theatre at Lone Wolf, Okla.

Harry W. Diehl, San Antonio news cameraman, was saved from death by being dragged while unconscious from being too near to a burning oil well near Corpus Christi which he was trying to photograph.

R. & R. will begin Feb. 15 construction of a new $100,000 theatre at Big Springs, Texa.

W. H. Wooten has purchased the Strand Theatre at Canyon, Texas, from Otto White.

S. L. Costley, 66, first manager of a motion picture show in Austin, Texas, died at Austin, Texas.

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SAN FRANCISCO

Dwight W. Welser, canvasman with Al G. Barnes circus, is taken care of for this winter. When the Barnes outfit went into winter quarters near Los Angeles last November Welser hit the main highway for the north, seeking adventure. At San Bruno he encountered hardships, including hunger, and deliberately kicked in a store door, figuring this crime would net him at least 90 days in the hoosegow. It happened to be the postoffice door he kicked in, and on Dec. 22 he was indicted by the federal grand jury here. Welser laid in jail until a few days ago, when he was arraigned before U. S. District Judge Frank H. Kerrigan. The judge had something of a heart. He sentenced Welser to serve 90 days, dating from the date of his arrest, by which time the circus would be once more getting ready to start out.

Market street has a new "World's Museum." It opened a few days ago at 745 Market with a display of freaks that includes High Johnson (7 feet 10 inches high); Bom Bo, glass eater; Athelia, aborigine; "Bluey Bluey," midget; Barney Nelson, armless wonder; "Zomo," sword box illusion, and others. To date the play has been good at the gate.

Louis R. Golden was appointed manager of the Warfield here to succeed Dick Spier, promoted by West Coast to be division manager at Portland.

Visitors to KYA studios in the Warfield Theatre building got a laugh at the recent West Coast Theatres broadcast when the studio attendant was kept busy lowering and raising the "mike" to catch the alternate announcements of Frank Whitbeck, who stands 6 ft. 2 in., and the selections of Gino Severi, violinist and musical director of the California theatre, who is abou 4 ft. 6 in.

West Coast Theatres (Northern California Division) has changed the hour of its weekly broadcast over KYA, from 10.45 midnight on Tuesdays to Mondays and Wednesdays at 8.30 to 9 p. m. Disappointment for listeners-in Wednesday night, when Kolb and Dill (currently at the Granada) failed to broadcast during the West Coast half-hour, though advertised. The two comedians refused to co-operate.

Opening performance of "Sunny" at the Columbia marked by scenery falling down during action of play, due to stage hands not being familiar with stuff.

Henry Duffy is bringing Marion Lord from the east to play the lead role in "The Shannons of Broadway" at his President here Feb. 26, following "The Night-Stick."

Charles Salisbury, veteran road show manager, is here with "Sunny" at the Columbia.

Police along the Mexican border have been instructed to watch for Martin Olsen, former house officer at Pantages, who decamped recently with $3,500 belonging to the theatre, which he secured from a vault in a local bank, after it had been banked there for the night. Word received here by Olsen's mother-in-law was that the missing man and his wife were in Nogales, Ariz.

Mickey Walker, middleweight champ, and Jack Wills will meet in a ten-round ring battle here Feb. 27.

Henri C. LaBel has come to Pantages as featured organist. He was formerly with Pan at Los Angeles.

Local theatrical mob was in for another mopup during the recent upward flurry of Bank of Italy and Bancitaly stocks. The picture gang hereabouts is heavily "heeled" with the two issues.

Ralph Allen, Los Angeles, has been named manager of the State (pictures-Vitaphone) at Fresno.

Homer Curran erected a new Neon street sign in front of the Geary (formerly Lurie) legit house at Geary and Mason. The Geary is the only legit house in town with such a sign, and the only other theatre having one is the Embassy, Vitaphone and pictures, on Market street.

Leah Winslow (legit) has replaced Mildred Von Holland in Henry Duffy's production, "The Night Stick," at the President.

James Kendrick, announcer, Radio KFRC (Don Lee and the San Francisco Call station) is substituting for "Mac," children's hour entertainer, during the latter's temporary absence.

Three weeks was enough for St. Millard's sex film and disease lecture at the Capitol. "Is Your Daughter Safe?" failed to click and moved out to make way for another picture.

Joseph M. Schenck, vice-president of the Republican State organization of California, wired from Chicago as enrolling with the Herbert Hoover for president supporters in this section.

Oakland engagement of the Chicago Grand Opera Co. for four days in March will mark first appearance here in several years of Mary Garden. She will be heard in "Resurrection." Claudia Muzio, Rosa Raisa, Charles Hackett, Giacomo Rimini and Richard Bonelli will also participate.

Universal's Cameo, Market street 15c. grind house, has temporarily added a tab musical comedy (blackface) to its current program.

Chief of Police Dan O'Brien, father of George O'Brien (Fox), has been reappointed head of the bluecoats for another four years. The chief has held his office since 1921.

Andre Ferrier revived "La Mascotte" at his Theatre Gaite-Francaise for a three weeks' run. Thirty take part.

ATLANTA

By ERNIE ROGERS

Erlanger — "Rose-Marie" (2d week).
Howard—"The Dove" and Publix unit.
Capitol—"Sharp Shooters" and Pantages acts.
Georgia—"Under the Tonto Rim" and vaude.
Loew's—"Latest from Paris" and Loew acts.
Rialto—"What Price Glory."

The Metropolitan, one of town's oldest first run picture houses, closed its doors Saturday night after a losing scrap of several years' standing with chain theatres.

The Met began to wobble worst last summer when a row with the musicians left the pit vacant for several weeks. Attendance fell off and after musicians came back the house couldn't hit its stride again. A further effort to get customers was reduction of scale to 10-20-30 basis, but that racket did little good.

Sig Samuels, owner, has not indicated what will become of the house.

Management of Bonita, tab house, offers $100 reward for info as to who exploded those "stink bombs."

The "Constitution," morning sheet, and Loew's have hooked together in presenting "Frolics," amateur revue, next week. Victor Hyde trained the local prodigies.

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By HARDIE MEAKIN

Belasco (Schubert)—"Broadway" (2d week); next, "The Letter."
National (Rapley-Erlanger) — Dark. Feb. 21, Ziegfeld's "Three Musketeers."
Poli's (Shubert) — Washington National Grand Opera Co.
Keith's—K-A vaude.
Gayety (Mutual)—"Big Musical Revue."

Pictures

Columbia—"Last Command" (2d week); next, "The Circus."
Earle—"The Gorilla" and presentation.
Fox—"Lady of Whims" and presentation.
Little—"Blood and Sand."
Metropolitan—"Helen of Troy" (run).
Palace—"The Dove" and presentation.
Rialto—"Hero for a Night."

With the picture houses now all given over to Saturday openings one of the first innovations by Nelson Bell as picture editor of the "Post" was the establishment of a special page spread with layout, etc., on that morning. This breaks with the "bull dog" on the streets Friday night at 9 o'clock and is carried in both editions. The usual Sunday picture section stands, but with different pictures in layout and new copy.

Attempt to close cabarets and night clubs, as well as hotel dining rooms given over to dancing on Saturday at midnight hit another snag last week when the corporation counsel hoping to make a test case out of the arrest of Maurice Kafka, of the Club Lido, got a set back when Kafka pleaded guilty and paid a $15 fine.

Morris Simon, attorney for Meyer Davis, of Le Paradis, Club Chantecler, and many orchestras, during the latter's fight to stop an injunction forbidding him to serve ginger ale and cracked ice, also represented the Lido.

The Walter Kolk mentioned as about to marry Marion Harris, who denies it, is, in addition to being a banker, the former drummer of Meyer Davis' Le Paradis band here. Kolk is announced as returning shortly.

Representatives of the builders are now in New York to lease a new 3,000-seat house intended for pictures to be erected as a part of the new development at 15th and H streets, where the old Shoreham hotel awaits wrecking.

Sufficient surrounding ground has been acquired with plans held ready for those leasing it to approve.

Picture and legit houses here will not be able to fire any form of firearms within their portals if new police regulations as drawn are finally adopted.

BALTIMORE

By BRAWBROOK

Maryland—"Our Betters."
Auditorium—"The Captive" (2d week).
Garden—K-A vaude and picture.
Hippodrome—K-A vaude and picture.
Vagabond—"The Field God."
Guild—"Patience."
Ford's—Fritz Leiber (Shakespearean rep).

When the Metropolitan Opera comes to this city for a four-performance engagement in April it will be sponsored by the newly incorporated Opera Club. Dr. Hugh H. Young is president, with Kal Parr, Dr. A. R. L. Dohms and Captain Isaac E. Emerson, vice-presidents. Frederick R. Huber, Baltimore representative for both the Met and Chicago Opera, is secretary-treasurer of the new organization. A $60,000 guarantee has been written. The Lyric will be scaled from $10.

Leonard B. McLaughlin, manager of the Auditorium Theatre, reports a gross of about $20,000 for the Ames Gilbert and Sullivan week at that house. This was not as big as expected, as capacity was looked for. Draw of "The Captive" around the corner affected receipts here.

ATLANTIC CITY

By VINCE McKNIGHT

Apollo—"The Bachelor Father."
Stanley—"Love and Learn."
Earle—"Arizona Wildcat"-vaude.
Colonial—"Les Miserables."
Strand—"The 13th Hour."
Capitol—"London After Midnight."
City Square—"Great Mail Robbery."
Steel Pier—"Icebound."

The Virginia theatre closed yesterday (Tuesday) and remains dark for six or seven weeks for interior alterations, including the installation of new seats.

The Hotelmen's Association of Atlantic City, in an effort to provide more winter amusements, are sponsoring a series of dramatic road shows in the Steel Pier Casino at $1 top. The first of these, "Granite," with a New York cast, met with fair success at its three performances last week. This week "Icebound" is given by the Plays and Players of Philadelphia.

"The Firefly," with amateur and professional talent, was presented at the Globe theatre last week by the Morris Guards.

BROOKLYN

By JO ABRAMSON

Werba's Brooklyn—"Diplomacy."
Majestic—"Say Paree."
Teller's Shubert—"Broadway."
Cort (Jamaica)—"Tommy."
Werba's Rivera—"Queen High."
Strand—"Her Wild Oat" (film) and stage attraction.
E. F. Albee—"Two Flaming Youths" and vaude.
Loew's Metropolitan — "Student Prince" and vaude.
Momart—"The Last Laugh."
St. George Playhouse—"Dr. Jekyll and Mr. Hyde."
Fulton (stock)—"The Love Child."

About the most important thing happening this week in the borough of Brooklyn is the presentation of Sardou's "Diplomacy" at Werba's Brooklyn with an all-star cast.

Hotel Shelburne, one of Coney Island's oldest inns, will be offered at foreclosure sale Feb. 17.

BUFFALO

By SIDNEY BURTON

Teck—"Broadway" (second week).
Erlanger—"Lulu Belle."
Buffalo—"The Last Command."
Hipp—"Chicago After Midnight."
Great Lakes—"Wife Savers."
Loew's—"The Latest from Paris."
Lafayette—"The Fortune Hunter."
Gayety—"Step Lively Girls."
Court Street (stock)—"The Female Bandit."

Announcement was made this week that the Bagg Amusement Company will erect a community picture house at Main and Ferry streets at a cost of $500,000.

Coming attractions include George White's "Scandals" at the Teck, Feb. 27, and "Wings" at the Erlanger, Feb. 19.

The booking of "Wife Savers" at the Great Lakes this week marked the first Paramount picture at the house since its opening over a year ago.

TORONTO

By G. A. S.

Royal Alexandra—Seymour Hicks, "Mr. What's His Name," "Sleeping Partners."
Princess—Dark.
Victoria—"Take My Advice" (Glaser stock).
Empire — "Disraeli" (Keppie stock).
Tivoli—"The Circus" (indefinite).
Regent—"Sadie Thompson" (2d week).
Pantages—"Cohens and Kellys in Paris," vaude.
Loew's—"Baby Mine," vaude.
Uptown—"The Gaucho," stage show.
Hip—"The Four Flusher," vaude.
Palace—"Love," vaude.
Runnymede — "Beau Sabreur," vaude.
Massey Hall—Rachmaninoff.
Eaton Hall—Mary Lewis.
Capitol—"On Your Toes," vaude.
Gayety—"Night Hawks" (Columbia).

Hart House players, University of Toronto, are rehearsing three short plays by Canadian authors for production March 1. Carroll Aikins is directing.

The Toronto Symphony Orchestra, a comparatively new body without financial backing, renews weekly concerts this week.

The little theatre movement, dormant here many months, has taken a shot in the arm and come to life. Four outfits have started to move. The result will be ponderous stuff. "Merchant of Venice," "Romeo and Juliet," "David Garrick" and "Doctor's Dilemma."

Impost of a duty on American magazines has resulted in doubling of prices on all nickel periodicals here with no reduction in sale of Satevepost, Liberty or Collier's.

"Wings" horned into Ottawa, the Canadian capital, when Parliament opened and got $9,000 during the week.

Eddie Laughton, the only film house m. c. having a real draw in Canada, is back at the Capitol, Hamilton, with biz good.

The Parc Royale, Hull picture house catering to the French, was burned to the ground Sunday. It was empty at the time. Cost $30,000 to build in 1904. Insured.

Attempts of the Shuberts and the Erlanger home office to starve Ontario to death so far as road shows are concerned has brought real money to stock companies here. At present both Vaughan Glaser and George Keppie are making money in out of the way spots. Keppie is sold out for the second week of "Disraeli." Edmund Abbey plays the Arliss part. Running about $19,000 in two weeks.

Unless business shows a big improvement it is likely the Gayety, last burlesque stand in this section, goes dark about Lent.

Famous Players have added another to their chain of 110 houses in Canada in the Capitol, seating 1,600, at Cornwall. Clarence Markell, former owner, Palace, is manager. The Palace has been closed. Cornwall is in Ontario at the Quebec boundary line.

Leonard Bishop, former manager, Regent, Ottawa, has gone to the Hollywood, Detroit.

Vaughan Glaser has arranged for stock staging here of "The Masquerader," "Lightnin'" and "Dorothy Vernon of Haddon Hall."

After holding up the picture several years for no other reason than "German make," Canadian censors have passed "The Last Laugh." So far none of the first-run houses have taken it up.

Toronto has been cut from the list of road shows for George Tyler's revival of "Diplomacy." The Princess, Erlanger legit house, remains dark.

NEWARK

By C. R. AUSTIN

Broad—Ames' Gilbert and Sullivan Opera Co.
Shubert—"Whispering Friends."
Proctor's—Vaude-"Coney Island."
Loew's State—Vaude-"The Student Prince."
Newark—Vaude-"Shanghaled."
Branford—"French Dressing"-vaude.
Mosque—"Girl from Chicago"-vaude.
Fox Terminal—"Sunrise"-Movietone (2d week).
Rialto—"The Circus."
Capitol—"Quicksands"-"Honeymoon Hate."
Goodwin—"The Dove."
Empire—"The Patsy" (stock).
Lyric—"Red-Headed Blondes."
Orpheum—"Dixie Vagabonds"-films.

Equity stopped the Empire Players from playing Sundays. While Newark is open Sundays for vaudeville and pictures, the legit houses do not run. Accordingly the town is closed for legit, and stock follows, according to Equity. The Empire has agreed to close and run matinees Monday, Tuesday, Thursday and Saturday. The house is now using vaudeville Sundays, and opened Feb. 12 with 13 acts booked on percentage by Sam Bernstein. The Shubert hasn't been doing so well with its 10-act bills Sundays, and the 13-acts bills at the Empire will cut in considerably. The Empire stock impressed, but business was not strong.

A curious booking brings the Gilbert & Sullivan Co. to the Broad, and Cohan's farce, "Whispering Friends," to the Shubert, which is regularly used for musical comedy.

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SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"The Vagabond King" (return) "Hit the Deck" (2d half). Beginning Sunday, "The King of Kings."

B. F. Keith's—Vaudeville-films.

Temple—Pop vaudeville-films.

Loew's State—Opens Saturday with "West Point"-"Milady's Fan," Publix presentation.

Crescent—Independent vaudeville-films.

Savoy—Palace Burlesk ers (stock).

Strand—"The Noose"-Vitaphone.

Empire—"The Duchess of Buffalo"-"S. S. Syncopation," Don Alvin presentation.

Eckel—Beginning Monday, "Service for Ladies"; "Chicago" held over Saturday and Sunday.

Rivoli—"Foreign Devils."

Palace—"Ritzy."

Syracuse—"Two Arabian Knights"-"Man Crazy."

Regent—"Woman on Trial"-"One Round Hogan."

Nargard—"The Rejuvenation of Aunt Mary."

Dewitt Newing's stock at the Temple starts March 5 with "The Barker." E. F. Albee is reported to have personally handled the deal which turns the pop vaude-picture theatre over to the former partner of Frank Wilcox, with whom he operated the Wilcoxians at the Shubert's Wieting here for four years. Last year Albee, in association with the Cahills, who own the house, had their own company in opposition to the Wilcox troupe, and are reported to have dropped about $40,000.

Newing, with a lease extending to September, will follow a guest star policy—something new here. He will have Robert Warwick in "Omar the Tentmaker," Frances Starr in "Marie Odille" and, perhaps, Nita Naldi in "A Fool There Was." In picking "The Barker" for his opener, Newing pulled a nifty, inasmuch as there is unusual interest here in the piece. Kenyon Nicholson gathered much of his carnival data hereabouts and wrote the play in this city while posing as the "brother" of his wife, Lucile Nikolas, who was playing leads with the Wilcox stock at the time.

With Loew's new State offering a presentation policy, B. F. Keith's here will stick to straight vaudeville and pictures rather than resume a semi-presentation and band plan recently tried out with unusual success. After a conference in New York, John J. Burnes, manager, who was responsible for the plan, announced it was definitely off.

The passing of the Temple from the vaude-pictures ranks is another factor in the Keith decision, while still a third is the upward jump in the figure asked for the services of Jack Crawford and his recording band. Since Crawford appeared here his price has gone above the $3,000 mark, with Paramount reported offering him $3,500. At present Crawford is playing out contracts at Hot Springs.

B. F. Keith's bill for the first half was down to five acts, with three of them revues and one of the latter a home-talent production. The turns were Mollie Williams' Revue (Miss Williams was the third burlesque star in a row to headline at Keith's—Abe Reynolds and Billy Arlington preceding her; the California Nighthawks, seen here about a year ago as a presentation act at the Strand, and the Sonya Marcus Revue, produced locally, and splitting a week's "time" between here and Rochester.

The Avon, Watertown, will add five acts to its picture for the last half of the week. John A. Thoma is manager.

Mrs. Ada Shiman Kincaid, concert pianist and former wife of Gen. J. Leslie Kincaid, former adjutant-general of the 27th division and now of the United Hotels, was married here last week to Jay Lansing Crouse.

Utica is slated for two new neighborhood houses. One, the Carlton, opens on the site of the old Savoy. A second is to be erected on the corner of Albany street and Kossuth avenue.

The Rome Players, Rome little theatre group, have leased the old home of the Rome Perfection Laundry and will adapt it to workshop purposes. The Players will do a group of three one-act plays—"The Bracelet," "The Pot Boiler" and "Spring"—Feb. 21, while on April 9 they produce "Seventh Heaven."

Six full-length productions, including a costume play and involving the services of more than 500 students, is the outline of the 1928-29 dramatic program at Syracuse University, announced by Prof. Sawyer Falk, director of dramatics.

The Avon, Utica (Schine), broadcasts a midnight vaudeville program every Monday night from Station WIBX. The public is invited in to watch the broadcasting, and the stunt is resulting in S. R. O.

PORTLAND, ORE.

By SAMMY COHEN

Oriental—"The Forbidden Woman."

Broadway—"Wife Savers."

Liberty—"The Spotlight."

Rivoli—"Helen of Troy" (2d week).

Columbia—"The Cohens and Kellys in Paris" (2d week).

Orpheum—"The Country Doctor"-vaude.

Music Box—"My Son" (Henry Duffy Players).

Herschel Stuart, Pacific Northwest manager West Coast houses, with Louis Cohen, of the real estate department for W. C., were both in the city, making an inspection of houses in this territory. They are making a survey of conditions in the local theatres and reporting same to William Fox, who now controls the chain.

E. E. Marsh, three years manager W. C. houses in Astoria, Ore., has been shifted to the local suburban Hollywood as manager. Edgar Hart, former manager, Hollywood, becomes Marsh's successor.

John Hamrick's local Blue Mouse reports a loss of several hundred dollars from its safe without a single clue as to who pulled the job. Local dicks swear it was the slickest job ever done here.

Casper Fischer, general manager, Washington Theatre Enterprises, Inc., affiliated with Tiffany-Stahl in the erection of the Mayflower in Seattle, as well as a house in Astoria, Ore., will be in the city in the next few days. Fischer will be accompanied by Gerald Field, Seattle architect; Creigh Nelson, stockholder, and Ivan Hyland, president of the company. They are dickering for a large theatre site on which to erect a 3,000-seat local house. The Fischer interests, together with the Capitol Investment Co., will also erect a 1,000-seat house.

Ollie Wallace has inaugurated a series of Sunday noon concerts at the Wurlitzer. Wallace is an organist as well as a master of ceremonies.

Buddy Stuart, brother of Herschel Stuart, is handling "Motherhood," sex film.

The West Coast Broadway now owns and operates their own radio station, known as KWJJ. The station is located in the Broadway theatre, and presents as a regular feature acts from Fanchon and Marco time, which happen to be playing the house.

The deal for the acquisition of the Portland Hotel property by a group of local business people for the erection of a large hotel and theatre project now looks cold. It was said J. A. Charlesworth, local realtor, who promoted the big Publix-Heathman Hotel proposition, was endeavoring to line up some theatre circuit to take a long-term lease on the proposed theatre, but not a taker could be found.

Irvin Waterstreet, formerly with Publix in Canada, is city manager foe W. C. houses. He succeeds Sidney McDonald, called to Seattle by Herschel Stuart. Sam Maurice is now in charge of the Oregon territory.

Universal-Multnomah theatres are going in for stock plays for some of their suburban houses. A contract has been signed with the Guy Hickman's Comedians for the appearance of this company at both the Egyptian and the Lincoln theatres.

A few changes in the local operating staff of West Coast Theatres has been announced by Herschel Stuart, Pacific northwest chief for W. C. Sidney McDonald is shifted to Seattle, where he will act as Stuart's assistant. Irving Waterstreet is McDonald's successor here. Sam Maurice is temporarily in charge of the Oregon West Coast houses, with headquarters in the Liberty theatre.

Tiffany-Stahl is becoming a producer-exhibitor in this territory. Aside from having an interest in new houses in Seattle and Astoria, Ore., D. C. Millward, northwest manager for Tiffany, has taken a 20-year lease on a 1,000-seat theatre starting in March.

Eddie Hitchcock, in Los Angeles to conduct the publicity campaign at Loew's State for Eddie Peabody, has been transferred here, where he will handle exploitation for the opening of the new Paramount.

DENVER

Aladdin—"The Jazz Singer."

America—"A Man's Past."

Broadway—Walker Whiteside.

Colorado—"Chicago."

Denham—"Take My Advice," (stock).

Denver—"The Dove."

Empress—"School Days" (musical comedy stock) and "Pleasure Before Business" (picture).

Orpheum—Vaude.

Rialto—"The Big Parade."

Victory—"Chicago After Midnight." (First half).

Harold Lyle Blakely, singer in a downtown cabaret, has been divorced by Pauline Ward Blakely, University of Colorado, co-ed, who charged cruelty.

The district attorney has filed a petition asking for a permanent injunction to restrain the opcration of Rainbow Inn, a roadhouse on the Denver-Boulder road.

The movie owners of Florence, Colo., headed by H. Kincaid, and the preachers are going to fight it out—if it takes all summer—on the question of repealing a present ordinance which forbids the showing of pictures on Sunday.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Sunday night the Orpheum had a waiting line in front of the box office. Something rare for the Orph. But it had Fannie Brice headlining for the second week and that was why. The rest of the bill didn't seem to matter and with the exception of one or two. The bookers apparently eased up on expense after sending Fannie off to a flying start with a great supporting bill for her initial week. The first section of this show was saved by the Three Sailors, knockout acrobatic comedy act, who started a riot of laughs. Bert Mason, Bob Robson and Harry Blide are the trio. For the type of stuff these lads do they can hold their heads up high. The act started in picture houses in the east several years ago, but were grabbed by K-A and Orpheum soon after.

Lester Crawford and Helen Broderick had it a little tough to follow. This comedy chatter duo are troupers of the old school and managed to get the most out of their material. Miss Broderick's droll straight was responsible for what laughs there were. Repartee is swift and clicks.

Helen MacKellar in Elliott Lester's condensed version of "The Mud Turtle," No. 5 and preceding intermish. The playlet failed to hit here, though Miss MacKellar was her usual self as the waitress who marries the country simp and finds it hard to break in the family circle. Of the cast of five but two were outstanding. George MacQuarrie, as the hard hearted blustering father, and Peggy Warner, as the rube kid sister.

Leo Carrillo opened the second half ahead of Miss Brice. Carrillo is known on the coast and likewise his stories. They went strong for him. Carrillo began with some fast and witty talk that had his audience hopping mentally to catch up with him. His wop dialect was standard and for a kickoff he pulled a Chink gag, using a real Mongolian out in front for a laugh. Pulled back for an encore he recited a sob ballad by Eddie Guest.

No matter how many times Fannie Brice may appear in this town she's a natural to wow every time. A number of picture people whose faces are not so familiar around the Orpheum put in an appearance this time and they, as well as the lays, walked out convinced that Fannie can still extract a smile and a sob at will. Fannie's routine was practically the same as the week before, and always good for many more to come. "Mrs. Cohen at the Beach" tickled the folks most and probably Fannie, too. She had to beg off after three encores and gave them "My Man" for a finale.

They started to walk out but changed their minds when the Arnaut Brothers came on to close the show. The boys held everyone tight to the finish. Their bird imitation stands alone and sure fire anywhere, anytime.

Cortello's Circus revue, otherwise a mediocre dog turn, opened. Cortello does some preliminary tumbling and balancing but the pups are what count. The "deuce" was filled by Harrison and Dakin, mixed comedy team, with about everything by way of hokum.

Not a flash act on the bill.

Once in a while a weak vaudeville bill may crop out anywhere. This happened at Pantages. Pan's fans have been getting more than money's worth. There were six acts on the bill, but actually it was one: Winona Winter (New Acts), headliner. Madge Bellamy in "Silk Legs" (Fox) was the screen attraction. Monday afternoon, first show, business was not average. The two-bit entrance fee from 12 to 1 is back in vogue again. The ante at this time was raised for a while during a period of "name" attractions.

Miss Winter stuck out in this show like a lighthouse. Her new routine of character songs caught the fancy of the matinee mob, and they expressed their favor out loud. She could have done more than her alloted period of time, but preferred to bow off after one encore.

Ahead and back it was a tossup. Openers were Amazon and Nile, man and woman contortionists working on dim stage in a woodland setting. For a curtain-raiser both are in crocodile outfits maneuvering around and lending a realistic touch to things. Regulation routine follows, neatly executed, but slow in tempo. Hanson Sisters, three, gave a harp recital in No. 2, okay from musical standpoint, but again retarding things. The girls look good and are capable at the instruments. Classics are their best.

Rubin of Rubin, Larry and Andre saved the next position from a flop. First named is clever, working in blackface, with a uke while spilling a line of chatter. Larry is an indifferent hoofer and Miss Andre likewise. Rubin stopped the show with some clog steps near the finish and was brought back for more. "Revelations" was a flash girl dancing act presented by Kathryn Lambert. Milton Bronson, Russian prancer of ability, is featured, with the gals also singing. Full stage layout was attractive, but the femmes failed to reveal anything. Mediocre specialties and too much of the same thing. Bronson does everything to speed matters up, but is not enough. Routines should be revamped. On the closing end were Olympia and Jules with an assortment of tricks, including Russian and South American greyhounds, and featuring "Jiggs," a minute pup.

Windsor Square theatre, where the Louis O. Macloons presented "The Desert Song" and played to bad business, forcing the producers to move into a downtown house, is being investigated by City Prosecutor Lickley as to possibilities of zoning violations. Residents of the exclusive Windsor Square district filed a petition to revoke the permit of the theatre, which belongs to the Ebell Club, complaining of noise, which blocked traffic and created a general nuisance. Officials of the Ebell Club, pretentious structure costing around $1,000,000, said it was understood with the City Planning Commission at the time the theatre permit was issued as to the purpose of the enterprise. The Macloons leased the house for a period of three months, but only remained for a couple of weeks, leaving some $2,500 in unpaid rent for which the Ebell Club is now suing. The Planning Commission will hold a hearing on the controversy Feb. 16.

"Interference" opens at the Hollywood Playhouse Feb. 26 with Isabelle Withers, Montague Shaw, Doris Lloyd and George Barraud, Douglas Gilmore, Flora Bramley, Valentine Sydney, Douglas Lawrence, Ed Cassidy, V. Talbot Henderson, Gloria Gordon, Leslie Pearce, directing.

Frank Ward, location manager, First National studios, has been elected president of the Location Managers' Association.

The Writers present four plays Feb. 15-16 for this month's series. "The Artist," by A. A. Milne; "Waterloo," by Arthur Conan Doyle; "The Flattering Word," by George Kelly; and "Miss Baxter," by Maude Fulton and Titus Parker. The casts include Eleanor Boardman, Edward Everett Horton, Miss Fulton, Marjorie Bennett, Robert Elliott, Frank Reicher, De Witt Jennings, Lionel Belmore, Hal Crane, Richard Tucker, Helene Sullivan, Dorothy Wolbert, Marjorie Montgomery, Will Walling, and Dennis d'Auburn. James Durkin, director.

James McKowan, manager of the Hill Street for the past three years, has been sent to the Orpheum, Vancouver, to replace W. A. Barnes, who is suffering from a nervous breakdown. Ray Jones, assistant house manager and press agent, will be in charge of the Hill Street.

Eve Balfour, English picture actress, is visiting out here and looking over the studios.

Two special matinees of the "Idiot" at the Belmont have proved successful and will be followed up by a series of art theatre plays. Reginald Polo, who is directing the shows which L. E. Behymer is presenting, is preparing "The Great Adventure."

Bob Lynch, who owns the M-G exchange in Philadelphia, arrived this week via the Panama Canal. He contemplates spending a month here.

Hollywood Repertoire Players will again put on Andreyev's "The Waltz of the Dogs" at the Hollywood Playhouse, Feb. 19. Play is directed and staged by Paul Spier, also in the cast.

Jack Laughlin was presented with a gold chain bracelet by Bavarian members of his prologue to "Four Sons" at the Carthay Circle. The token is said to have come from the royal family of the former King of Bavaria.

Huntington Beach High School produced "Pinafore" with a student cast in the school auditorium.

Ocean Park Business Men's Association again sponsor a marathon dance contest April 19. The event starts in a Los Angeles ballroom and winds up in Ocean Park. Last year's affair was stopped by police when contestants dropped from exhaustion.

Vernon Country Club has reopened under new management of Bill Paine. The floor show has Mel and George, Val Roberts, Jeanne Chambers, and Dave Snell's orchestra.

DALLAS

BY RUDOLPH DONAT

Palace (Publix): "Helen of Troy"; stage, Art Landry with "Shadowland."
Majestic (Interstate): "Let 'Er Go Gallagher"; stage, Ned Wayburn's "Buds of 1928."
Melba (Publix): "The Gaucho."
Old Mill (Saenger): "French Dressing."
Capitol: "The Cohens and Kellys in Paris."
Arcadia (Dent): Vita.
Pantages (tab): Buddy Morgan Revue.

La Boheme, Dallas' first and only night club, is going good with a $1 coverage.

Walter Holbrook, former telegraph editor for the Dallas "Dispatch," is now dramatic critic, succeeding Al Bedoe.

Josephine Oliver, violinist, who was "Miss Dallas" in Publix's opportunity unit, "America," last summer, departed for Paris in preparation for a professional career.

Bert Lytell, appearing in person at the Majestic, was a topnotch drawing card for what would have been a mediocre bill last week. He announced he will produce two films for Columbia this summer.

SEATTLE

DAVE TREPP

President—"Tommy."
Orpheum — "Night Flyer" and vaude.
Pantages—"Gateway of Moon" and vaude.
Fifth Avenue—"Baby Mine."
United Artists—"Student Prince."
Blue Mouse—"Girl from Chicago" and Vita.
Columbia—"Surrender."

George Lipschultz was here the past week, on Pan, and incidently talked to Mayflower management relative to opening of the house now building. Casper Fischer, manager, reports progress satisfactory, with opening date about May 1. The new house will be the ace house of the string. Roy Brown is in the home office. Roy Watkins has the music contract, which will include handling the 60-piece orchestra, while Lipschultz will be conductor.

Third Avenue theatre is the new name of the ex-President (before that, Heilig), at Third and Madison. Pop stock with 30-cent top is on. Opened Feb. 14 to fair trade. F. M. Crabill is manager.

Two of the leading players in the country in ddamatic stock, Howard Miller and Leona Powers, were married in Boston on Nov. 6, the news is just now leaking out. Both are starring with the Henry Duffy Players at the President.

Monaca cafe and cabaret has opened in basement of Eagles building, being conducted by University students.

The vote on the quizzing of patrons as to why they came to the President theatre, conducted by Manager Bill McCurdy, resulted as follows: Because of Duffy policy, 334; clean and funny plays, 275; upon advice of friends, 79; because of New York runs, 12; newspaper advertising, 49; newspaper critique, 20; show window cards, 4; sensible prices, 237, and radio advertising, 22.

Mr. and Mrs. Henry Duffy were in Seattle a few days the past week, to see the premiere of "The Showdown" at the President. Olga Printzlau's play proved excellent, and appealed to men and women alike.

Patrons liked "Rain" at the President, a couple of weeks ago. Manager McCurdy plans repeat.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"Mister Antonio" (Bainbridge dramatic stock).
Hennepin-Orpheum — Vaudeville (Olsen & Johnson) and "On to Reno."
Pantages—Vaudeville and "The Daredevil's Reward."
Palace—"The Show-Off" (McCall-Bridge musical comedy tab).
Seventh Street — Vaudeville and "The Black Jack."
Gayety—"Girls of the U. S. A." (Mutual wheel burlesque).
State—"The Jazz Singer."
Garrick—"Wild Geese."
Strand—"The Last Command."
Lyric—"Figures Don't Lie."
Grand—"Get Your Man" (2d loop showing).

Harry Sherman, director of special relations for Publix, was in Minneapolis to confer with local musician union officials relative to the orchestra for the new $2,000,000 Minnesota theatre to be opened late in March.

The Metropolitan (legitimate road attractions) has a "dark" period of more than a month ahead. The only future booking announcement is the all-star revival of "Diplomacy" late in March. It has been a slim year for this house as a result of the local stage hands' strike and the shortage of touring attractions.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Wings" (2d week).
Eastman—"Serenade."
Rochester—"The Gaucho," Pan vaude.
Regent—"Wife Savers."
Piccadilly—"A Texas Steer."
Fay's—"Judgment of the Hills," vaude.
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

Interest in "eugenic babies" here is fanned by the forthcoming debate March 2 at the Baptist Temple between Judge Ben. B. Lindsey and Rev. Clinton Wunder on "The Companionate Marriage." In his last debate with Clarence Darrow on "Has Life a Purpose?" the dominie and former film censor came off second best.

The first Sunday movie show in Canandaigua will be shown at the Playhouse Feb. 19. It looks like the preachers have lost their fight. The Common Council last week authorized Sunday films in accordance with the recent referendum.

Guy Fraser Harrison, conductor, Eastman theatre orchestra, recently admitted to American citizenship, celebrated the event at the "pop" concert Sunday with an all-American program.

Rochester Exposition cleared $6,593.70 last year, according to the report of Secretary Edgar F. Edwards. Bands cost $3,676.97; vaudeville, $5,784.20; special attractions, $1,863.67. New officers: Honorary president, Mayor Joseph C. Wilson; president, Elmer E. Fairchild; secretary-manager, Edgar F. Edwards.

The Schine Theatrical Enterprises have served notice on tenants of the Smith Opera House block, Geneva, to vacate so the theatre can be remodeled and reopened next fall with 2,500 seating capacity. The old gallery will be removed. Mutual burlesque Monday afternoons has been the only attraction of late.

Broadcasting of grand opera and concerts helps attendance at theatres, according to General Manager Eric Clarke (Eastman).

Nikitas D. Dipson (Batavia), president of the Genesee Theatrical Enterprises, has contracted for Vitaphone in the new Family theatre, Batavia. The company also has Vita equipment at its theatres in Jamestown and Hornell and will install it in the Greenberg, Pa., house.

MILWAUKEE

By HERB M. ISRAEL

Empress—German stock.
Gayety—Burlesque (Mutual).
Alhambra — "Two Flaming Youths."
Garden—"Girl from Chicago"-Vita.
Davidson—"King of Kings."
Majestic—"Legionaires in Paris"-vaude.
Merrill—"Paid to Love."
Miller—"The Tigress."
Palace—"Woman Wise"-vaude.
Strand—"Doomsday."
Wisconsin—"Sporting Goods."

Charging flagrant violations of the building law, the city building inspector has ordered work on the new Empire building, which will house the new Majestic theatre, stopped. The nature of the violations was not made public by the inspector.

The Granada (neighborhood) has gone into the stage band policy with Eddie Harris and Gang on the stage. Harris is m. c., sings, dances and doubles in the orchestra, doing a practical one-man show.

The Eight English Rockets have replaced the Abbott dancers as the chorus of the Wisconsin stage show.

Universal opens its new Sheboygan theatre at Sheboygan, Wis., Feb. 18. Jack Gross, formerly of Springfield, Mo., will manage.

Garnet Streit, 16, artists' model, who caused the arrest of several local artists and sculptors a year ago for posing in the nude while yet a minor, has married William Volkman, Lakewood.

P. A. "BURNS" PAPERS

(Continued from page 43)

Capella, which an international showman who has known the team for many years denied.

Yesterday (Tuesday) the tabs particularly kidded the story as a publicity stunt, exposing it, while some of the regular and more conservative sheets, seemingly in a desire not to tip their gullibility in falling for the press stunt, continued with a follow-up yarn buried away that Mlle. Roseray was discharged from the Lexington hospital and would probably appear at the Casa Lopez that night (Tuesday). She did not dance Monday. Business at the Casa was fairly good Monday after the stories broke, but not traceable one way or another to the publicity.

Lopez opens for Fox next week, doubling with his orchestra from the cafe. The bandman opens the first half at the Academy.

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BILLS NEXT WEEK

(Continued from page 41)

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2d half (23-26)
Bosser & Balfour
Hicks Bros
Felovis
Chas Withers
Foret & Bust
(One to fill)

GR'ENFIELD, PA.
Victoria
2d half (16-19)
Lawton
Hitower 3
Barto & Clark
Gwynne Co
3 Maids

GREENSB'RG, PA.
Strand
2d half (16-19)
Liascel Tr
Hicks Bros
M & B Harvey
Pastime Rev
(One to fill)

H'CKENS'K, N. J.
Keith's
2d half (16-19)
Billy Kandall
Reed Hooper
(Three to fill)

HARRIS'RG, PA.
Majestic
2d half (16-19)
Just Suppose
Fields & Fink
Bob Capron
Kirby & Duval
(One to fill)

HARTFORD, CT.
Capitol
2d half (16-19)
E Sherrit Co
Scott Saunders
Bury's Dog Stars
Frivolites Rev
Madeline Patrice
Palace
2d half (16-19)
Vanity Fair
Block & Sully
Janis Chaplow
Jack Dibell
Inez & DeWynn

HORNELL, N. Y.
Shattuck
2d half (16-19)
Ed & Lee Travers
Homer Lind
Pam & P Garvin
Marie & Ann Clark
(One to fill)

H'T'GT'N, W. VA.
Orpheum
2d half (16-19)
Panina Co
Al Weber
Sheck & D'Arville
Chamberlin & Earl
Evans & Barrie 2

INDIANAPOLIS
Keith's (13)
Pacco Casino & J
Jack Lee
Jed Dooley
Yesterthoughts
3 Swifts

ITHACA, N. Y.
Strand
2d half (16-19)
Fries & Wilson
Paula & Al Blum
Clark Sis
Marcus Sis & C'lt'n
(One to fill)

JAM'ST'WN, N. Y.
Shea's
2d half (16-19)
Alice Donahue
Oliver Everet & A
Fred Heides & Gr'n
(Two to fill)

JERSEY CITY
State
2d half (16-19)
Tex McLeod
Rev Fantasy
(Three to fill)

JOHNSTOWN, PA.
Majestic
2d half (16-19)
McCoy & Walton
Spencer & Carrol
Colonial 6
Van DeVelde
Rhodes & Gorman

LANCESTER, PA.
Colonial (13)
Jack Fairbanks
Sky High Rev
(Three to fill)

L'WR'NCE, MASS.
Empire
2d half (16-19)
Side Show
Nothern Girls
(Three to fill)

LIMA, O.
Keith's
2d half (16-19)
Country Club Co
Sesambled Legs
(Three to fill)

LOCKPORT, N. Y.
Palace
2d half (16-19)
Delvey Sis
Billy Sharp
Wilbur & Adams
Gerald Griffin
(One to fill)

L'G BRANCH, N.J.
National
2d half (16-19)
Vagges
Temple 3
Bernard & Ward
(Two to fill)

LOUISVILLE, KY.
Keith's
2d half (16-19)
Mathews 3
Allen & Canfield
Paris Fashions
Sam & Henry
Diving Girls
1st half (20-22)
Ernest Hiatt
Shean & Cantor
Gordon's Dogs
Land of Clowns
Wilson & Godfrey
Nixon & Sands
2d half (23-26)
Dues & Collins
Oxford 4
Lel Lane Co
Clifton & DeRex
3 Arnims

LOWELL, MASS.
Keith's
2d half (16-19)
Midget Follies
R & K Morris
Karlo & Raven
Tom Lane
Mack & Stanton
Dian Sis
1st half (20-22)
Francis & Wally
Leslie & Vand'rg'ft
3 Reddingtons
Alexander & Olson
Rathburn 2
2d half (23-26)
Shelton & Bentley
Maddock's Rev
Harris & Holly
Max Co
O'Brien & J's'phine
Baxter & Gray

M'NCH'ST'R, N. H.
Palace
2d half (16-19)
Dixie 4
4 Aces & a Queen
Lauren & Ladare
Sam Liebert
Baxter & Gray

MANSFIELD, O.
Madison
2d half (16-19)
Bailey & Phil
Frank Stafford
(Three to fill)

McKEESP'RT, PA.
Hippodrome
2d half (16-19)
John Murphy
Wilton Sis
Al Tucker Bd
Tock & Toy
(One to fill)

MONTREAL, CAN.
Princess (13)
Harris & Holley
Sybil Vane
Max Rev
Ann Francis & W
Ed Janis
Dave Thursby

M'RRIST'WN, N.J.
Lyon's Park
2d half (16-19)
Watson & Cohan
Coakley & Held
(Three to fill)

MT. VERN'N, N.Y.
Prospect
2d half (16-19)
Arthur Ashley
Gilbert & Francis
Scotty Holmes
Rucker & Perrin
(One to fill)

N'SHV'LE, TENN.
Princess (13)
Gordon's Co
Chas Marshall
Goot & Leighton
Voyagers
Farnell & Florence

NEWARK, N. J.
Proctor's
2d half (16-19)
Brown & DeMont
Rubin Beckwith
Claire Vincent
Freeman & Sym'ur
Glorifying Jazz
Dooley & Sales
Behind the Wall

NEWBURGH, N.Y.
Proctor's
2d half (16-19)
Broadus Earle
Ferris & Rome
Frank & Alma
April Fool
(One to fill)

N'W BR'SK'K, N.J.
State
2d half (16-19)
Miller & Corbett
(Others to fill)

NEW HAVEN, CT.
Palace
2d half (16-19)
Banjoland
Elliott & Latare
Aranuz Bros
Ada Brown
J & M Hawkins

NEW ROCHELLE
Proctor's
2d half (16-19)
Dave Harris
Irene Ricardo
Talent & Merit
Revy
(One to fill)

NIAGARA FALLS
Belleview
2d half (16-19)
Billy Arlington
Carl & Inez
(Three to fill)

N. ADAMS, MASS.
Empire
2d half (16-19)
Arcarri Bros
Yvonne & Victor
Silks & Satins
Kleo Lambert
Lehr & Bell

OTTWA, CAN.
Keith's
2d half (16-19)
Saul Brilliant
Richard Keane

Lee Marshall Rev
Marth Lawrence
J & B Loster

PATERSON, N. J.
Majestic
Colleano Family
F & T Sarini
(Three to fill)

P'TH AMB'Y, N.J.
Majestic
2d half (16-19)
Bicknell
Wm Sabbott
Bobby Green
Bond & Trent
(One to fill)

PHILADELPHIA
Broadway
2d half (16-19)
Juliet
Louis & Winthrop
Happiness Rev
Frankel & Dunlevy
Bradf'd & Hamlit'n
Millard & Marlin
Al Abbott
Cross Keys
2d half (16-19)
Joy Bros & Gloom
Kirk & Lawrence
Gen Pisano
Bobbie Rowland
Roode & Francis
Earle (13)
5Jansleys
Pago & Cortez
Tabor & Green
Hunter & Percival
Bobby Heath
Jim Barton
5 Chapins
Grand O. H.
2d half (16-19)
McCall & Keller
B & G Barmen
Jones & Rea
Pelly & Wally
Rhyme & Reason
Jay Vello
Keith's (13)
In the Gym
Harry Carrol
Mason & Keeler
(Others to fill)
(20)
Helen Higgins Co
Olyn Landick
Vivian Walters
Sessue Hayakawa
J H Reyes
Joe Howard Co
Hearst Bros
Conrad & Eddy
Nixon
2d half (16-19)
Paul Yocan
Foley & Latour
Mixed Pickles
(Two to fill)

PITTSBURGH
Davis (13)
Jack Russell
Ray Vaughan
Racine & Ray
Nazimova
Sid Marion
Agemos
(20)
Harry Carroll Co
(Others to fill)
Harris (13)
Al Tock & Schacht
Morley & Anger
Hearst Bros
Gaines Bros
Fein & Tennyson
Ruby 3

PLAINFIELD, N.J.
Proctor's
2d half (16-19)
Reno
Flo & Frank Innis
Mason & Joslyn
(Two to fill)

PL'TTSBURG, N.Y.
Strand
2d half (16-19)
Lydell & Gibson
Danny Dugan
(Three to fill)

PORTLAND, ME.
Keith's
2d half (16-19)
McCool & Doolin
Bevan & Flint
Corinne Arbuckle
Riddle & Cook
Dorothy Lind
Carr Bros & Betty
1st half (20-22)
Shelton & Bentley
Maddock's Rev
Harris & Holly
Max Co
O'Brien & J's'phine
Baxter & Gray
2d half (23-26)
Francis & Wally
Leslie & Vand'rg'ft
3 Reddingtons
Alexander & Olson
Rathburn 2

PORTSMOUTH, O.
Leroy
2d half (16-19)
Minstrel Memories
Cannon & Lee
Bernard & Kellar
Stillwell & Fraser
(One to fill)

P'KEEPSIE, N. Y.
Avon
2d half (16-19)
Hal Neiman
Collins & Reed
Ruby Latham
Gladys Joyce
(One to fill)

PR'VIDENCE, R.I.
Albee (13)
Al Stryker
4 Pepper Shakers
Abbott & Bisland
Butler & Parker
Hardeen
(20)
Billy Hallon
Sovern & Neal Sis
(Three to fill)

READING, PA.
Rajah
2d half (16-19)
Wilton Bros
Riane Riano
Redmond & Wells

Bee & Ray Gorman
Neptune 5
Pilcer & Douglas

RICHMOND, VA.
Lyric (13)
Rosco Arbuckle
Burns & Kane
Jim Glidea
Tyler & St Clair
Earl Rial

ROCH'ST'R, N. Y.
Temple (13)
Sonia Maren's D
Side Kicks
Roxy LaRocca
Bosser & Balfour
Dorothy Wallace

ROANOKE, VA.
Roanoke (13)
Juliette Dika
Tramp Tramp T'p
Gibson & Price
Francis & Hume
Cecil & Van

S'RT'GA SPR'NGS
Congress
2d half (16-19)
Chelm St Orr
Johnny Marvin
(Three to fill)

SAVANNAH, GA.
Bijou
2d half (16-19)
Mildred Parker
Davis & Nelson
3 Londons
Wilkins & Wilkins
Prince Watawasso

SCHNECTADY
Palace
2d half (16-19)
Cuckoo
Bob Willis
Marg & Joan
Northlane & Ward
(One to fill)

SPRINGFIELD, O.
Palace
2d half (16-19)
Gossips of 1927
(Others to fill)

ST'UB'NVILE, O.
Capitol
2d half (16-19)
Hubert & Kinny
Ann & Frank
Jas Coughlin Co
Mildred Force

SYRACUSE, N. Y.
Keith's
2d half (16-19)
Fountain o' Dance
Billy Day
Eirsl & Ayer
Burns & Allen
Flo Meyers
(One to fill)

TOLEDO, O.
Keith's
2d half (16-19)
Oxford 4
Ruby Norton
(Two to fill)
1st half (20-22)
Bosser & Balfour
Hicks Bros
Felovis
Chas Withers Co
Foret & Bust
2d half (23-26)
Patricola
Pellis & LaRue
Allen & Marjorie
Val Harris Co
Manikin Rev

TORONTO, CAN.
Hippodrome (13)
Norman & Norman
Reed & Lucey
Thos J Ryan
Ibach's Ens
Harry Wolf
(20)
Toronto
Gracella & Theo
Roberti Ardelli
Rubin Sis
Abe Reynolds
Polly & Oz

TRENTON, N. J.
Capitol
2d half (16-19)
Antony & Rogers
Springtime Rev
Herr & Minette
Lynch & Lockwood
(One to fill)

TROY, N. Y.
Proctor's
2d half (16-19)
Vox & Walters
Kerrys
Shadowgraph
4 Greggs
Vic Laurie

UNION CITY, N.J.
Capitol
2d half (16-19)
Wayburn's Rev
(Others to fill)

UTICA, N. Y.
Gaiety
2d half (16-19)
Gilbert & May
Gracie Deagon
Karl & Edna Gross
Billy Champ
Dance Classics

WARREN, O.
Robbins
2d half (16-19)
F & J Rinehart
Raymond Dike
Shelvey & Adams
O'Neil & Oliver
(One to fill)

W'SH'GT'N, D. C.
Keith's (13)
Count Bernivici Co
Gaston & Andree
Johnnie Berkes
Ferry Corwny
Jack & Ruth Hayes
Jerome & Evelyn
3 Nelsons
(20)
Hama & Yama
Kitty Doner Co
Altrock & Schacht
Master Jay Ward
Pilcer & Douglas
Norwood & Hall
Bitinge & Bernon

Millis & Goodwin
Martells

W'SHINGT'N, PA.
Keith's
2d half (16-19)
Ross Wyse
Melville & Stetson
(Three to fill)

WATERBURY, CT.
Palace
2d half (16-19)
Lee Gall Ens
Lane & Lee
Delco & Hudson
E J Moore
Paull Bros

WAT'RT'WN, N.Y.
Avon
2d half (16-19)
Levan & Bolles
Lester & Irving
(Three to fill)

WH'LING, W. VA.
Victoria
2d half (16-19)
Great Leon
Holly Sis
W & L Kaufman
(Two to fill)

WHITE PLAINS
Keith's
2d half (16-19)
Jane & Kath Lee
Joan Adair
(Three to fill)

WILM'GT'N, DEL.
Garrick
2d half (16-19)
League of Vmpires
O'Connor & Vaughn
Genaro Girls
(Two to fill)

W'NS'CKET, R. I.
Bijou
2d half (16-19)
Clara Howard
Honey Co
Antrim & Vale
Sherman & Kay
(Two to fill)

W'RC'ST'R, MASS.
Palace
2d half (16-19)
Chapelle & Carit'n
Jos B Stanley
Fannie Ward
Rose & Leddy
Tanner & Palmer

YONKERS, N. Y.
Proctor's
2d half (16-19)
Clinton & Rooney
Sussue Hayakawa
Dick & May Ryan
(Two to fill)

YORK, PA.
York O. H.
2d half (16-19)
Loyal's Dogs
Kitty Doner
Texans
May & Kilduff
Hickey Bros

YOUNGSTOWN, O.
Keith-Albee
2d half (16-19)
Rubio Sis
Murdock & Mayo
Mason & Shaw
Manny King Co
Val Harris Co
Red Follies
1st half (20-22)
Nancy Decker
Weaver Bros
Agenos
Calts Bros
Scrambled Legs
(One to fill)
2d half (23-26)
Brown Derby Orch
Whiley & Frosst
Ruby Norton Co
Wm Kennedy Co
(Two to fill)

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Epstein Drug Co.
Macy Drug Co.
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"YELLOW PERIL"

(Continued from page 1)

way—from the Caucausian restaurateur's viewpoint—is now respected because of the Chinese astute business methods.

A survey of Broadway and the many dance orchestras along the main stem, and also in the outlying big restaurants, speaks for itself. B. A. Rolfe was the first to make a truly big impression at the Palais D'Or, the re-named Palais Royal.

Paul Specht opens at the Jardin Royal tonight (Wednesday), another "name" band at a place which is a success under C. M. Joe's management where it flopped in white hands dating back to the Cafe de Paris, through the Cinderella and Trianon ballrooms, and as Paul Whiteman's and the Club New Yorker, until going Oriental.

Yoeng's, formerly the ultra Churchill's, now has a crack dance band, Sid Hall, as the feature; Chinaland, in the Cadillac hotel, has Nat Martin; up on 95th street and Broadway, the Mah Jongg Inn features Duke Yellman; the Mayflower Inn, in Washington Heights, holds Charles F. Strickland; the Fordham Gardens, in the Bronx, has Saxi Holtsworth as the dance attraction; large King's Tea Gardens, in Brooklyn, offers Al Lynn, and similarly throughout Greater New York choice positions in the better class Chinese restaurants are available for first-rate dance orchestras.

The cafes being "shot" there isn't much to offer in that department. The Chinese restaurants are better propositions from the standpoint of the hours, although sometimes three sessions daily at lunch, dinner and supper are necessary, but in gross hours under the 11-to-beyond-dawn grind of some of the upholstered joints.

CHICAGO PADLOCKS

(Continued from page 54)

trouble was encountered. Again the cabaret men sidestepped their chance.

Business Shot

Chicago night clubs of any appreciable size are awaiting padlocks. Prospect of combatting the federal court actions looks slim. Fred Mann has been approached by his competitors with a plea that he head the defense movement. In interviews Mann said he will not. "I'll retain an attorney and fight my own battle," he told them, "it's a case of every man for himself now."

Realty and property valued in excess of $5,000,000 are involved in the present situation. Business at the night clubs has fallen off to an appreciable extent with patrons tired of raids. Those who do continue to make the rounds still carry the hip flasks and the cabarets still furnish the set-ups.

Federal agents are now engaged raiding the smaller outlying cafes.

B. & O. ROUTES

(Continued from page 56)

Whidden, Ed, 126 Dikeman St., B'klyn.
Whitehead, Chuck, Peoples T., Portland, Ore.
Whiteman, Paul, 1560 B'way, N. Y. C.
Wiedoeft, Herb, Cinderella Roof, Los Angeles.
Wolf, Rube, Warfield T., S. F.
Wilde, Arthur, Monmouth H., Spring Lake, N. J.
Wilde, P. R., Highland P., Grand Haven, Mich.
Williams, Bert E., Strand Th., Hartford, Conn.
Williams, David G., 250 W. 57th St., N. Y. C.
Williams, Fess, Savoy B. R., 141st St. and Lenox Ave., N. Y. C.
Williams, Ralph, care of Benson, Chicago.
Willworth, Leo, Fenway B., Boston.
Wilson, Billy, Du Pont H., Wilmington
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, Don, Grand Lake T., Oakland, Calif.
Wilson, Frank, Marcell Country Club Pasadena.
Wilson, Sam, 145 W. 45th St., N. Y. C.
Winezar, Frank, Arcadia B.R., N. Y. C.
Wittstein, Edward, Olympic T., New Haven, Conn.
Woll, Rube, Metropolitan, L. A.
Wolshan, John, El Patio B. R., San Francisco.
Wright, Ted., Newburyport, Mass.

Y

Yates, Danny, Windsor H., Montreal.
Yankoe 6, Yankoe 6 Rendezvous, Buffalo, N. Y.
Yoder, Austin, Biltmore H., Coral Gables, Fla.
Youngman, Hen, 882 51st St., Bklyn, N. Y.

Z

Zaleb, Sol, Rose Tree C., Philadelphia.
Zahler, Lee, 6406 Franklin Ave., Hollywood, Cal.
Zeller, Otto, 3045 California Ave., St Louis, Mo.
Zerelle, Sol, 885 Central Park West, N. Y. C.
Zinn, Arthur, 167 Hamilton St., Albany

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Cass (Shubert) — "Good News" (8th week). Current week last.

Lafayette (Shubert) — "The Jazz Singer" (legit). Opened Sunday for one week.

New Detroit (Whitney)—Robert Mantell-Genevieve Hamper Rep. Co., this week only.

Shubert Detroit (Shubert) — "Countess Maritza" (2d week). In final, "Peggy Ann" to follow.

Bonstelle Playhouse—"Devil in the Cheese" (2d week) (stock).

Majestic — "Aloma" (Woodward Players).

Adams (Kunsky)—"The Circus" (U. A.) (1st week).

Capitol (Kunsky)—"Wife Savers" (Par) and stage band presentation.

Fox Washington (Fox)—"Sunrise"-Movietone (Fox).

Madison (Kunsky)—"The Jazz Singer" (film)-Vita (W. B.) (8th week).

Michigan (Kunsky - Publix) — "Sporting Goods" (Par) and "Havana," Publix unit.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2d week).

Oriental (Miles)—"Stage Kisses"-Pantages vaude.

State (Kunsky) — "Love and Learn"-Loew vaude, also Ruth Elder.

Temple (K - A - O) — "Leopard Lady"-K-A vaude.

Cadillac — "Moonlight Maids" (burlesque).

Theatre transfers in this district last week were Family theatre, Romulus, Mich., from J. W. Porter to C. A. Mitchell; People's, Coral, Mich., from J. W. Mosher to Joseph Shaver, and Regent, Port Huron, Mich., purchased by John Strang from W. S. Butterfield. All playing straight films.

Frank Stewart, formerly district sales manager for P. D. C., has been engaged by Jack Goldhar as salesman for United Artists.

LaSalle Garden will switch from vaudefilms to dramatic stock next week, with Robert Sherman Players. The C. W. Munz neighborhood house has been playing Keith vaude.

The Garrick, dark for several weeks, will reopen Feb. 26 with "Abie's Irish Rose." This will be "Abie's" fourth trip to Detroit.

Stage and screen adaptations of "The Jazz Singer" both in town this week. Jessel on week stand at the Lafayette, while film is in eighth and final at the Madison.

When the Roosevelt goes into stock burlesque next week, the twin booked combination, Cinderella and Roosevelt, will be a thing of the past. For years the two houses have played the same vaude bills each week. Roosevelt taking the first half and Cinderella the last. Sol Berns, Detroit manager for Sun, will continue to book the Cinderella, but singly.

Week-end vaude at the Lincoln Square, Birmingham and De Luxe, Kunsky neighborhood houses, will be booked by Art Rowland.

Charging Canadian theatre owners with sharp practice, Premier Ferguson issued a statement that the amusement tax on admissions of 25 cents and less will be restored if certain practices continue. It is claimed numerous exhibitors have raised the price of their tickets to equal prices prevailing prior to the abolishment of the tax.

Lewis and Dody, in the Capitol's stage band presentation last week, join "High Lights" when that Publix unit reaches Chicago. They replace Clifton and DeRex.

The death of Johnny Ryan last week ended the career of Detroit's most colorful and successful gambler. Ryan was the Arnold Rothstein of this city. Ryan, 35, worth over a million, was a laborer in St. Louis 10 years ago.

Louis Gravecure, baritone, heads the vocal division of the musical department at Michigan State college, beginning next term.

Monk Watson, stage band conductor, Grand Riviera, after a six weeks' vacation, returned last week.

Lillian Leitzel was featured in the annual Shrine Circus last week at the Coliseum.

Mrs. Mollie Best was awarded a divorce from Charlie H. Best, local fight promoter and manager, by Judge Jayne in Circuit court. Only once since their marriage in 1917 has Charlie returned home before two a. m., according to the Mrs. His usual hour, she said, was five.

Local interest devoted to the Temple theatre this week, where Irene Kessler, daughter of Charlie Kessler, local political leader and cafe owner, is making her stage debut. She is appearing as a specialty worker in the Ethel Grace Rhythm Romers, girl band. Another angle is that Miss Grace is Mrs. Charlie Mack.

Miss Kessler, a blues singer, is popular locally on the radio.

In the property suit of Arthur Scott against his brother David, there is a side issue requesting restrainment of the latter from operating the Broadway Strand theatre because the house has been running at a loss. The petition was filed before the Strand changed to a stock burlesque policy last week. The major suit of the one brother against the other involves an injunction against David Scott's plans to construct a 37-story office building on the site of the Hudges building. Arthur Scott claims he was not notified of a meeting to decide on the building, despite that he holds a large part of the company's stock. The Scott boys shared in a $2,500,000 estate upon the death of their father. A year ago they were in court fighting each other over $1,600.

Gordon Higham has resigned as director of station WMBC.

KANSAS CITY
By WILL R. HUGHES

Orpheum—Vaudeville and pictures.

Loew's Midland—"Beau Sabreur," and "Stepping High," stage unit.

Mainstreet — "Patent Leather Kid."

Newman — "The Latest from Paris."

Liberty—"The Opening Night," picture.

Pantages—Vaudeville and pictures.

Globe—Vitaphone and pictures, with Lole Bridge musical stock.

Gayety—Mutual burlesque.

The Shubert is dark this week. No available attractions. "Wings," Feb. 19.

A huge, frosted cake, was the principal attraction in the lobby of the Orpheum this week, in honor of the thirtieth birthday of the house.

Hans Flath, formerly organist at the Midland, is conducting the orchestra at the new Uptown.

Several shifts in the management of the Riviera, Omaha, and the Capitol, Des Moines, have been announced by the Publix-Blank interests, which control the two theatres. In the change Harry B. Watts, formerly manager of the Rialto and Strand, Omaha, before transferred to Des Moines, comes back to Omaha as manager of the Riviera, succeeding A. G. Stolte, who has been in charge since the house opened in March.

Nate Frudenfeld, publicity manager for the Riviera, succeeds Watts in Des Moines.

A. G. Stolte, in poor health for some time, will take a month's vacation in the south before taking an assignment with some of the eastern Publix theatres.

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Lee Harriet
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LeRoy Dot
Leslie Dora
Lester Housen & C
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Long Wm
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Macey Madeline
Marvin & Van
McDermott Loretta
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Mole Joseph
Morgan Chas
Moore & Montoze
Morris Elmer
Newman Wm H
O'Brien Edna
Owen Dick
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Palmer Hy
Pappas Tom
Pastorelli Nina
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Ross Billy
Rothchild Irving
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Russo Mabel
Ruth Sis
Seymour Grace
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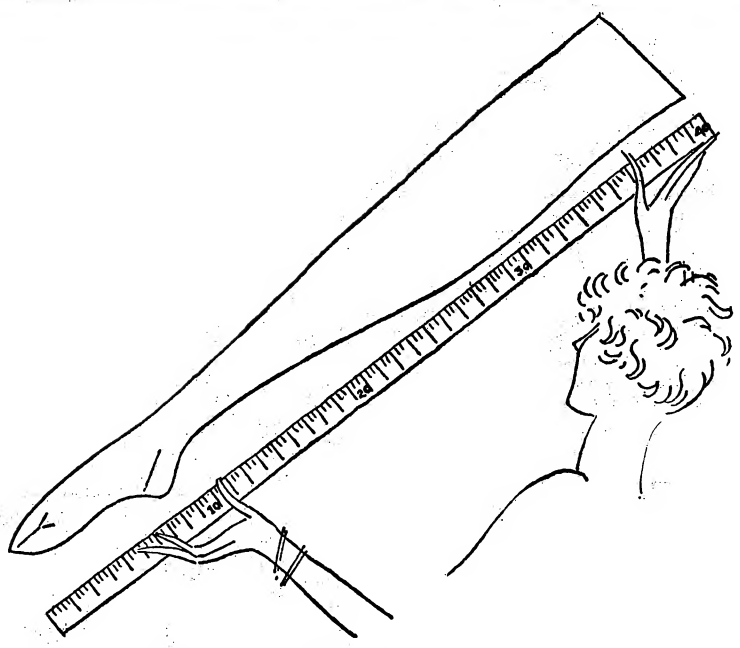

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VARIETY

PRICE 25 CENTS

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CURB YELLOW NEWSREELS

HIGH UPKEEP OF HOME 16 MM. FILM BY CHILDREN'S FOOLING

400-Foot Reel May Lose 100 Feet Through Being Kicked Around—On 24-Hour Home Rental Picture May Be Run Through 10 Times

Distributors and handlers of 16 mm. stock for home projection machines are finding the life of an average 400-foot print comparatively brief, with replacement costs mounting continually.

They figure children are responsible in a large measure for the speedy depreciation of stock. The kids, with or without parental consent, run a picture over repeatedly, so that on a 24-hour home rental a picture may be projected as many as 10 times.

Another cause frequently reported and believed common, due to the amateur projectionists, is the piling up on the floor of loose film, improperly spooled, with one or more persons stepping on the loose film. Cracked and sprocket-marked parts are then cut out, the film spliced to-

(Continued on page 2)

Oil Man's Free Films Close Two Okla. Houses

Ponca City, Okla., Feb. 21.

Free pictures which are being put on by Lew Wentz local oil magnate, whose income is fabulous, are proving disconcerting to Fred Pickerell, manager of Ponca City's film theatres. Already two of the five theatres under Pickerell's management have been closed. Of the remaining three, the Poncan is new and has a capacity of 1,200. The town has a population of 17,000.

Wentz is putting on his pictures in the local convention hall four days per week entirely free of charge. He shows anything he can get and the best the market affords. Film salesmen say it is impossible to turn down his offers. Pickerell is said to have turned down a proposition made by the oil man to show pictures in the former's theatres.

Nite Clubs Forced Firm Into Bankruptcy

Murphy & Brode, sign builders and painters, whose work has created attention frequently around the Square, were forced i. to bankrutpcy through doing business with night clubs and cabarets. They just couldn't collect from the night hawkers.

The firm has adjusted its finances and will resume business at the old stand, but with better accounts.

SHAW FAVORS 'TALKER' FOR LECTURES IN U. S.

Welcomes Sight-Sound Screen as Boon to Travel Weary Speakers

Albany, N. Y., Feb. 21.

Fox may be interested to learn that one of the strongest boosters for its Movietone is George Bernard Shaw. In fact, if the famous Irishman ever lectures in America it will be through the Movietone, or some similar talking-picture device.

An admirer wrote Shaw asking if he would consent to speak over the radio when arrangements were made for rebroadcasts between England and America. In reply the following, and surprising letter was received:

"Mr. Bernard Shaw desires me to say that he sincerely hopes that Movietone will supersede the present plan of dragging lecturers around the States from one town to another and shaking hands with them, finally returning them to their homes in a badly damaged condition. If he ever lectures in America it will be on the screen." The letter was signed by G. B. S.'s secretary, Blanche Patch.

Shaw's reply reveals that he has moved from 10 Adelphi Terrace, long his residence, to 4 Whitehall Court, London S. W. I.

Another Hop

Rumors about a flight from Paris to New York in the early spring, in which a famous aviator and a woman of sensational prominence will be aboard, came from the newsreel management approached by the manager of several previous big flights for bonuses on the exclusive rights to the flight, it being proposed that a camera man be carried.

Newspapers and syndicates also have been felt out, with no names disclosed, not even the name of the ship, which is American-built.

STAGE HAND IS MAYOR

At the last city election in Newburgh, N. Y., James Tweed, business agent of the stage hands local (No. 45), was elected mayor.

BAN ON CRIME AND SCANDAL

Views of Hickman Brought Matter of Subjects to Head—Anything Objectionable Submitted to Conference—Majority Rules—Causes Trade Much Trouble, Says Hays

OFFENSIVE TITLE

As a result of an order issued by Will H. Hays at a meeting during which he told the newsreels they must stop fostering yellow screen journalism or he would be compelled to bring pressure to bear on the heads of the respective companies, newsreel editors are now obliged to call general meetings on any subject matter which might be deemed objectionable.

If the majority at these meetings

(Continued on page 2)

FOX SERIES OF NEWSPAPER MEN

American publishing and editorial powers, mostly men who have never been publicly photographed before, have consented to appear on the screen for the first time in a series of special reels being made by Fox and entitled "Moulders of Public Opinion." The series, which is to be released with Fox Newsreel service, will run over a period of a year.

John Spurgeon, foreign news editor for Fox, has arranged the deal following six months of persistent endeavor. The plan was turned down unhesitatingly when first proposed, Spurgeon was formerly editor of the N. Y. "World" and organizer of the staff covering the

(Continued on page 44)

$50,000 for Toscanini

Toscanini, the conductor, who will make five appearances in all with the Philharmonic Orchestra at Carnegie, while over here, is to receive $50,000, or $10,000 a concert.

It is double the amount paid Toscanini last season, with each time underwritten by Clarence Mackay.

When Toscanini directs, Carnegie is jammed to the rafters.

RADIO STATIONS COSTLY, BUT MAILING LIST PROFIT WORTH IT

Fan Letters Commercially Capitalized by Large Advertisers on Air—Bamberger and Gimbel's Station Deficits Easily Charged Off to Publicity

Two of the largest department stores in America situated in the east, own and operate their own radio broadcasting stations at losses estimated between $200,000 and $300,000 annually, but consider it the cheapest form of advertising exploitation. They convert the departmental loss to a huge profit through other channels.

L. Bamberger & Co., the big Newark, N. J., store, operating WOR, and the Gimbel Brothers of New York and Philadelphia, operating WGBS, are the mercantile broadcasters, who, while losing extensively each year on their stations are enabled, through the resulting mailing lists gained from fan mail response, to capitalize this reaction into many thousands of dollars.

Both of these stations along with any other broadcasting station, from the NBC network links down, have been approached from time to time by outside commercial enterprises with proffers for purchasing the lists of names of radio fans who

(Continued on page 57)

KING OF GYPSIES WANTS TO ORGANIZE

After $1,000,000 First and Then to Keep 50,000 Fortune Tellers In One Park

Steve Kosiov, self-crowned King of the Gypsies, with his capital in Paterson, N. J., has a scheme to organize the Gypsies of the United States into one big colony, with an amusement park of their own.

Kosiov wants the government or some philanthropist to put up about $1,000,000 to set up his fellow-gyps in the phrenologist business on a big scale.

Kosiov believes that the Gypsies would settle down and obey the laws if thus encouraged.

There are 50,000 Gypsies in the country, with 5,000 in the Greater New York district. Most of them claim they are palm-readers.

Kosiov personally is known as a clever fixer. He furnishes Gypsies for society bazaars and club bookings. He has succeeded in interesting a number of politicians in his plan, but has not yet solved the problem of uniting the Gypsies, who are divided into about 50 tribes. Practically none are citizens, it is said.

CIRCUS FREAKS TO WED

San Francisco, Feb. 21.

Grace Carlyle, 18, who weighs 612 pounds, and Colonel Vahn Creech (the Oklahoma Giant), 46, 7 feet 11 inches tall and weighing 145 pounds, filed application here for a license to wed.

They were formerly sideshow attractions with Miller Bros.' 101 Ranch show.

Corinthian, Rochester, Garage

Rochester, N. Y., Feb. 21.

Sale of the Corinthian theatre to R. R. Converse, of Thompson, Holmes & Converse, was announced yesterday. It will be replaced by a ramp garage.

Until consolidation of the Mutual and Columbia burlesque wheels, the theatre operated as a Mutual stand. It was originally named Orchestra Hall and was built in 1849.

CARROLL COONEY'S HOBBY

Lumber Co.'s V. P. Maintains Dance Band, and Profitably

Another "millionaire maestro," although maturer than Roger Wolfe Kahn, is Carroll Cooney, vice-president of a lumber company headquartered in the Woolworth building, New York. Cooney was all-American centre of Ted Coy's 1909 Yale football team.

Cooney has a dance band, maintained as a hobby, and a financially successful one, considering the society demand for his personal appearance with the outfit. Cooney plays sax, mandolin and violin among other instruments.

The Cooney orchestra will be heard every third week as the feature of the White Rock concerts, a recent addition to the NBC's radio advertisers.

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LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 10.

The All-Sacred Blacks

To give you an idea of the extraordinary way in which negro turns are now considered sacred in London, I may say that when I saw Josephine Baker, her first appearance being in a charity show here, I stated that "Josephine Baker is by no means a Florence Mills," and received a bitter letter of complaint, asking what right I had to criticize a charity function.

The truth is that the promoters of the film, "Uncle Tom's Cabin," devised a pardonable publicity stunt by arranging an all-negro matinee Sunday for the Thames Flood fund, gathered every negro turn from all parts of the country and, learning that Josephine Baker could not get to London in time, sent over an aeroplane specially, pulled her out of bed, and brought her back by air!

London-Alabama

The scene on the stage, when all the negroes assembled at the end, was extraordinary. It was just like Birmingham, Alabama, except that most of the colored people were in fashionable West End clothes, dressed like the Prince of Wales.

Baker's approaching arrival was announced every half hour or so, and when she came in, carried on the arms of two men, because she had sprained her ankle, there was terrific excitement.

No "Florence Mills Memorial"

Josephine forgot her ankle, however, when she did her Charleston. She sang so-so, but danced with vim.

Properly advertised, this matinee would have created a sensation. As it was, it was merely an interesting study in colored psychology.

Noble Sissle, formerly of Sissle and Blake, was the master of ceremonies, most enthusiastic. He had been up for nights arranging this matinee, which he considered a negro triumph in the way colored folk have been received in England.

They tried to call it a "Florence Mills Memorial." This, the manager stopped.

Greenwald Makes a Hit

Joseph Greenwald's great feat was to top the bill at the Coliseum after a year, half on tour, as the unboomed Solomon in "Abie's Irish Rose."

No actor's name was on the "Abie" bills or on the advertisements. Yet, so admirable was Greenwald's performance that they gave him a two weeks' contract at the Coliseum, made him the big star and then gave him another week's engagement—and a return date.

You can't keep a good man down.

"Sauce" Falling Off

"Sauce for the Gander" ("The Cradle Snatchers") with Iris Hoey, who gave a remarkable performance, was uproariously received. Yet nearly all the critics, excepting myself, slated it, calling the show indecent and all sorts of things. William Mollison altered the plot and cut the lines, even after the censor had passed it, much to the annoyance of the two authors.

I said I thought the play would run a year. So far, it has slumped.

After all, it is no worse than farce used to be, never mind what anybody says.

Not Noel Coward

"The Second Man," in which Noel Coward is starring as an actor, has caused curious talk. Many people seem to think that Coward wrote it, but was afraid to put it out under his own name. They had never heard of Behrman, I suppose, not knowing he was a writer of class. It is strange how stories like this circulate.

Variety "Command" Talk

The program for the Variety Command Performance also caused trouble. Four artists, who have appeared at other performances, were included. Four equally good ones were left out. I cannot understand how these programs are arranged.

My disclosure of the attempt to make it an international program, originally, changed that plan.

It is now an all-British bill. But one troupe of dancers is in that was in last year, when there are others equally good. Jack Hylton was put in at the last moment, in place of Syd Roy's Lyricals, who were surely entitled to a show. This is not said in criticism of Hylton.

Lilian Burgiss has appeared before, and so has Will Hay, Gillie Potter, George Carney, Max Wall and the Eight Lancashire Lads might reasonably have been chosen. There is great heartburning about it all.

Americans Want "Lumber Love"

For the first time in the history of musical plays since the days of George Edwardes, an offer has been received for a British musical play before its London production.

"Lumber Love," which I forced on managers, was sold to a musical publisher, Lawrence Wright, before he had heard one tune! One of the biggest New York producers cabled an offer. The Australian rights, too, are now being negotiated for.

All this bidding has come from the people who have never seen the show. So it shows what my reputation is worth. If I say that something is good, I suppose somebody believes it.

"Tin Gods" Was Clay Feet

"Tin Gods," the second play by the author of "Potiphar's Wife," was a fiasco. The first night audience applauded it. I do not know why. The paper said it was nonsense.

The plain fact is, I think, that the play is a good film story, but the production lost all the thrill and the talk wore away the punch. An American producer might have put it over.

CURBING NEWSREELS

(Continued from page 1)

decide against an item the minority must agree to abide by the ruling. If there are any opposing newsreel editors Hays has advised he expects to be called on.

The conference of the newsreel men was called by Hays because of the use of shots of William Hickman ("the Fox") who was recently found guilty for the brutal murder of Marian Parker, 12-year-old California girl.

Hays claimed that news shots of this and similar cases caused the industry more harm than any feature turned out in recent years. He added that the title of a picture, "Man, Woman and Sin," had resulted in more trouble than could be ironed out in five years.

The Hickman scenes were released by International after Pollock, editor, had queried E. B. Hatrick, of Cosmopolitan, on the matter. Hatrick was cold on the proposition, but it was explained as a try to determine whether there would not be a market for a newsreel devoted exclusively to sensational news.

HOME FILM UPKEEP

(Continued from page 1)

gether and returned to the library.

Inspection is difficult and requires much time, with the result that the loss of whole sequences out of a picture is not noted in time to place the responsibility.

Several rental libraries have found as much as 100 feet gone out of a 400-foot spool.

JANNEY'S IN LONDON

Russell Janney is going to London to present two musical attractions. "White Eagle," musical version of "The Squaw Man," off recently at the Casino. The production will be sent abroad as is.

Following, Janney's earlier musical, "Marjilane," will be done in England. It is a musical version of "Pomander Walk."

SAILINGS

March 10 (New York to London), Judy King (Majestic).

Feb. 21 (London to New York), Harry and Jack Warner (Warner Bros.) (Leviathan).

GLORIOUS ZIEGFELD GIRLS
Spending a delightful week-end at
GRANNY'S MAGNIFICENT FARM
The HEY! HEY! was provided by

HARRY ROSE
"The Broadway Jester"
PARAMOUNTOURING
This (Feb. 18)—Michigan, Detroit
Next (Feb. 25)—Allen, Cleveland

Midnight Gyp

London, Feb. 12.

Gypping agents in America should turn green with envy.

When a certain London agent gets a sap American, or other foreign act going along for a few weeks he figures the time ripe for a quick one. The victim is awakened in the middle of the night by his agent, accompanied by two "detectives." The yarn is spilled about a pinch for debt when the banks are closed, etc. It means jail unless the equivalent of a coupla hundred dollars is immediately forthcoming.

The act generally comes through.

PARIS

By E. G. KENDREW

Paris, Feb. 13.

Isola Brothers have bought the French rights of "Hit the Deck." The song, "Hallaluyah," the present rage here, influenced the deal.

Jack Hylton's band will probably be the feature of the second edition of the Moulin Rouge revue next May. Mlle. Galatry, Oriental dancer, has joined the cast.

Viola Mayer, organist, is engaged for the Paramount Palace here.

French authorities have decided to refuse a license for all war pictures, but those which were commenced prior to Dec. 31 last will be passed by the censor, if of proper character, for exhibition in France.

Rich Hayes is featured this month at the Ambassadeurs restaurant, Casino, Cannes.

English Players at the Theatre Albert I, prior to their tour on the Riviera the end of February, will produce Harold Dearden's "Two White Arms," with Edward Stirling, Daphne Riggs, Isobel Edmonds, Stella Rho, Bernard Merefield, Gilson MacCormack, Reginald Rivington, Margaret Vaughan and Wilfred Bentley in the cast.

After appearing in Belgium the troupe returns here in April, mounting "The Life Saver" of Hubert Osborne, assistant director of Yale University's theatre, and author of "Shore Leave."

Alphonse Franck, lessee of Theatre Edouard VII, becomes chairman of a consortium directing the new Folies Wagram (to be inaugurated next month), the hall being built on the site of Duval restaurant; Boulevard Poissonniere, and the Bobino, recently restored in the Montparnasse and one of the oldest establishments in Paris. Malet, of the Bouffes Parisiens, will be musical director of the three.

Kellers Open at Cafe de Paris

London, Feb. 21.

Keller Sisters and Lynch open at the Cafe de Paris instead of at the Kit Cat, March 5.

This necessitates the moving of the Three New Yorkers to the Cafe Anglais, under the same management.

SOUTH AFRICA

By H. HANSON

Cape Town, Jan. 20.

Christmas and New Year holidays combined with nice summer weather brought a large number of visitors. Outdoor entertainment reaped money.

Percy Hutchison at opera house in "The Silent House" and "Cock o' the Roost." Direction African Theatres, Ltd. Business good.

Rivoli, with vaude and pictures, doing well. Appearing during the season: Handers and Milliss, Three Bradleys, Sisters Simpson, Fynch and Payne, Barclay, Terry and Yorke, Bruno Sartl, Italian, Klein and Douglas, Amy and Cal Carter, Ronald Frankan and Cabaret, Kittens, Jerry and Co., Jack and Jill.

Alhambra (A 151). Business good. Pictures shown: "The Wanderer," "The Pelican," "Vaudeville," "Little Annie Rooney," "Thief of Bagdad," "Roses of Picardy," "Love of Sunya," "Cohens and Kellys," "Missing Link."

Building operations going ahead for new super cinema, erected by African Theatres. Rumors are around that a central site has been secured in Capetown to erect a theatre for staging grand opera to cinema shows. It is intended to form a limited liability company in connection with the new venture.

Kinemas, Ltd., opposition to African Theatres, is putting through much publicity in connection with schemes for a chain of cinema theatres through South Africa. Latest is the registration of a company styled Kinemas (Cape suburbs), Ltd., with the information the capital, $125,000, is being privately subscribed and three cinemas to be built in Capetown suburbs.

The program of this concern since its start, about six months ago, is somewhat ambitious, as announced. It remains to be seen if it will be fulfilled according to advertised publicity.

Zena Dare, London actress, is coming to South Africa this year.

Olive van Eyssen, clever South African actress, making good in England, has been compelled to return to this country, due to ill health.

Panto., "Puss in Boots," opens Feb. 7 at the Opera House.

Business satisfactory, although big exodus to the coast for the holidays. "Puss in Boots," panto., doing well at His Majesty's. Cast: Peggy Whiteside, Diana Maxwell, George Wallett, Basil Osborne, Leslie Hatton, Justus Gerrard, Marjorie Fulton, Phil Ralfis Duo, Jimmy Taylor, Edgar Stanmore,; premiere danseuse, Ivy Coumee.

Kinemas, Ltd., recently took action for an interdict against African Theatres, Ltd., in connection with the war film, "The Somme," to restrain them from advertising by newspaper or posters a picture called "The Battle of the Somme," an alleged infringement of the film purchased by the applicants. Several exceptions were brought forward by the defendants, which were finally upheld by the court with costs against Kinenias, Ltd.

National Sporting Club of Johannesburg finding difficulty in securing suitable boxers from England, engaged two men in the States, Bennie Burns, lightweight, and Frankie Wine, heavyweight. Burns will be matched early this year against a local man, Ernie Eustice, and Wine will enter the ring against the South African champion, Johnny Squires.

With regard to the fortune left by Mrs. Howes of Brewster, New York, widow of one of the partners in the Howes and Cushing Circus, who died last year, leaving $9,000,000, it was rumored Charlie and Lily Joe, professionally Charlene and Charlene, who came to this country in 1918 as a juggling act under contract to the African Theatres, and have resided in Johannesburg ever since, were beneficiaries under the will.

Charlene states that this is incorrect, as neither he or his wife would benefit. He met his great-aunt, the late Mrs. Howes, once when he was in America some years ago, and he never expected to be included in her will.

African Theatres has put over a theatre deal in Rhodesia. Four theatres have been bought outright, Palace, Bulawayo; Empire, Bulawayo; Palace, Salisbury, and Royal, Tatoonma. Edith Clifford, the clever American comedienne, is a big hit at the Empire. Carl Kellard is at the piano.

At the Empire also are Adrienne and Meazza; Byron and Byron;
(Continued on page 41)

4 NEW PLAYS, 2 REVUES IN PARIS SHOW LINEUP

Gigolo - Demi-Mondaine Hero and Heroine of Melodrama at Porte St. Martin

Paris, Feb. 21.

Five new plays and a new revue theatre have occupied the French capital over the past ten days or so, the newest being "Le Carnival de l'Amour," melodrama, at the Porte St. Martin. Piece was moderate success and takes its novelty from having as its hero a handsome gigolo, and as its heroine a young demondaine.

In the list of others are the new Folies Bergere revue, a dramatized novel, several farces and a society stage venture.

Love Carnival

"Le Carnival" is the work of Charles Mere, originally announced as "Mlle. Jasmin." The plot concerns Jasmin, daughter of a woman of the half world, who falls in love with Roger, a handsome and elegant gigolo. Roger refuses to marry the girl when he learns she is about to become a mother, and instead she weds an elderly millionaire, to whom she is faithful for years.

Later on she meets Roger again, but the debonair gigolo is ruined through his disreputable business schemes. She tries to save her former lover, confessing her past to her husband in order to enlist his help. Husband is about to cast the woman off in anger, when he drops dead of apoplexy, leaving the way open for the lovers to be united, and for the gigolo to reform. In the cast Vera Sergine, Henri Rollan, Joffre, Jean Toulout and Marcelle Praince.

Novel on Stage

"L'Homme a l'Hispano" ("Man With the Hispano Car"), Pierre Frondale's own dramatic version of his novel, fared nicely at the Madeleine. Story has to do with a stranger in a stolen automobile, who fascinates an Englishman's French wife, but commits suicide when he is unmasked, bringing about their reconciliation. Piece was done three years ago under the title of "Le Marche au Destin."

Wizard Apprentice

"L'Apprenti Sorcier" was staged Saturday evening (Feb. 18) at the Femina by one of the groups called the Grimace. It is the work of Charles Feval and Andre Froment and seemed to meet the approval of the audience.

Folies Bergere Renewed

With the house remodeled and seating capacity enlarged, the Folies Bergere reopened with a new specialty and spectacle show called "Le Grand Folie," signed Lemarchand. Among the novelties are a race of greyhounds on a roller platform, a ship at sea with the illusion of sailing toward the audience bow on, and an elabroate electric scene. Dodge Sisters are featured. Andre Randal is amusing.

Broadside

"En Bordee," risky three-act farce by Pierre Veber and Andre Heuze, was revealed at the Scala to an uproarious reception. It has to do with the sprightly doings of sailors ashore on leave in company with damsels of lighten-minded gaiety.

All these are in addition to the opening of a new revue-vaudeville show in the basement of the Cafe du Globe.

Bertram Forsyth's Estate

Bertram Forsyth, English actor and playwright, who died here, Sept. 16, last, left property in New York valued at $2,000, it became known, when his widow, Marie Therese Forsyth, of 620 Riverside drive, applied to the New York County Surrogates' Court for ancillary letters of administration of her husband's estate. The London property of Mr. Forsyth is estimated at $4,000.

Under the terms of the will, admitted to probate in London because he was a British subject, Mrs. Forsyth inherits the residuary estate. Basil Sydney and Mrs. Winnie Hutton, both of London, are the executors. The testator gave his "theatrical, musical and artistic collection," with the exception of such articles as his widow chooses to keep for herself, to the Savage Club, "to be placed as far as possible in one room at the club house where it may be seen at all times."

ANSWERS TO EQUITY'S FIVE QUESTIONS ON ACTORS IN ENG.

London, Feb. 21.

Answers to the five questions cabled over to be submitted in writing by Equity to the American Ambassador here, in the matter of foreign professionals appearing in Great Britain and Labor permits, are:

Question 1:

Is there any immigration quota for England, and, if so, are actors included in it?

Answer:

There is no immigration quota in England.

Question 2:

Can an American actor who has no engagement enter England to look for work?

Answer:

No class can come into England to seek work.

Question 3:

How long is an American actor, who is under contract to an English producer, permitted to remain in England?

Answer:

Artists under contract are permitted to remain for the entire time contracted for.

This also covers the point as to passport vise.

Question 4:

If the production in which an American actor in England is playing should have a long run must the vise on his passport be renewed, and, if so, what is the procedure of renewal, and for how long may it be renewed?

Answer:

Answer same as for Question 3.

Question 5:

If the production in which an American actor under contract is playing in England should close shortly after opening, say in two weeks, is the actor at liberty to stay and look for other work, or may such an actor remain as a visitor without seeking work, or is such an actor compelled to return to the United States at once?

Answer:

If show abruptly stops, artists are allowed to accept other engagements if the case and value of the actor or act merits extension of the Minister of Labor's permit.

Ministry deals with every case on its individual merit and does not refuse a labor permit unless for a mediocre artist who would merely displace native talent without adding to the value of the show.

About Alden Gay

Alden Gay, over whom this controversy started, has applied several times for a permit, but as such engagements as she received were at $30 weekly, Ministry saw no need for her services over here.

Miss Gay is an American. She was paid $30 for her week in a play at the Kew theatre some time ago, and the Ministry's view stated she was not necessary to the cast, depriving a native artist of the job.

The Home Office says it cannot issue a statement until officially advised of the impending questionnaire for information by Equity through the American Ambassador.

Emerson Advised

When John Emerson, president of Equity, was in London last year he visited the Minister of Labor. All of the points now raised were then threshed out, with Emerson reported having expressed a complete understanding of the situation.

John Emerson and his wife are in France.

The Equity questions above were printed in the New York "World" of Feb. 15 and cabled by Variety to its London office.

A previous report on the Alden Gay matter appeared in Variety last week.

Basil Hastings Dies

London, Feb. 21.

Basil Macdonald Hastings, 47, died here today.

He was a prominent playwright and formerly dramatic critic on the "Daily Express."

521 Permits in '27

London, Feb. 21.

Permits to work here in 1927, issued by the Ministry of Labor under the alien order to Americans, total:

Legit stage artists, 102.
Vaudeville-cabaret, 293.
Circus, 16.
Concert stage, 72.
Musicians, 38.

Permits issued to legitimate stage artists of all nationalities for the same period were 107, making the American percentage of this category just over 95 per cent.

These figures are the revised official statement to Variety by the Ministry and correct the estimated figures previously given.

NEW LEGIT HOUSE IN LONDON SEATING 2,600

Costing $1,000,000—Butt and Gillespie Directors—Opening in March, 1929

London, Feb. 20.

A company has been formed with a capital of $1,400,000, divided into 250,000 ordinary shares of $5 each and 600,000 deferred shares of 25c each, and arrangements have been made to borrow a further $75,000 on mortgage debentures at 6 per cent., to build a theatre on the old Meux brewery site, at the junction of Tottenham Court road and New Oxford street, at a cost of $1,000,000, to seat 2,600.

The property is being purchased from Solly Joel for $950,000, $95,000 of which is payable immediately and balance March 1, 1929, or earlier if the theatre is completed before that time. When completed, the house will operate in conjunction with Moss Empires, Drury Lane, Victoria Palace and Glasgow Alhambra for the production of high-class theatrical shows.

Sir Alfred Butt and R. H. Gillespie have been appointed managing directors for seven years at $5,000 per annum each, plus five per cent. of the profits after the payment of 7½ per cent. to the ordinary shareholders.

Moss Empires and Drury Lane guarantee the shareholders a dividend of 7½ per cent. per annum on the ordinary shares for the first five years in the remote event of this new theatre not being a success.

The board of directors consists of Sir Alfred Butt, R. H. Gillespie, Lord Lurgan, J. A. E. Malone and J. J. Gillespie.

The auditorium will have a width of 109 feet and a depth of 110 feet, and the proscenium opening will be 48 feet. There will be the following seating accommodations: Stalls, 1,200; royal circle, 328; grand circle, 372; upper circle, 680.

Frank Harwood, English, Charged With Bigamy

Portland, Ore., Feb. 21.

Frank Harwood, leader of the Pantages theatre orchestra since the house opened a year ago, may be deported to England by immigration officials, on a charge of bigamy. Harwood, according to R. P. Bonham, immigration officer of the Northwest, is charged with having abandoned his wife and children in England, coming to United States with another man's wife.

It develops that Harwood's name is an alias, he having been known as Henry Reed, the name by which he was known on the Pacific Coast since 1912.

According to Bonham, Harwood has been living with another woman in this city, leaving his family in England a few years ago.

Pantages will probably give Harwood air to avoid unfavorable publicity on the house, when the government hearing akes place in March. Harwood came to the Portland Pantages from the Spokane house.

WILL MAHONEY

Thomas Van Dyke in last Sunday's New York "Telegraph" said: "Will Mahoney is as good a knockout as there is on the stage today. His dancing is great. He can deliver lines with a punch. He sings a nut song like nobody, and his curtain speeches are priceless."

Direction
RALPH G. FARNUM, 1560 Broadway

Rothermere Paper Issue Holds Up Theatre Deals

London, Feb. 21.

It is given out on authority here that the Szarvasy theatre deals and flotation of a company, including the completion of the deal for the Gulliver halls, have been temporarily suspended while Szarvasy puts out the new Lord Rothermere issue of $15,000,000 to the public for the 14 new Rothermere afternoon papers.

The British Foreign and Colonial Investment Corporation, making this issue, is Szarvasy's finance organization. The dope is that he is holding up the theatre proposition while the bigger issue for the newspapers is being put over.

Total capital of the new Rothermere company is $22,500,000 with the public issue of $15,000,000 made this week. When this is cleared up, the theatre deal may be expected to go ahead immediately.

Hylton's Slander Damage

London, Feb. 21.

Jack Hylton's slander suit against the chairman of the Piccadilly Hotel resulted in a verdict of $250 for the band leader. Hylton introduced copies of "Variety" as evidence.

Unofficially, it was stated that no appeal will be taken on the theory that if the court assessed Hylton's name damage at $250, the hotel was willing to accept that valuation.

Two New Musicals

London, Feb. 21.

Sir Alfred Butt's next show for the Drury Lane is "Show Boat."

This musical is due to follow "The Desert Song," although Butt says no show has been definitely assigned to the famed theatre.

Another one getting ready to come in is Jack Buchanan's own venture, "That's a Good Girl," scheduled for the Carlton in April.

Buchanan is also framing this piece for New York.

Irene Franklin's Return

London, Feb. 21.

After a year's absence, Irene Franklin returned here and opened yesterday at the Alhambra (vaudeville), as headliner.

Miss Franklin scored neatly with a well arranged repertoire, mostly consisting of old favorites.

Jerry Jarnigan accompanied at the piano.

WANTS MORE CAPACITY

London, Feb. 21.

"The Yellow Mask," doing $17,000 weekly at the Carlton, wants to move to a house of larger capacity.

It is competing with "Lumber Love" to obtain the Lyceum.

"LAST GASP" WELL NAMED

London, Feb. 21.

A cheap mystery play that just won't do came into the Q theatre last night titled "The Last Gasp."

Team Well Advertised

Paris, Feb. 21.

Layton and Johnson (Americans) due at the Empire, beginning Feb. 24, are being well advertised in advance.

NO TROUBLE FOR PROS IN CANADA U. S. AND BRITISH STATUS SAME

Immigration Bureau at Washington on Crossing the Northern Border—Advises Foreigners to Carry Passports—No Change in Rulings

Washington, Feb. 21.

Recent controversy between Canada and the United States over indiscriminate crossing of our northern border has not affected status of professionals going into Canada.

Immigration authorities ruled that Canadians working on this side of the border and returning to Canada at night were in this country on a permanent basis and would have to secure immigration visa.

Though the belief gained circulation it would effect show people it is stated at the Immigration Bureau here that such is not the case.

An American citizen can go in and out of Canada at will. "It is not essential," to quote the bureau officials, "for that citizen to carry his birth certificate—but it is persuasive if necessary to establish the visitor as of American birth."

Question is seldom raised with born U. S. citizens. Certain mannerisms of speech, etc., are so known to the inspectors that they experience little difficulty. However the naturalized citizen, particularly if with an accent, no matter how slight, always raises a question and proof of that naturalization is usually demanded.

Britishers

Canada treats British subjects coming from the U. S., who have been lawfully admitted here, either on a temporary or permanent status, as Americans—they may cross at will if their stay in Canada is less than six months. Hence an English professional in the U. S. can play engagements in Canada without restraint. He may, however, be called upon to give documentary proof of his right to be in the U. S. and the Bureau suggests foreigners carry passports at all times.

For the Britisher, if he is "domiciled" (and that word is important in Canadian law) in Canada, has the same privilege to enter the U. S. at will without a special passport or documents of any kind, providing his visit is on this side confined to six months.

"JUDITH, OF ISRAEL," LONDON, APPROVED

Written by N. Y. Physician—Sybil Thorndyke in Lead—"Wipes Out Memories"

London, Feb. 21.

What was probably the most distinguished audience seen in a London theatre in months greeted "Judith, of Israel" at the Strand with Sybil Thorndike in the title role. Written by Dr. Demarnay Baruch, New York physician, and produced by Miss Thorndike and her husband, Lewis Casson, the management cannot possibly get back its investment on the scheduled six-week run, prior to the actress' African tour.

Miss Thorndike was chosen for the part by the author after he had seen her in "Saint Joan." Production here is the play's first showing on any stage. The apocryphal story was accorded round approval by the premier audience for which Baruch, recently offered the American Ambassadorship to Vienna, had high diplomats present.

Produced in a style worthy of Beerbohm Tree tradition, Casson later stepped before the enthusiastic house and said that "Judith" had washed out the memory of the many plays America had sent here of late.

GIBBONS-GULLIVER AND DEVELOPMENTS

London, Feb. 21.

Some curious developments have arisen in the Gibbons deal for the purchase of the Palladium and other Gulliver houses. A bet was made here that Sir Walter Gibbons would not be on the directorate of the new company.

Gulliver has moved his offices from the Holborn Empire building, and immediately an act he had barred for many years was booked. However, Gulliver is still supervising the bills. When finding this act penciled in, he canceled it. Demonstrating that Gulliver is still in authority.

A huge organ is being installed at the Palladium and Horace Sheldon, for years musical director at the house, has been engaged in a similar capacity for the Winter Garden.

Latest report is that the Gibbons syndicate has bought three Golde houses: Blue Hall Islington, Highbury Cinema, and Essex Road Cinema.

NEW PARIS HALL

Specialty Show in Basement of Cafe du Globe Opened

Paris, Feb. 21.

The old name of Jardin de Paris has been chosen for the new establishment just opened in the basement of the famous Cafe du Globe on the Boulevard de Strasbourg after many postponements.

Jane Pierly is featured in a sort of revue called "Sous Globe" ("Under the Globe").

Specialties include Armand Bernard, Cariel, Marjal, Goupil, Mmes. Gina Relly, Gisele Mars, Germaine Diaz, Pepee and Laura Hayward, who also is interested in the enterprise.

TRIX SISTERS TALKING

London, Feb. 21.

Trix Sisters, Helen and Josephine, have made up. The breach occurred some time ago when Josephine married.

Whether the girls will reunite for stage purposes is not known.

PARIS LIKES "CIRCUS"

Paris, Feb. 21.

Charles Chaplin's new comedy, "The Circus," had a successful local premiere at the Marivaux, Feb. 16.

Mann Leaves Kit Cat

London, Feb. 21.

Billy Mann, leading the band at the Kit Cat restaurant and acting as m.c. there at $500 weekly, has left after six weeks.

The understanding is that Mann received $2,500 in settlement of his contract.

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N. Y. AND PHILLY FACTIONS IN SCRAP FOR STANLEY CONTROL--BANKERS CONCERNED

Report in New York Says Stanley May Pass Dividend — Building Operations on Five Philly Theatres Suspended Last Week—Outlying Houses Turned Back—Conference Meeting This Week

Factions among the stockholders of the Stanley Company of America (Philadelphia) are entering a scrap for control between New York and Philadelphia, from reports. It further says the New York end is the more desirous of being in full power.

This report is coupled with a rumor that the Stanley Company may pass its next dividend, the latter arising, it is said, from the fact that last week all construction work was suspended on five new theatres the Stanley Company is erecting in Philadelphia. Among the five is the 5,000-seater at Market and 28th street.

A number of outlying Philadelphia houses, recently built locally and operated by the Stanley Company, were lately turned back to their sponsors. Included in that group were the Wynne and Egyptian theatres.

No Merging Talk

Philadelphia bankers concerned in the Stanley Company, the Smith and Earle banking houses, are on an agreeable footing with the Stanley people, but it is said there are other bankers interested who are not so inclined.

An informal meeting of the Stanley Company is dated for some time this week to talk over the general situation, especially as to building plans.

Pending the internal adjustment within the Stanley corporation, of which Irving Rossheim is now president and John J. McGuirk chairman of the board, all talk of Stanley amalgamation or merging with Fox or others has ceased. The same extends to the control of First National, in which Stanley holds a 25 per cent interest as against Fox's 34 per cent in First National shares.

George Earle, head of the banking house which, with the E. B. Smith interests, has been actively concerned in Stanley since its beginning, died Monday.

$10,000 to Advertise "Whip Woman" 5 Days

Because of the terrific pannings handed "The Whip Woman" (First National), the Greenwich Village theatre rushed in a two-year old Warner Bros. picture, "Lady Windemere's Fan" to complete the first two-week bill. "The Whip Woman" lasted five days.

The Greenwich Village theatre has spent around $10,000 in newspaper advertising. Five two-inch ads in most of the papers ran for several days and for the first week five one-inch ads scattered, appeared to be the smallest space allotment.

The house has 365 seats and is said to be paying Rafaelo Diaz, Metropolitan Opera tenor, $2,000 per week to warble twice daily.

Miss Logan Walks Out

Los Angeles, Feb. 21.

Jacqueline Logan doesn't believe that husbands should be cruel. She thinks it is enough for her to stand the torture from the studio "heavy" without coming home and getting the works from friend hubby.

After three years of marriage to "Bud" Gillespie, promoter, Miss Logan walked out, leaving a check on the bureau which he could cash, and left town. Then her attorney filed suit for divorce in Superior Court charging Gillespie with extreme cruelty.

At one time Miss Logan was engaged to George Melford, director, now a widower.

N. T. Dinner March 31

At the Hotel Astor March 31 will be held the annual Naked Truth Dinner, an event in the film trade of New York.

The dinner is provided by the publicity and advertising boys of the industry in the metropolis.

Al Jolson's "Doubles"

What is considered one of the darb happenings of the current film season is the employment of a stage entertainer to double for Al Jolson where "The Jazz Singer" is without Vitaphone accompaniment.

A singer named Ben Gold was engaged last week for an out of town theatre to sing the Jolson songs during the showing of the film.

Just how the idea will work out is a matter of conjecture.

M-G-M DELEGATES LAID WREATH FOR MARCUS

Delegates to the M-G-M International Convention of sales managers took matters in their own hands last Friday morning, dodging the official program, and journeying in a bus to the Marcus Loew mausoleum on Long Island to lay a wreath.

Each delegate wore a flower in his button hole, and following a foreign custom, said to be of Swedish origin, each laid his separate flower by the wreath.

It had been suggested to the delegates when the matter was first broached that they pick a committee of three to take the wreath. This did not suit the foreign representatives, who proceeded to ignore all other plans made for them in order to pay their respects.

HARLAN'S MARITAL TANGLE

Two Divorces Between Him and Helen Patterson—Into Vaud

Los Angeles, Feb. 21.

Kenneth Harlan, who left acting in pictures to go on the legit stage, is rehearsing an act for vaudeville with Helen Patterson, former lead in coast production of "Sunny."

The pair announced their engagement some time ago, but it later developed that Harlan had not yet received his final decree of divorce from Marie Prevost, while Miss Patterson still has a husband east.

Harlan is currently appearing in "The Triumphant Bachelor" at the Figueroa Playhouse.

Sam Salvin, of Lyons & Lyons, now on the coast, is arranging for an eastern opening of the act.

Joe Rock's Own Films

Los Angeles, Feb. 21.

Joe Rock, producing for Sterling, has three more features to make to complete his present contract of 20 for this season.

It is understood Rock will organize a new producing and distributing organization to handle his future product.

MORE EUROPE MIGRATIONS

Los Angeles, Feb. 21.

With the closing of the Christie studios for a long vacation, many of its workers are planning European trips. Among those definitely set to go across the pond are Arvid E. Gillstrom, director, who sails from New York Feb. 25.

Mr. and Mrs. Harold Beaudine plan to leave March 2, and Bobby Vernon and his wife will leave for a tour through Scotland.

CHADWICK EAST

Los Angeles, Feb. 21.

I. E. Chadwick is en route to New York, where he will negotiate new deals for future production and distribution of his pictures.

It is also understood while here, Chadwick will shop around for additional books and works of literature to add to his Hollywood library.

FAN MAGS MAY LOSE STUDIO STANDING

Article in "Classics" and Talk of Criminal Prosecution—Assailed by Name

Los Angeles, Feb. 21.

Fan magazine representatives may have their Hollywood studio privileges chopped off as a result of a slurring article in "Motion Picture Classics," one of the monthly fan group. The story was written by Glady Hall, wife of a New York photographer.

Action looking toward prosecution for criminal libel against the magazine's publishers and writer, may be taken by the Academy of Motion Picture Arts and Sciences, the WAMPAS, and the several picture players designated by name in the story, headed, "The Besetting Sins of Hollywood." The players mentioned have retained attorneys to bring actions.

Petty Grafters

It is claimed that a number of representatives of fan papers have been practising petty graft upon the producers and stars. Several of the magazine writers are upon the payrolls of studios. These will be given an alternative of one or the other.

The Academy will hold a meeting this week and probably adopt a resolution, and the WAMPAS will also meet for a similar purpose.

From the article one would deduce its writer took an extraordinarily long chance, to attract attention to herself, with little regard for the facts or names used.

FREE LANCE CONTRACT BACK FOR REVISION

Los Angeles, Feb. 21.

Attacks from several quarters on the standard contract for free lance actors adopted by the Academy of Motion Picture Arts and Sciences resulted in the board of directors of the Academy referring back the contract to the original committee for clarification. The contract has been used by all producer members of the Academy since Jan. 1.

Criticism directed against the contract was that producers could twist the legal phraseology of certain clauses to their own advantage. The Academy board carefully reviewed the criticisms and the contract itself, but could find no justification for complaint. In order to silence any attacks, the board referred the contract back to the committee with instructions that it be clarified in wording to prevent any further misconstruction.

Committee handling the actors' contract consists of B. P. Schulberg and M. C. Levee, representing the producers; Conrad Nagel and Hallam Cooley representing the actors, and a fifth member from the directors' branch of the Academy.

New draft will be ready for submission to the board in about a month.

Avalon's New House

Los Angeles, Feb. 21.

A new theatre building will be erected at Avalon by the Catalina Island Co. House will have a seating capacity of 2,000.

A large dance hall will occupy the third floor of the building. Webber and Spaulding architects.

MAE BUSCH'S PLAYLET

Los Angeles, Feb. 21.

Mae Busch will start in a vaudeville sketch, "Capital Punishment," written by Richard Hyland and Adele Rogers St. John.

Bebe Daniels Recovering

Los Angeles, Feb. 21.

Bebe Daniels is home from the hospital following her accident during work on "Hold Everything," Par.

Production will be delayed another week pending Miss Daniel's recovery.

Discredited Exhib "Leaders" Only Retard Understanding; Tip for Hays

On the comment in last week's Variety, concerning the so-called indie exhibitor leaders who push themselves forward on every issue confronting the industry, to secure publicity for themselves and in many instances creating a nuisance value, which they may capitalize, a prominent exhibitor says the practical business men among the indies are wise to these men and that they are generally ignored in the more important exhib conferences.

He stated not one of these "loud speakers" had been invited to attend the Sapiro conferences, and that the conferees were amazed at the progress made on the co-ordination plan, without the usual fan fare.

The exhib took a slam at the Hays organization for recognizing this self-appointed exhibitor leadership, which in many instances had no real picture financial interest at stake. He deplored that Hays had allowed such a rift to appear between the exhibitors and the producers on many important questions effecting the industry.

The exhib pointed out that recrimination and grievances aired in the heat of controversy before the general public were having a bad effect and joyfully received by the common enemies of the business, the reformers.

It was his opinion that if Hays called in several hard-headed exhibitors among the indies instead of conferring with exhibitor-setups, the whole matter could be ironed out within 24 hours.

WEATHER FORECAST

Washington, Feb. 21.

From questions put to the Weather Bureau, the following outlook is for the week commencing tomorrow (Wednesday) for the territory east of the Mississippi:

Increasing cloudiness with rising temperature Wednesday.

General rains Wednesday night and Thursday over southern districts; snows and rains over northern district.

Colder weather with decidedly colder temperatures over northern districts is indicated for Friday and Saturday, with snow flurries in the lower Lake region.

Another period of rains and snows for the early part of next week.

Weather conditions during the past week, beginning Monday, Feb. 13, sum up as follows with the data being secured from the weather bureau:

Western (Wash., Ore., Cal., Idaho, Nev. and Utah). Storm over Washington, northern Idaho and extending into Montana and part of Oregon Monday, Feb. 13. Cleared early with the week practically clear throughout. This extending over into the current week. Little variance in temperature though slight rise Monday this week.

Central (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich, Ind., and Western Ky.). Rains and snows in some portions throughout entire week. First clear day of entire section Sunday, Feb. 19. Each day different with each section some days of clear weather. Temperature dropped toward end of week. Missouri down 20 degrees one day. Moved northward next day.

Southern (Ariz., New Mex., Okla., Tex., Ark., La., Miss., Tenn. Ala., No. and So. Car., Ga, and Fla.). Central portion to south, including New Orleans, opened with rain. Moved northward and east, including part of Florida. Cleared for one day and then another rain, which held until Saturday. That day practically clear throughout entire section. Clear for opening of current week. Temperature dropped 20 degrees during the week on gulf coast line from Florida west. Recovered 10 degrees at end of week.

Eastern (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Me., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). Opened clear but with southern storms moving up, covering entire section by Tuesday night. Snows and rains recorded, even in southern portion Cleared and then back to storms again. Sunday opened clear for the current week except in isolated instances. Marked rise in temperature at opening of last week only to have the reverse occur at the close of week. Rising again Sunday and Monday of this week.

GEORGE LEWIS MARRYING

Los Angeles, Feb. 21.

George Lewis, starred by U in the "Collegian" series, is going to be married.

His bride will be Mary Louise Lohman, non-professional, with wedding date set for March 23.

Leonard Renews

Los Angeles, Feb. 21.

M.-G.-M. renewed its contract with Robert Z. Leonard, who will direct four more pictures for that producer.

FRENCH FILM DECREE SIGNED

Imports in Censors' Hands —After Americans

Paris, Feb. 21.

President of the French Republic Saturday signed the new Cinematograph decree providing for a censor commission. It will control all importation of foreign pictures beginning March 1.

The law requires a license from the commission before a foreign picture can be exhibited. Shortreels, news reels, travel subjects and educationals are not included in the operation of the new restriction.

The measure, frankly aimed at American product, which practically monopolizes the market here as well as in other continental countries, sets up drastic rules. Pictures must be shown to the commission in exactly the form in which they were exhibited in their native country, with titles and action unaltered. This is a blow at the American trade.

American producers have commonly sent out special editions for overseas in which the home version was revised. This practice is forbidden and it may bar expensive productions from this market.

Producers will be called upon to meet the cost of the inspection, which will be in the hands of 32 officials appointed by the President. The law also has quota provisions, setting up the ratio of nine foreign productions for one domestic.

Studios Again Peeved on Members' Personal P. A.'s

Los Angeles, Feb. 21.

The studios are again up in arms over players, writers and directors hiring free lance press agents.

Producers, some time ago, attempted to curtail the free lancers, but without success. Officials contend the players and others, in an endeavor to satisfy their own ego, give the free lance boys many stories to shoot to th newspapers before the studio really has the deals closed. In a number of cases, premature publication has proved embarrassing.

One of the large coast studios, after continually warning its members against hiring press agents, finally gave one of its featured players a closing check without explanation. The actor had tipped his p. a. on a pending deal in the studio.

Barrymore's Stage Return

Los Angeles, Feb. 21.

John Barrymore has finished his contract with United Artists and will probably go to New York soon to appear on the stage.

Barrymore has had several film propositions but is holding all in abeyance until he completes final scenes in "The Tempest," his last for U. A.

PAR. REJECTS AVIATRIX

Los Angeles, Feb. 21.

There will be no film contract for Ruth Elder as far as Paramount is concerned.

The girl flyer made a screen test a few weeks ago.

SAPIRO HEADS 250 INDIES

FREE LANCE WRITERS DEMAND 3-DAY LIMIT ON SCRIPT ANSWER

Committees May Lock Over Point in Proposed Standard Contract for Free Lances—Another Clash Before Final Approval Also Expected

Los Angeles, Feb. 21.

Limiting producers to three days in which to accept or reject an adaptation or scenario by a free lance writer is one of the clauses submitted by the writers' representatives, appointed to draw a standard contract for free lance scenarists.

This clause is only one of many which Waldemar Young and Al A. Cohn, writer members of the committee working through the Academy of Motion Picture Arts and Sciences, have submitted to B. P. Schulberg and M. C. Levee, representing the producers in the contract negotiations. Schulberg and Levee will look over the suggested clauses and add the conditions they think necessary for the protection of producers in engaging free lancers.

The time limit clause for a producer in deciding on a submitted adaptation or script is intended to eliminate the current practice of producing executives holding up writers for an unreasonable time before giving a decision. Writers have continually complained of studio officials holding stories for weeks without even reading them, with the writer forced to wait for the decision before able to accept other assignments.

It is understood this clause will be fought by the producers' representatives, but the writers' representatives will stand pat for a time limit. There may be no standard writers' contract unless the time clause for a producers' acceptance is contained therein.

After the tentative contract is worked out by the committee of four, it will be submitted by the writer representatives to the board of directors of the Screen Writers Guild for approval. Endorsement will have to be obtained from the Guild before the writers' members of the Academy committee will officially approve the contract.

It is understood there will be more difficulty in getting a final approval on a free lance writers contract than was encountered in the drafting of the standard contract for players.

No Shearer-Thalberg New York Interview

Irving Thalberg and his wife, Norma Shearer, came pretty close to a world's record when neither would grant an interview while in New York, prior to their sailing last night (Tuesday) on the "Mauretania." They are off on a delayed honeymoon.

Before leaving Hollywood, Miss Shearer was advised by Metro-Goldwyn-Mayer it had exercised its option upon her for another year.

The forthcoming M-G-M year of starhood may be Mrs. Thalberg's final public appearance before the camera. She has expressed a desire to retire and her husband is reported in accord.

The Thalbergs attracted much attention and admiration Saturday night at the weekly Mayfair Club dance.

Los Angeles, Feb. 21.

Norma Shearer's first picture on her return from Europe will be "Ballyhoo," by Beth Brown.

Sam Wood will direct.

JOLSON'S NEXT VITA

Al Jolson is slated to do another Vitaphone feature for Warner Bros. in June.

The theme considered is "Pagliacci," modernized.

Preview Ultimatum

Los Angeles, Feb. 21.

West Coast Theatres has issued an ultimatum to First National.

It's to the effect that if F. N. previews any pictures at the Forum theatre here, these same films will not be eligible for release in any West Coast house.

Neilan in England Has No Agreement With U. A.

Los Angeles, Feb. 21.

Jos. M. Schenck, head of United Artists, states that Marshall Neilan has no arrangement with U. A. to make any pictures abroad that will be released over here through the Schenck organization, nor has U. A. any agreement to distribute for British Filmcraft in America.

When Schenck was last abroad he arranged for one picture to be made on the other side that United Artists will release for America. That picture will be made by Rex Ingram and star his wife, Alice Terry. Ingram's pictures, as a rule, cost around $400,000.

London, Feb. 21.

Upon arrival here to direct Gertrude Lawrence in her initial picture for British Filmcraft, one of the new concerns which will release in America, it is said, through United Artists, "Mickey" Neilan is understood to have informed the company that instead of spending $150,000 on the production, Joseph M. Schenck will not permit any U. A. British-made release unless the film costs $500,000.

British Filmcraft executives, a recently formed picture concern, believe they may be the first to cinch real releasing channels in America before a production has been started.

Filmcraft had been negotiating with Neilan for several weeks, the director leaving Hollywood after the English firm had deposited $10,000 to his credit in a London bank.

Another angle to British Filmcraft is that Paramount is reported to have acquired six two-reelers from this local company for its quota here. The subject of the films is "Sexton Blake," a detective series published as a weekly feature on this side by the Amalgamated Press.

This series is to be directed by George Cooper, the stories being plugged here some years ago by Al Lichtman for Cooper's direction of a series of two-reel dramas.

Through the unusual sounding statements contained in the London cable, it was sent on to Variety's office in Los Angeles, for Joe Schenck's comment. That appears at the head of this story.

"Moulin Rouge," B. I. Special At Tivoli, London, on Split

London, Feb. 21.

"Moulin Rouge," British International's picture, which follows "The Student Prince" (M-G-M) at the Tivoli next month, goes in on a percentage basis. The first $12,500 gross goes to the house, with 6 50-50 split between theatre and film on anything over that amount.

M-G-M has the distribution rights for America.

GERMAN DOG'S NAME

"Bonaparte," German police dog once featured by M-G-M, will appear in "The Danger Patrol" to be produced by Duke Worne for Rayart.

BUYING COMBINE OF $4,000,000

Noted Organizer for Three Years at $100,000 Salary Annually—Every Theatre Bound by Lien Clause—No National Organization Contemplated, but Regions May Be Similarly Organized—Greater New York Theatres Only in at Present

PROTECTIVE MOVE

Within 10 days there will be in operation an organization of independent exhibitors, known as the Motion Picture Exhibitors' Association, in Greater New York, comprising approximately 250 theatres, under the guidance of Aaron Sapiro, noted attorney and industrial organizer.

This is the first time that an independent theatre group of this magnitude has ever been lined up under the stringent conditions and policies adopted by the association.

It is estimated by theatre operators that this combination enhances the value of independent theatre holdings in the metropolitan district at least 50 per cent. Since, as a combination, these houses assume a new valuation, it is not unlikely that chain operators will shortly attempt to buy in with Fox, the most logical possibility on account of his small representation in New York.

Aaron Sapiro, president of the new organization, stated Monday that work would actually be under way in about a week, as soon as offices have been established.

The combination represents a greater seating capacity in New York than all the chain theatres combined and a film buying power closely estimated at $4,000,000 annually, as compared with a total of

(Continued on page 16)

McCarthy O. K.s "Trail"

J. J. McCarthy will handle the roadshowing of Metro-Goldwyn-Mayer's "Trail of '98," which comes into the Astor, New York, March 13. Major Bowes, David Mendoza and William Axt are working on the musical score.

This is the third M-G super McCarthy has directed on its legit house career, the others being "Big Parade" and "Ben-Hur."

"Trail" represents a cost of $1,100,000. Scenes on it are still being made on the coast that may add another $25,000.

1st Theatre Loan In Chi. in 18 Months

Chicago, Feb. 21.

The first local loan for theatre construction within 18 months was granted last week by H. O. Stone & Co., bond house, to the Mont Claire Building Corp., newly formed by Basil Charuka, president, and Lewis Spirrison, secretary.

Amount granted in a letter of commitment is $275,000, for construction of a 1,500-seat vaudfilm house, costing $500,000, at 1710 W. Grand avenue, to open Sept. 1. W. P. Whitney is architect.

Ambitious independents looking for financial assistance in Chicago have been met with flat refusals from the bond houses of late, with the latter thoroughly aware of the town's overseated condition.

Sheehan and Pola Negri

No closure has been reported reached between Fox and Pola Negri, although there is no denial that negotiations have been on between the star and Winnie Sheehan.

Miss Negri has been with Paramount under a weekly contract of $8,500. When she asked $10,000 weekly for a renewal term, the producer balked.

Pathe Quitting Shorts

Los Angeles, Feb. 21.

It is understood Pathe has about determined to discontinue the release of short reel comedies next season. The story is that the company lost money in that particular department last year.

Owing to the state of its cash resources, the concern figures it cannot afford to spend more than $15,000 per subject and has broached the matter with producers on that basis.

The producers answered that the quality of output the distributor had in mind and the names it sought would represent a negative cost of not less than $25,000.

U'S $280,000 FOR IDLE CONTRACT PLAYERS

Must Pay Off 75 People During 8 Weeks' Studio Closing —Totals $35,000 Week

Los Angeles, Feb. 23.

Universal has more than 75 people under contract who will have to be carried over the present eight-week closing period. Some of these contract people have four and eight weeks lay off clauses in their contracts, but the majority have had that clause already exercised by the company or are in a position to have it excluded. This will result in an approximate weekly payroll of $35,000 to people who are idle for the company, or a total expenditure of $280,000 that will have to be charged off and pro rated as overhead on future Universal productions.

In the event some of these people can be farmed out at a profit, the revenue will tend to reduce the losses.

MAE MURRAY'S RECORD

Chicago, Feb. 21.

Mae Murray broke all previous records at the Chicago theatre for four shows daily and five on Saturday and Sunday.

Miss Murray could have bettered both Whiteman and Lewis's record gross by doing five during the midweek.

One Showing for War Dept. Aviation Film

Albany, N. Y., Feb. 21.

First showing of the war department film tracing the development of aviation in the country will be made at the Strand next Tuesday (Feb. 28).

The picture, "Twenty-five Years in the Air," has been under compilation by the War Department for several years. It begins with pictures of the first flight in America by the Wright brothers in North Carolina in 1903 and will include official pictures of aerial combat during the war and of last year's trans-Atlantic flights.

Picture is to be returned to the War Department after its screening here.

"Notices" of Back Stage

Los Angeles, Feb. 21.

Ralph Ince started production on his latest FBO special, tentatively titled "Notices."

Cast includes Joe E. Brown, Gertrude Olmstead, Lee Shumaway, Ole Ness, and William Francis Dugan, Broadway playwright, brought to the coast to write originals for FBO.

Dugan was assigned to play the part of a drunken playwright in "Notices" because of his type and knowledge of back stage life.

DE MILLE'S 37 FOR '28-'29; $7,000,000

Studio Closing April to June—New Average $125,000 Per Film

Los Angeles, Feb. 21.

DeMille organization is to turn out 37 pictures costing approximately $7,000,000 for release by Pathe-DeMille during 1928-29. Of this number four have already been completed and were to have been this year's output, while six others are being made now and will be completed before April 15, at which time it is expected the studio will shut down for general readjustment until June 1.

The pictures which have already been finished, or are almost completed, and which were to have been on the current program, are "The Godless Girl," "Hold 'Em Yale," "Walking Back" and one other. It was intended to make "What Holds Men" for this year, but on account of trouble with the author, Marguerite Tuttle, it has been called off.

With the finishing up of product on the lot, all overhead is being cut to a minimum. A score of writers, directors and actors, working from picture to picture, have been released. The general studio personnel is also being cut to the core.

Joseph P. Kennedy will have supervision of expenditures and operations on the lot in addition to guiding the destinies of FBO.

$175,000 Feature Average

Program pictures turned out on this lot during the past season have averaged around $175,000, costs varying from $100,000 to $193,000, according to the cast. It is said that the new budget, tentatively accepted last month in New York, will bring the average cost of the program films to around $125,000 each, and hold down the number of specials to be made until a healthier first run distribution exists.

It is figured that with a new deal on distribution through K-A-Orpheum, an opportunity will be afforded the company to make a large number of specials. However, until a sales survey is made these productions will be held in abeyance, unless they crop up accidently during production.

Players' Options Dropped

Four prominent featured players, who will not have their options taken up are Robert Edeson, Eleanor Faire, Virginia Bradford and Clarence Burton. It is also likely that Leatrice Joy will leave the fold next month when her contract expires, and that Vera Reynolds will also be off the payroll at the end of June.

William Sistrom, general manager for DeMille, returned from New York last week and gave the impression around the studio that matters would continue as heretofore. Reports are current that when Kennedy comes to the Coast to take charge he may transfer Ed King, vice-president of FBO and now in charge of technical production on that lot, to the Pathe-DeMille plant as business manager.

Publicity department has been cut from 12 to 5, with economy given as the reason. Henry McMahon remains in charge, with Phil Gersdorf and Charles West as assistants.

Instructions for the cut came from New York.

KENNEDY'S EIGHTH

Boston, Feb. 21.

Joseph P. Kennedy, president of F.B.O., celebrated the birth of a baby on Sunday. It's the eighth in the Kennedy family.

Looks like a challenge to E. V. Richards. He also has eight.

UNEMPLOYMENT FELT AT L. A.; MARX BROS.' $30,000 LOW AT MET

Grosses Generally Show Effect—State, $20,000, and Off—"Four Sons," $14,000—"Sorrell" Only $15,000—"Prince," $19,200.

Los Angeles, Feb. 21.
(Drawing Pop., 1,450,000)

With more people out of employment than at any time in three years, the theatres felt the reaction. Not a house came up to expectations on the week. The Metropolitan, having the Four Marx brothers and an imported film, "The Last Waltz," did $30,000, not so good at Met. W. C. P. paid the Marx boys and their troupe a $10,000 salary.

"Four Sons," on its first week at Carthay Circle and due to conditions, was about $3,000 behind the opening week of "Sunrise." Just how this one will get on is a matter of conjecture. "The Circus" went off a bit at matinees first part of week but got back to capacity toward the end. Gross dropped around $750 below the week before.

With the M-G studio and house concentrating heavily on advance of "The Student Prince," that opus got off to around $1,500 better than its predecessor on the initial week. United Artists did not manage to get anywhere with "Sorrell and Son" and on first week of picture went into "red." "Jazz Singer" went down almost $1,000 on its seventh week and will probably hold for another three before replaced with "Patent Leather Kid."

"The Enemy" on screen and Eddie Peabody on stage were not strong enough to bring Loew's State much above the red mark. With no personality on stage "West Point" was on its own to keep the head of the Egyptian above water. "The Four Flusher," a Reg Denny, was at the Boulevard, and with Gene Morgan, aided by Jimmy Lyons on stage, got a fair week.

"Wings" at the Biltmore slipped on the fast pace but stayed on the healthy side. Broadway Palace had "Grandma's Boy" for a second week and returns were more negligible than the first.

Estimates for Last Week

Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-$1.50). Mat trade off early part of week but nights strong throughout; capacity last three days at all performances; around $29,000.

Carthay Circle (Miller-W. C.)—"Four Sons" (Fox) (1,500; 50-$1.50). With business conditions against auspicious start, opening week fairly good at $14,000.

Criterion (W. C.)—"Jazz Singer" (W. B.) (1,600; 50-$1.50). Slipped around $850 on seventh week; $7,400.

Biltmore (Erlanger) — "Wings" (Par) (1,655; 50-$2.20). Fifth week slowed down but not enough to take edge off profits; better than $15,500; about $2,500 drop.

Loew's State (W. C.-Loew)—"The Enemy" (M-G) (2,200; 25-99). Could not get 'em here and trade dropped $3,000 to $20,000. Eddie Peabody on stage.

Metropolitan (Pub.-W. C.)—"Last Waltz" (Par.) (3,595; 25-75). Changed night prices at mat for Marx Bros.; around $30,000; not high, considering stage attraction.

United Artists (U. A.-W. C.)—"Sorrell and Son" (U. A.) (2,100; 25-$1.10). Could not get started; first week only $15,000; less than it cost to operate the week.

Million Dollar (Pub.-W. C.)—"Student Prince" (M-G) (2,200; 25-99). Special stunts and freak exploitation put Lubitsch over to very good initial week; $19,200.

Boulevard (W. C.)—"The Four-flusher" (U) (2,164; 25-50). Felt the off trade all around; did nobly by keeping out of red at $6,750.

Egyptian (U. A.-W. C.)—"West Point" (M-G) (1,800; 25-75). Film all alone as draw; just another week with around $8,000.

Broadway Palace (Orpheum)—"Grandma's Boy" (Pathe) (1,540; 15-40). Second week not necessary, as trade very slack; not much better than $2,000, and for a Harold Lloyd, too.

Freddie Schader With Fox

Freddie Schader has resigned as Pacific Coast representative of Jimmie Quirk's "Photoplay" magazine, to take effect March 1.

Freddie will join the Fox coast staff through an arrangement with Winnie Sheehan. Mr. Sheehan, now in New York, states his status with the organization has not been set but that Schader's post will be an important one.

Before taking up the new duty Mr. and Mrs. (Ray) Schader will come east for a vacation in March, their first trip home since leaving for the coast about a year ago.

$14,500 FOR "LOVE" DESPITE HEAVY CUTS

Montreal's Mysterious Anti-Sun. Closing Ads.—"Ironsides," $12,000

Montreal, Feb. 21.

The Capitol has pulled the orchestra off the stage and dropped its short vaude turns, substituting presentations and prologs. House has not suffered so far and is going to put in Publix units after Lent if railway can be arranged. "Old Ironsides" hit the males but left the women somewhat cold, so only a middling gross of around $12,000.

"Love," at the Palace, was cut to ribbons by censors, who turned the wronged husband into a father-in-law and ran the story into rubbish. But even so the crowds ate it up and turned in $14,000. Loew's stood up with $13,500, and Lent is not going to hurt this house, which has a steady crowd that comes week in, week out. Vaude not quite up to last week, but good enough.

Much comment on quarter page ads in the local press urging the public to endorse the theatres' attitude against Sunday closing. No one knows who is behind them, and guesses vary between some of the big exchanges and the Film Association in Toronto. It is part of campaign to educate the public into attack on long established custom. It isn't thought that Sunday closing has any chance of becoming law, but the theatre people are taking no chances.

Estimates for Last Week

Capitol (2,700; 40-85)—"Old Ironsides" (Par). Too American and for men only to get all it deserved; $12,000.

Palace (2,700; 60-85). "Love" (M-G). Censors cut it badly, but big okay; $14,500.

Loew's (3,200; 45-75)—"Gay Defender" (Par.). Went over fine, also vaude helped some; house stood up at $13,000.

Imperial (1,900; 35-80)—"The Forbidden Woman" (Pathe). A little better than usual; $5,000.

Strand (800; 30-40)—"The Lady-bird" (Vital); "Almost Human" (Pathe); "Very Confidential" (Fox), and "Good Time Charley" (W. B.). All together, $5,000.

"POINT" $13,000, PTLD., "CHICAGO" GOT $11,000

"7th Heaven" Off to $16,000 at Pan—"Love," $7,500 at Rivoli— "J. James" Bad

Portland, Ore., Feb. 4.
(Drawing Population, 310,000)

Real money attraction was over at Parker's Rivoli. For the first time in months connected for a solid wallop with "Love." Salvatore Santella's Sunday noon concert, 40 pieces, brought much additional revenue.

Tebbett's Oriental fell off again with "Chicago." Mats at this house are weak, but evenings are better. Broadway improved its gross over previous week with "West Point." Ollie Wallace, present m. c. at this house, to be shifted to the fifth Avenue, Seattle, as organist, according to report.

"Jesse James," at Universal's Columbia, could not get started. "Circus" is announced for run here commencing Feb. 24.

Estimates for Last Week

Oriental (Tebbetts) (2,700; 25-35). "Chicago" (Pathe). Just fair; mats weak, but nights okay; Glenn Shelly, organ concert, over big; stage presentation, burlesquing picture, way below average; $11,000, poor.

Broadway (Fox) (2,000; 40-60). "West Point" (M-G). Real draw in this town; started it with real bang, but slowed down; $13,000 okay.

Liberty (Fox) (2,000; 25-40). "Tea for Three" (M-G). Well liked, but vaude not so good; biz just fair; house understood to be getting ready for new policy, installing Will King musical show March 2.

Columbia (U) (850; 35-50). "Jesse James (Par.). Picture took nosedive; $4,000.

Rivoli (Parker-Fox) (1,210; 35-50). "Love (M-G). Packed 'em at all shows; house looked like old times; Santaelle's concerts and Cecil Teague, organist, brought extra kale; $7,500

Pantages (Pan) (2,000; 35-50). "Seventh Heaven" (Fox). Great business. Picture in for a run and looks like money-getter; about $16,000 first week.

Orpheum (Orph) (2,300; 15-25-50-75). "Night Bride" (Pathe). Vaudeville only draw; film of secondary importance; $6,000 on three days.

Music Box (Henry Duffy Players) (1,300; 50-75-$1). "Tommy." Play cashed to $7,000.

Blue Mouse" (Hamrick) (750; 25-50). "Girl from Chicago" (W. B.). Picture did not bring expected gross.

"KID" $24,000, BALTO; JOLSON, $10,000, 7th WK

Both Hold Over—"Dove's" 2d Wk. 'Way Off, $6,000—"Gateway," $9,000

Baltimore, Feb. 21.
(Drawing Population, 850,000)

There has been a shift of masters of ceremonies at the Century, the house that inaugurated the stage band policy here. Sammy Kahn, in for the past month, left Saturday to fill an unannounced assignment, and is succeeded by Ted Claire, former revue principal.

H. P. Kingsmore, general manager of the Loew-United Artists houses here, taking a Publix publicity idea as a basis, evolved a novelty stunt that went into effect at both the Century and Valencia last week. By an arrangement with the "American," local Hearst morning tab, the theatres receive 500 gratis copies of the paper nightly. This is the morning paper and arrives in time for the patrons leaving the houses around 10 p. m. On each paper's first page is a gummed slip, stating that the paper is with the compliments of the management and getting in a line on both current and coming shows. When the patron gets home and opens up the paper to the amusement page he finds it stuffed with a four-page house tab in the form of a press sheet.

Last week's returns revealed a great variance amongst the first run theatres. "Jazz Singer" continues the film wonder of the season in this town. It's sixth week, holdover, has again been extended for an eighth.

The Stanley is also holding "Patent Leather Kid" for a second six days. New also turned in a good week with "Gateway to the Moon." The Century was 'way off with "The Secret Hour." Negri doesn't seem able to click at the local b. o. "The Dove," in its second week at the Valencia, failed to measure up.

Parkway, with "Student Prince," turned in a good week.

Estimates for Last Week

Century (Loew).—"The Secret Hour" (Par.) (2,074; 25-60). Business way off; Negri always has difficulty clicking in Baltimore; stage show good.

Stanley (Stanley - Crandall). — "Patent Leather Kid" (F. N.) (3,600; 25-50). Biggest success this theatre has yet screened; in for a Sunday midnight showing two weeks ago acted as good advance; drew big from opening; $24,000 excellent and holds over.

Valencia (Loew-U. A.)—"The Dove" (U. A.) (1,500; 25-60). General comment was play didn't present Talmadge in a role that pleased her fans; Beery caused most talk; second week well below house average; about $6,000.

Imperial (Whitehurstz). — "Gateway to the Moon" (Fox) (1,800; 25-50). Del Rio liked in this one; highly satisfactory at about $9,000.

Metropolitan (W. B.)—"Jazz Singer" and Vita (W. B.) (1,400; 25-50). Wonder of local movie game; run extended again with turnaway at Saturday close; will be shown indefinitely; over $10,000 on seventh week.

Parkway (Loew-U. A.)—"The Student Prince" (M-G) (1,000; 15-35). Picture a big draw downtown and dltto at this uptown stand; consistently good; about $4,500.

"Whose Hand?" $3,000

Tacoma, Feb. 21.
(Drawing Population, 125,000)

Following its record week of $11,000, Pantages held "Seventh Heaven" for a second week and again biz was good. Broadway used "On Your Toes" and didn't do so bad. Blue Mouse hit an average click in "By Whose Hand."

Estimates for Last Week

Broadway (W. C.) (1,650; 25-50). —"On Your Toes" (U). Denny helped rouse 'em and biz good; $5,200.

Pantages (1,450; 50).—"Seventh Heaven" (Fox). First week hit $11,000, but still some customers left for $6,000.

Blue Mouse (Hamrick) (650; 25-50).—"By Whose Hand" and Vita (W. B.). $3,000. Bad.

Rialto (W. C.) (1,250; 25-40).—"Senorita" (U. A.). Nice at $3,800.

Colonial (W. C.) (850; 25).—"13th Hour" (M-G). House can't jar loose from ordinary; about $1,300.

Local Talent Cost Topeka Houses and Itself Money

Topeka, Feb. 21.
(Drawing Pop., 85,000)

Pictures sat back, stock vaudeville and the spectacle music version of the oratorio "Elijah" taking what business there was last week. Not much.

Sponsored by the local musical organizations, the William Dodd Chennery production of Mendelssohn's "Elijah" played the city auditorium four nights and cost about $4,000. A cast of more than 1,000 local talent, musicians and imported singers failed to draw much more than an equal number "out front" on each occasion.

The week also marked the fifth return to Topeka of the Waddell Players, stock, with Clyde M. Waddell in lead. It's the company's 101st week in Topeka. Opening night was an ovation for the company with a full house, but the rest of the week dropped down to almost poor business. "If I Was Rich" opened.

Estimates for Last Week

Auditorium (2,500; $1) (City)—Chennery presentation of Mendelssohn's "Elijah." $3,500.

Grand (1,400; 75) (National)—Waddell Players, stock, opened new engagement. About what was considered normal business on former runs. $3,100.

Novelty (1,200; 40) (Crawford)—Vaude with weak bill first half and start of new serial, "The Man Without a Face." Strong bill at finish with Sennet Comedy. Got little better than average. $2,600.

Jayhawk (1,500; 40) (Jayhawk)—"Annie Laurie" first half of week; fair. Title against it. Last half, "Publicity Madness," ordinary. $2,400.

Orpheum (1,100; 40) (National)—"Beau Sabreur." Good drag first few days on strength of "Beau Geste," but didn't come up to predecessor, weak cast blamed. $1,900.

Cozy (400; 25) (Lawrence)—"Is Zat So?" first half, got little better than normal, but "The Lone Eagle" failed to cash last half, management failing to tie in with the Lindbergh flight back home. On week, $800.

STAYING FOR 2D SHOW "SINGER" DID $20,200

Record for Embassy — Dix, $25,000, Warfield—'Blondes' a Bust for Granada

San Francisco, Feb. 21.
Drawing Population, 756,000)

"Jazz Singer," first of the Vitaphone features, set the town talking and rolled up a gross totally unexpected. Established a new house record for the Embassy, bettering by $5,000 the previous high. With scale stiffened to eliminate matinee prices, "Jazz Singer" passed $20,000.

Warfield again topped the town. Hard to figure out the Market street situation. The Granada just seems to be in the dumps, and no matter what show, it can't seem to click. Last week with the widely advertised "Gentlemen Prefer Blondes" and 8 Victor Artists house sagged worse than with the weak western of preceding seven days. Warfield had Richard Dix, good boxoffice here with results, and Rube Wolf continued to demonstrate he is a magnet.

At the California "Student Prince" clicked merrily, but Doug Fairbanks dropped at the St. Francis on his second week. Intake, however, sufficient to show plenty of profit.

Five Market street de luxe houses grossed better than $104,000. Lots of business when you figure local conditions.

Estimates for Last week

Warfield—"Sporting Goods" (Par) (2,672; 35-50-65-90). Like Dix in this town, and they all fell for Rube Wolf and Fanchon and Marco shows result, $25,000.

California—"The Student Prince" (M-G) (2,200; 35-65-90). Success of stage musical reflected in the draw; with Gino Severi's concert a strong magnet, great at close to $24,000.

Embassy—"Jazz Singer" and Vita (W. B.) (1,367; 50-65-90). Customers liked it so much hundreds remained for more than one show; a checkup revealed this; put the Embassy high on the map, and at limited capacity established a record; close to $20,200.

Granada — "Gentlemen Prefer Blondes" (Par) (2,785; 35-50-65-90). Just another flop; lucky to reach $20,000, and that's murder.

St. Francis—"The Gaucho" (U.A.) (1,375; 35-65-90). About $5,000 off from first week; but picture held strong and at $15,000; satisfactory; May be held for fourth week.

HEADS M-G READING DEPT.

Los Angeles, Feb. 21.

Bob Harris, brother-in-law of Dave Loew, has been appointed head of the M-G reading department, succeeding Mrs. May E. Lee, who has had the job since the old Goldwyn days. Mrs. Lee is leaving to rejoin her former boss, Sam Goldwyn.

"KID'S" $24,000 A LOCAL PRICE RECORD

$18,500 for "Sabreur"—Liberty, $1,700—Pan, $7,100—Newman Gets $4,800

Kansas City, Feb. 21.
(Drawing Population, 700,000)

The Mainstreet last week with "Patent Leather Kid" at 25 and 50 cents saw records shattered. More as a feeler than anything else the picture was given a showing at a midnight Saturday and drew some 2,500 admissions at 50 cents. A peculiar thing during the week was the way customers arranged to get in for the start of the picture, rather than drop in any time. As a result it was not unusual to see long lines waiting the entire length of the show.

Picture would have been good for a second week but ads stated one week only and that was that.

Annual auto show hurt all the houses, opening night being the worst opposition.

"Beau Sabreur," at the Midland, a disappointment. House got a great break on Sunday shows, but the attendance was badly off balance of the week.

Estimates for Last Week

Mainstreet (Orpheum)—"Patent Leather Kid" (F. N.) (3,200; 25-50). Management got behind this war opera and with the undivided support of the press critics, put it over; owing to length of the picture, vaudeville omitted, but Louisville Loons (band) did 20 minutes; $24,000 local record for these prices.

Midland (Loew)—"Beau Sabreaur" (Par.) (4,000; 25-35-60). Billing as sequel to "Beau Geste" didn't help, as the first "Beau" failed to click very strong here, either as a roadshow or as a regular program feature. Stage show, "Steppin' High," Publix unit, first week with Friday opening and the change failed to make any material difference; hit around $18,500.

Newman (Loew)—"Latest from Paris" (M-G) (1,980; 25-35). Six months ago this Norma Shearer picture, in the same house with the old 60-cent top scale, would have been good for around $15,000; got close to $4,800.

Pantages—"Silk Legs" (Fox) (2,200; 30-50). Pan mob like Madge Bellamy; good entertainment on stage and screen meant $7,100.

Liberty (Ind)—"The Opening Night" (1,000; 25-50). Picture from Albert Payson Terhune's story with Claire Windsor starred set offering in house in some time; $1,700.

Uptown's feature was "On Your Toes" (U) and the Globe had "Seventh Heaven" with Movietone accompaniment. This picture but recently played four weeks at Pantages, and has been seen in a number of the neighborhood houses. Globe decided to give it a try with Movietone, but had run too many times in other houses. Business was far from expectations.

Saenger-State, $700 Apart Tudor's $2,300, Jannings

New Orleans, Feb. 21.
(Drawing Population, 450,000)

Pre-Mardi Gras week was far below expectations. Lots of visitors in town, but with splendid weather prevailing most remained outdoors. "Gentlemen Prefer Blondes" proved a terrific flop at the Saenger, one of the worst sessions in months, according to box office evidence. Richard Dix did not mean much to the State in "Sporting Goods," but the house held an excellent vaude program that kept returns normal.

"Ramona" failed to draw them to the Strand, which has come to be an in and outer among the downtown houses. "The Circus," transferred to the Liberty, sent that theatre above $4,500.

Orpheum was also off with "The Leopard Lady." The big timer has been forced down to a grind policy with three shows daily at pop prices. Change takes place shortly. The Palace showed a little spurt with "Wolf Fangs." Tudor went above $2,000 with "The Last Command."

Estimates for Last Week

Saenger (3,568; 65)—"Gentlemen Prefer Blondes" (Par). Huge disappointment; only $15,100.

Loew's State (3,258; 50)—"Sporting Goods" (Par). Dix slipping here; $15,800.

Strand (2,200; 50)—"Ramona." California tale not so forte for this burg; $3,900.

Orpheum (2,400; 75)—"The Leopard Lady." Just another picture and weak at about $7,100.

Palace (2,300; 40)—"Wolf Fangs." Got $6,000.

Liberty (1,800; 50)—"The Circus" (U. A.). Did $4,600.

Tudor (800; 40) — "Last Command"" (Par). $2,300.

ROXY JUMPED $15,000 TO $106,000; ENGLISH NAVAL FILM BIG, $10,100

First Publix Unit and "Rose-Marie" at Capitol, $66,400—Dix Film Shoved Paramount Up to $74,000 Again—Fox's "Four Sons" Got $13,250

Broadway found the middle of February fairly brisk. Some of the lads threatened to shed tears, but most of the mob had smiles—even if a little grim.

Business hasn't been what it should be along the Canyon, although last week had its bright spots, notably at the small Cameo, where a British-made doubled that house's average total. Roxy also took a jump to run ahead of its previous week by $15,000. "That's My Daddy" turned in $106,000 for the Cathedral.

"Sporting Goods" and Dix took the Paramount back into the $70,000 class, while "Rose-Marie" and the first Publix-Loew stage unit to play the Capitol gave that site $66,400. This theatre is currently housing "The Crowd" and seems to have two prints of different length cached in the booth. Over the week-end various people timed the feature at different lengths, the longer length throwing the show, as a whole, overboard and preventing the usual turnover.

"Patent Leather Kid" failed to show sufficient staying power to linger a third week at the Strand and made way for "Shepherd of the Hills."

Universal brought "Hunchback of Notre Dame" back to the Colony for around $10,000, and although that figure is not excessive, the feature is staying a second week. Jannings hardly even quivered in his fourth week at the Rialto by rolling up $39,200. "Sadie Thompson" also had a splendid follow-up week in doing $44,150 at the Rivoli.

"Four Sons" is the newest entrant in the $2 bunch; and after getting away on a Monday (holiday) matinee last week had $13,250 in the till. The week saw solid attendance with no special advance demand.

"Simba" is quietly easing off, and the animal hunt will leave the Carroll at the end of its six weeks (March 3). "Jazz Singer" duplicated its preceding gross of $17,700, and "Wings" held firm" at $15,700. "Drums of Love" is having a quiet time of it over on 42d street and has yet to reach $10,000, with "The Enemy" rating as a figure-head as the Street waits to see what "Trail of '98" is going to do. "Uncle Tom" brushed by $9,000, and "Love" again claimed over $10,000.

Estimates for Last Week

Astor — "The Enemy" (M-G) (9th week). One of Broadway's silent members; never figured at $2 and maybe $8,000; "Trail of '98" comes in March 13.

Cameo—"Battle of Falkland Islands" (Artlee) (549; 50-75) (2d week). British naval film surprised by doubling house's average receipts to $10,100; staying second week and may hold for third; house record around $11,000.

Capitol — "Rose-Marie" M-G) (4,620; 35-50-75-$1.65). Operetta title may have helped; $66,400 for two-hour-and-a-half show, which included first Publix-Loew unit to play here; house again running over two-hour period with "The Crowd" (M-G) as feature this week.

Carroll—"Simba" (997; $1-$2) (5th week). Johnsons' hunt film dropping off and another lease extension abandoned; about $14,000 last week. Picture departs end of next week.

Central — "Uncle Tom's Cabin" (U) (922; $1-2) (16th week). Came up to edge over $9,000 and "last week's" ads credited with increase; no date yet on "Man Who Laughs" (U) due here.

Colony — "Hunchback of Notre Dame" (U) (1,980; 25-50-75) (2d week). Former $2 film uncovered ordinary draw at $10,000 on return, but held for second week.

Criterion — "Wings" (Par.) (973; $1-$2) (28th week). Bowling along at good clip. On street eight weeks longer than nearest competitor; $15,700.

Embassy — "Love" (M-G) (596; $1-$1.65) (13th week). Feverish film retains high temperature; claimed over $10,000 again.

Gaiety—"Four Sons" and Movietone (Fox) (808; $1-$2) (2d week). Latest to bow in at road show prices and away to promising start; showing Movietone news reel and running without intermission twice daily; opened at matinee, Lincoln's Birthday, and initial total $13,250; not much advance demand, but had b. o. line on second Monday matinee.

Liberty—"Drums of Love" (U.-A.) (1,234; $1-$2) (5th week). Don't hear anything about this one; completely surrounded by legits on 42d street and not having any too happy time of it; can't better $9,000. Like other films, suffers on side streets.

Paramount — "Sporting Goods" (Par.) (3,400; 35-50-75-90). Chinned itself to $74,000, rise of $4,300 over previous week; satisfactory; house currently using first "Taka Chance Week" with "Love and Learn" (Par.) as picture; week-end got around $28,000, $1,000 under Dix's Sat. and Sun.

Rialto — "Last Command" (Par.) (1,960; 35-50-75-90) (5th week). Jannings film flirting with $40,000 again at $39,200; just $450 beneath third week; probably will go eight weeks.

Rivoli. — "Sadie Thompson" (U. A.) (2,200; 35-50-75-90) (3d week). Swanson picture liked here and with added midnight shows went to $44,150 on second week; not much change from premier week of $48,500.

Roxy—"That's My Daddy" (U) (6,205; 50-$1.65). Sent house back to six figures; turned in best gross at $106,000 of three successive U films to play here, bettering predecessors by $15,000 and $12,000; "Girl in Every Port" (Fox) now playing, and, with $12,000 Monday, house may hold second week.

Strand — "Patent Leather Kid" (F. N.) (2,900; 35-50-65-75). Not enough b. o. power to remain third week after playing Globe at $2; did $36,400, with "Chicago" (Pathe) Saturday.

Warners'—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (20th week). Repeated previous week's gross at $17,700; okay.

"KINGS" $20,000 IN MIL. DESPITE USUAL RAPS

Another Week at Davidson—$16,000 for Dix—"Flaming Youth" Flops, $4,000

Milwaukee, Wis., Feb. 21.
(Drawing Population, 650,000)

"King of Kings" slipped into the Davidson for a two-a-day schedule and is holding over after doing near capacity and getting away with a good chunk of cash. The Wisconsin "Jewish Chronicle" didn't do the picture any good with its raps, even before it was brought in. Davidson didn't advertise in the sheet, keeping the picture out of the Jewish press entirely. Dailies praised the film; the Jewish people were in as big attendance as their neighbors.

Alhambra had the prize flop of the year in "Two Flaming Youths," while the smaller houses did average business.

Estimates for Last Week

Alhambra (U)—"Two Flaming Youths" (Par) (1,800; 30-50). Good stage show and picture, exploited to skies but could not drag anybody in; $5,400.

Davidson (Brown)—"King of Kings" (Pathe) (1,600; 50-75-$1-$1.50). Great business with heavy matinees; held over after close to $20,000.

Garden (Brin)—"Girl from Chicago" (W. B.) (1,200; 25-50). Got nice Vitaphone support and well liked; average business of about $7,000.

Majestic (Orph)—"Legionaires in Paris" (FBO) (1,600; 15-25-40). Vaude with pictures; usual of about $6,900.

Merrill (Midwesco)—"Paid to Love" (Fox) (1,200; 25-50). Has title but that's all; nothing extraordinary at $5,000.

Miller (Midwesco) — "Tigress" (Par) (1,400; 25-50). Stage band with picture getting about even break; local girls in chorus helped; ran to $6,500.

Palace (Orph)—"Woman Wise" (Fox) (2,400; 25-50-75). Regular stage bill of vaude gets break here; around $18,000.

Strand (Midwesco)—"Doomsday" (Par) (1,200; 25-50). House doesn't seem able to click; around $4,000.

Wisconsin (Midwesco)—"Sporting Goods" (Par) (2,800; 25-30-50-60). Stage band big draw here again; show not as hot as usual; Dix picture good from femme standpoint; mats big, with early evening bargain prices getting good play; bettered $16,000.

JUDY KING'S BRITISH DATES

Los Angeles, Feb. 21.

Judy King, screen actress, wife of Tim Whelan, director, sails from New York March 10 for England. She has a three-picture contract with British National.

Whelan is now directing for that company.

Stage Show Houses Ran Best in Pittsb'h Last Week

Pittsburgh, Feb. 21.
(Drawing Pop., 1,000,000)

A reversal last week gave the two vaude houses an edge on the picture palaces. Davis had Nazimova heading a strong vaude bill and a weak picture, while the Aldine, instead of playing vaude, had the tab version of Herndon's "Merry-Go-Round" revue and a good picture, "A Hero for a Night." Backed with a startling campaign put on by Manager Jack Simons and Publicity Director Wallace Allen, the Aldine's record, held by Fatty Arbuckle, was broken.

Grand held over "Patent Leather Kid," doing fairly for a second week. Penn played "Man, Woman and Sin," a Gilbert, which opened big but failed to hold the pace. "Cohens and Kellys" held up the second week, and "The Jazz Singer," at the Olympic, gave that house its first profit in months.

Estimates for Last Week

Aldine (Lew) (2,000; 25-35-50)) —"Merry-Go-Round" Revue on stage and U's "Hero for a Night." $17,500 speaks for itself.

Cameo (U) (600; 35-40)—With "Abie's Irish Rose" in town at the legit house, "Cohens and Kellys in Paris" in good company, and second week as good as first. Held another week.

Davis (Keith-Stanley) (2,100; 35-50-75)—"French Dressing" weak picture, but Nazimova on stage, with business good. About $18,000.

Olympic (Stanley) (1,200; 35-50) —"Jazz Singer." Spending money on exploitation. Biggest week house has had in many weeks. $8,500.

Penn (Loew) (3,600; 25-35-50)— "Tokio Blues," Publix unit, coupled with John Gilbert in "Man, Woman and Sin." Average business, which for Gilbert is little off. Stage show liked very much. $33,400.

"CIRCUS," $10 A SEAT IN 60c. TORONTO HOUSE

Does $14,000—Laugh's Fatal to One Man, Sends Another to the Hospital

Toronto, Feb. 21.
(Drawing Population, 700,000)

Mrs. Chaplin's favorite son breezed into town and got all the loose coin with "The Circus" laying them out in the aisles. Picture collected $14,000.

Three records were broken by this Chaplin film, which earned $10 for every seat in the house. Opened to $3,000 (all this 1,400-seater can possibly hold at 60-cent top), ran seven times a day, caused a man to laugh himself to death and another to laugh himself into a hospital. The lineup at times reached two blocks, four abreast and the casualties came the same night, with William Shuster, Vancouver insurance man, being so overcome as to die in his seat before a doctor could reach him.

Outside of that there wasn't much except three houses coming within $50 of each other. They were Loew's with $11,000 for "Baby Mine"; Pantages with "Cohens and Kellys in Paris" and Hip with "The Four Flusher."

"Sadie Thompson" got nowhere at the Regent and fell to about $7,000. At the Uptown "The Gaucho" grabbed $8,500. The same picture, at $1.50, had just topped $10,000 a month ago downtown.

Improved profits in picture biz are attracting comment in financial circles with F. P. paying full eight per cent. dividends and rolling up surplus to meet some unpaid dividends in the lean years, now past.

With business at its peak, the Tivoli is ready to shoot a couple of British specials. "Battle of the Falkland Islands" will follow "The Circus" and "Mlle. from Armentieres" is next. "Jazz Singer" is booked in, but no Vitaphone arrangements here and nothing out of the way expected for biz.

Three main stem houses rushed in news shots of the mine disaster at Timmins, Ont., where 40 miners met death in a gas flood. Didn't mean much to box offices.

Estimates for Last Week

Tivoli (FP) (1,400; 35-60)—"The Circus" (U. A.). Chaplin picture sent them goofy; $14,000 real money up here; held over indefinitely; seven shows a day with nothing else on the bill.

Hip (FP) (2,600; 30-60)—"Four Flusher" (U). Got what is looked on as fine play for house at $11,000.

Loew's (2,300; 30-60).—"Baby Mine" (M-G). Excellent show and picked up $1,000 over last week; held about $11,000.

Pantages (FP) (3,400; 30-60).— "Cohens and Kellys in Paris" (U). Good biz at night but matinees light; $11,000.

Uptown (FP) (3,000; 30-60).— "The Gaucho" (U. A.). Opened to turnaway but dropped under $9,000; not bad; stage show okay; played Toronto a month ago.

Regent (U. A.).—"Sadie Thompson" (1,400; 50-$1.50). Slipped badly to about $7,000; censorship not so serious as town seemed to expect; "Uncle Tom's Cabin" (U) comes in for run; well exploited in advance.

Neighborhoods fair.

"CIRCUS" STARTS CHI TALKING; "PRINCE," $36,000; NEAR RECORD

Chicago Got $48,000, Drop of $14,000 Under Mae Murray's Draw—Oriental, at $43,000, Disappointing With "Quality Street" and Plug

Chicago, Feb. 22.

A distinct standout in a good line of loop grosses last week was "Student Prince," coming within $2,000 of McVicker's record in its first week with $36,000. "Big Parade," pulling in $38,000 as an opener last November, is the theatre's shining example.

"The Circus" came into United Artists Thursday with a mostly invitational midnight premiere and looks like it may set a high mark for this new house. "Gaucho" left Thursday after almost five weeks, getting about $14,000 for the odd days.

Chaplin's film is the most discussed picture in town, getting a hot array of raves in the dailies and garnering $12,000 in two days with the extra midnight performance.

Initial appearance of Rae Samuels in a picture house was at the Chicago, with Richard Dix, heavy local fav, on the screen in "Sporting Goods." The combination brought considerably better than average business, but it was quite a letdown from the $62,100 drawn by Mae Murray on stage the previous week. Miss Samuels was doing great inside the house, taking smash honors as headliner of a stage band unit. The Dix picture also was received well.

Novel Booking

After five weeks at the Monroe last year and released for the neighborhoods, "Seventh Heaven" came back into the loop houses and attracted $5,400, very good figure for the house. This novel booking is made even more novel through the picture being slated for another return date at the same house within a few weeks. Previous booking of "Shame," Gilbert revival, and heavy advertising in foreign dailies on the Mussolini Movietone record necessitated jerking "Heaven."

"Blondes" dropped seven grand to $11,000 at the Roosevelt in its second week, and out. The two week stay was okay in profit. "Les Miserables" in. "Jazz Singer," 14 weeks down and one to go at the Garrick, continued well and has accomplished a remarkable run in this city. "Oh, Kay," musical comedy, will follow.

The Oriental dropped a bit, but had no squawk with $43,000. "Quality Street" on the screen was expected to draw better.

A blizzard which blew into town Friday night cut the take-ins on all houses a bit over the weekend.

Estimates for Last Week

Chicago (Publix) — "Sporting Goods" (Par) (4,100; 50-75). Dix film and Rae Samuels on stage bettered house average with $48,000; both highly liked here.

Garrick (Shubert)—"Jazz Singer"-Vita (W. B.) (1,293; $2.20). Continued neatly in 14th week, getting $11,000; leaves this week, house reverting to legit.

McVicker's (Publix) — "Student Prince" (M-G-M) (2,400; 50-75). Big noise in town, opening to $36,000; house record is $38,000, established by "Big Parade"; business opening day (Monday) best house ever had.

Monroe (Fox) — "7th Heaven," Movietone (Fox) (975; 50-65). Return booking following neighborhood release; fairly big with $5,400, and booked for third showing within few weeks.

Oriental (Public) — "Quality Street" Cosmo-M-G) (2,900; 35-50-75). Extra ads in Hearst dailies for Marion Davies film and Paul Ash on stage; good but short of expectations with $43,000; house gets heavy juvenile trade.

Orpheum (Warner)—"Lady Raffles" (Col.) and Vita (W. B.) (776; 50). Down to $6,500; mostly transient trade here.

Playhouse (Mindlin)—"Cyrano de Bergerac" (Foreign). Mindlin says this film is French, but who made it is Greek to him; little art theatre serves pretty good coffee and also had "Easy Street," Chaplin short, to help bring $3,800.

Roosevelt (Publix) — "Gentlemen Prefer Blondes" (Par) (1,400; 50-70). Brought $18,000 first week and $11,000 for second and last; first gives nice profit on booking.

State-Lake (K-A-O)—"Coney Island" (FBO) (1,400; 50-80). Some thought film good and some not so hot; anyway, about average for weak house with $16,500.

United Artists (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). Finished about five weeks with $14,000 including Tuesday; "Circus" opened with midnight performance and rated great with $12,000 for two days.

JOLSON, $43,400, STATE, ST. L.

Ambassador Stays Up, $30,400—Mo., $21,250

St. Louis, Feb. 21.
(Drawing Population, 1,000,000)

Al Jolson spent a personally profitable week at Loew's State. Even the theatre's free list was suspended. Appearing in blackface, Jolson sang from a small stand built out from the stage. But the comedian was not the sellout hit expected. Business was bad in spots until Thursday.

Both Warner Brothers and the Shuberts objected strenuously to the idea of Jolson's appearing at pop prices here, but, as usual, Jolson overruled all objections.

JOLSON'S SALARY CHECK

Palm Beach, Feb. 21.

Al Jolson returned here yesterday (Monday) with a St. Louis State theatre salary check for $21,153.16. This exceeds by $6,000 the lump sum he received for playing the Metropolitan, Los Angeles, for one week.

Lee Shubert greeted Jolson upon his return, but later moaned to a friend, "Al feels fine until it's time to go to work for me, then he gets sick."

Estimates for Last Week

American (K & E-legit) (1,400; 50-1.50)—"Wings" (Par). Played here two weeks; nights big, matinees off.

Ambassador (Skouras) (3,000; 35-65)—"Sporting Goods," Richard Dix's latest comedy, fell a little short of usual Dix film; highly entertaining, nevertheless; did $30,400.

Grand Central (Skouras) (1,700; 50-75)—"Jazz Singer" and Vita (W. B.). Jolson's Vitaphone still going strong in eighth week; just under $10,000.

Missouri (Skouras) (3,800; 35-65) —"Valley of the Giants" (F. N.). Got $21,250.

Loew's State (3,300; 25-35-65)—Al Jolson, in person, and "Baby Mine" (M-G). Picture was hardly necessary, but served as filler; $43,400.

St. Louis (4,280; 35-65)—"Sharpshooters" (Fox) and vaude. Good vaude bill and clever film comedy.

Orpheum (2,200; 15-25-35-50-65) —"The Warning" (Par). Good vaude headed by Baby Peggy, now almost a young lady;

Capitol (Skouras)—"Pitfalls of Passion." Still going strong.

BUFFALO'S DEPRESSION

Shows in Grosses Down the Picture House Line

Buffalo, Feb. 21.

Local box offices knocked off activity last week for one of the most restful periods so far this year. General depression was sufficient to cut into even the most outstanding features, and it begins to look as though takings were being hit heavily beneath the belt.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65) —"Last Command" (Par)-"Dancing Feet." Although first two days biggest at house since new year, prevailing depression sufficient to bring takings down; $30,400.

Hip (Publix) (2,400; 50)—"Chicago After Midnight" and vaude. Continues one of steadiest business getters in town. With all other houses dropping, holds up for $18,900.

Great Lakes (Fox) (3,400; 35-50)— "Wife Savers" (Par) and vaude. Picture received plenty of advertising from house but failed to register additional business. Under $13,000.

Loew's (Loew) (3,400; 35-50)— "Latest from Paris" (M-G-M) and vaude. Little stirring all week. $11,000.

Lafayette (Inde) (3,400; 35-50)— "Fortune Hunter" (Warners) and vaude. Looked like snap picture, meaning little on business end. $12,000.

'SUNRISE' BEATS START; 'CIRCUS,' $24,000, B:G

"Sadie" Out After $18,000—Michigan, $40,700—Capitol Down, $21,800

Detroit, Feb. 21.

Ruth Elder's nose-dive at the State and Chaplin's first week at the Adams were the standout along Grand Circus park last week. Ruth failed to impress as per advance expectations, besides missing from a publicity viewpoint. Dalies were unusually cold. Lucky break the day before opening, when the Elder air trouve, en route from Chi, was forced down at the half-way mark after being lost in a fog. Page one for that, but nothing extraordinary followed.

Adams leaped into the comparative lead with the initial week of "The Circus," though this, too, fell somewhat short of expectations. Big gross, nevertheless, and house saw a complete change after three mediocre weeks of "Love." Chaplin looks sufficiently strong for four weeks, minimum.

New United Artists settled down to the perpetual grind last week, its second, and "Sadie Thompson" blew as ordered. Picture helped to spot Gloria Swanson back in the local limelight, but nothing else to the credit of "Sadie" during the run. Large influx over the last week due for "The Gaucho," which supplanted.

"Jazz Singer"-Vita was just over the line in eighth and final week at the Madison. Splendid run for the talkie, and no ill effects of running with the legit version last week. Just the reverse, for the film is believed to have taken the edge off the Jessel company. "Les Miserables," plugged aplenty, replaced at the Madison.

Michigan and Capitol were about normal, the former with the usual unit fare on stage and screening "Sporting Goods." Capitol declined slightly with "Wife Savers."

Oriental, hemmed in on all sides, was saved from utter rout only by a better than average Pan bill. Very little homage paid to "Stage Kisses."

"Sunrise," at the Washington, pulled the unusual by bettering its first week. House claims present pace, if continued, will hold the picture six weeks. Natives are asking what the film is all about, with the mass not quite comprehending. That sort of talk is provocative of attendance and might partially cover the lack of proper exploitation.

Estimates for Last Week

Adams (Kunsky)—"The Circus" (U. A.) (1,770; 50-75). Short show and neat turnover; plus natural Chaplin following, gave house more than double previous gross in final week of "Love"; "Circus" has chance to better $24,000 this week.

Capitol (Kunsky)—"Wife Savers" (Par.) (3,448; 50-75). Down and rather light at $21,800; Gilda Gray this week, saw enough on Saturday and Sunday to denote sizable lift.

Madison (Kunsky)—"Jazz Singer"-Vita (W. B.) (1,976; 50-65-75) (8th week). Fared well for eight weeks, giving way to "Les Miserables" (U) Sunday; "Jazz Singer" strong attraction at pops, if Madison stay is regarded as authority; $13,000 and profit last week.

Michigan (Kunsky)—"Sporting Goods" (Par.) (4,100; 50-75). Big house seldom varies in gross, though frequently off in show quality; normal offering last week and normal receipts, $40,700.

Oriental (Miles)—"Stage Kisses" (Columbia) and Pan vaude (2,950; 25-90). Too much opposish; better stage bill than usual only redeeming feature, besides continuance of house exploitation; down to $13,000.

State (Kunsky)—"Love and Learn" (Par) and Loew vaude (3,000; 25-75). At $16,000 great improvement over what house has been doing, but not what expected of Ruth Elder; house cut-rated rest of show to balance Elder.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,000; 50-65). Only merit of film counted last week; three weeks' run, originally planned, cut short when "Sadie" stumbled to $18,000 after big opening week; "Gaucho" now in and big over the week end.

Washington (Fox)—"Sunrise"-Movietone (Fox) (1,778; 35-50-65) (2d week). Slightly better than opening week at $14,000; not far behind "Glory," Washington's record holder, in grosses so far; could do much more, but will stay if retaining present gait.

Reichenbach for "Tom"

Harry Reichenbach has been called in to do publicity for Universal on "Uncle Tom's Cabin" following the resignation of Warren Lewis. The latter returns to Warner Brothers in New York as p. a.

Paul Gulick is U's general publicity director.

CARMEL MYERS ON ORPHEUM

Los Angeles, Feb. 21.

Carmel Myers, picture actress, will go east as a vaude single on Orpheum time in an act by Walter Weems and Harrington Reynolds.

BLUE MOUSE, $10,000

With "Girl From Chicago"—5th Ave., $15,000

Seattle, Feb. 21.
(Drawing Population 450,000)

United Artists theatre had a drawing card in "The Student Prince." Biz so good feature will run a second week.

"Baby Mine" sounded nice enough and ran along as fair comedy, but did not goal. Fanchon & Marco had big presentation act, 50 cast.

General business is a little off all over town. Picture houses are not booming just now. However, conditions are due to pick up.

Blue Mouse held good with "Girl from Chicago" and the Columbia reported a good second week for "Cohens and Kellys."

New Seattle opens March 1. This is definite. Details of management and m. c. not yet announced. House will seat 3,800.

Estimates for Last Week

Fifth Ave. (W. C.) (2,700; 25-65). —"Baby Mine" (M-G). Good laugh maker; not bad at $15,000.

United Artists (W. C.-U. A.) (2,100; 25-65).—"Student Prince" (M-G). Everybody liked this: $14,000.

Columbia (U) (1,000; 25-50).—"Cohens and Kellys in Paris" (U). —Dandy business for second week; $5,800.

Blue Mouse (Hamrick) (950; 25-50).—"Girl from Chicago" and Vita (W. B.). Picture pulled and Vita acts good; $10,000, excellent.

Pantages (1,650; 25-65).—"Gateway of the Moon" (Fox). Dolores Del Rio has following, but concentrated on Duncan Sisters following; $5,500.

Orpheum (2,700; 25-75).—"Night Flyers" (Par). Biz terrible at $9,000.

President (Duffy) (1,650; 25-$1). —"Tommy" (Duffy Players). Business good; $4,900.

$21,000 for 'Dove,' Wash. Jammings, $18,000, 2 Wks.

Washington, Feb. 21.
(Estimated White Pop., 450,000)

After starting off with every indication of being a grand flop at the Metropolitan, "Helen of Troy" started to build. Not enough to hold over, though, and it went out to give way to a Vitaphoned "Missing Link." New one opened only fair.

Outstanding money-getter was the Palace with "The Dove" and a Publix presentation. Started big and finished likewise. It's the first Talmadge picture to get away from the Crandall houses in the town's history.

Fox slipped one over with an old one, Clara Bow in "My Lady of Whims" (Arrow), which backed with Clark and McCullough, started things with a terrific bang, getting enormous business Saturday and Sunday. Jannings' second week went down considerably with the gross for the two weeks not up to other big ones. No complaint, however, as such films help to develop other than the flapper business.

Rialto's musical comedy tabs, after gasping for life, brought the house practically nothing on the third week of the venture. Scheduled for a four weeks' try, three was enough to convince. They were presented well, too.

"Gorilla" left dropping countenances around the Earle.

Estimates for Last Week

Columbia (Loew)—"The Command" (Par) (1,232; 35-50). Each time Jannings is shown here business gets a little better; second week this time brought about $7,000; close to $18,000 on the 14-day span; "Circus" current, and locked 'em out for eight shows Saturday.

Earle (Stanley-Crandall) "Gorilla" (F. N.) (2,300; 35-50). Brodied to $7,800.

Fox (Fox)—"Lady of Whims" (Arrow) and Clark and McCullough on stage (3,432; 35-50). Started with a whiz; finished not so strong; claimed $24,000.

Met (Stanley-Crandall)—"Helen of Troy" (F. N.) (1,585; 35-50). Started as outright flop, but built to possibly $8,000.

Palace (Loew)—"The Dove" (U. A.) and Publix presentation (2,363; 35-50). House riding nicely with only temporary set backs; maybe $21,000.

Rialto (U)—"Hero for a Night" (U) and "Tangerine," musical tab (1,978; 35-50). New policy died hard and went out before scheduled time; around $4,000, maybe less.

Warners Restart Mar. 15

Los Angeles, Feb. 21.

Warner Bros. will resume normal production March 15, starting with five units, including "Noah's Ark." Michael Curtiz will direct.

The picture will be done as a special Vitaphone feature.

Life Membership Increase

Los Angeles, Feb. 21.

Life memberships in the Motion Picture Relief Fund have been increased from $50 to $250 by the board of trustees.

The PARK LANE—Magic words in the social whirl of New York.

Not only is the PARK LANE one of the outstanding hotels of the United States, but it is a popular rendezvous of the social elite as well.

A Meyer Davis Orchestra enjoys the distinction of entertaining the Park Lane's exclusive clientele.

MINN. STATE DID $26,000, BUT NO H. O.

Town Has Great Wk.—Everything Up—Jannings, $8,000, and Held Over

Minneapolis, Feb. 21.
(Drawing Population, 470,000)

Loop last week was engulfed by a wave of theatrical prosperity the like of which it has not known for many a moon. State did the biggest week in its history, and the Hennepin-Orpheum had one of the best weeks in a year. The Shriners' circus, under the guidance of A. G. Bainbridge, former big-top man and now a local stock impresario, turned away from 2,000 to 5,000 nightly from the Auditorium and also packed them in matinees.

"Last Command," at the Strand, and "Wild Geese," at the Garrick, both did good business. The former is being held a second week. Except for the fact that it was on a percentage arrangement, "Wild Geese" also might have been retained for another seven days. One explanation for the thriving condition last week was the overflow from the State, Auditorium and Hennepin-Orpheum. However, "Command" and "Wild Geese" had own boxoffice power.

"Jazz Singer" smashed all State records, getting around $26,000 at the regular house scale of 60 cents nights and 35 cents afternoons. Seven deluxe performances a day and holdouts were frequent. Extra midnight show was necessary Friday. Greatest exploitation campaign ever given a theatrical attraction in this section helped the Jolson picture. Campaign exceeded over a month and despite enormous trade, State refused to alter policy of not running a picture more than one week, and "Jazz Singer" did not hold over.

Even the Lyric, with "Figures Don't Lie," did better than usual, while Tom Mix helped Pantages to hold its own.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Jazz Singer" and Vita (W. B.). Season's knockout; smashed all house records; no other local theatre equipped with Vitaphone, yet house policy cramped its holding over; may be brought back later; shows ran one hour and 35 minutes; seven a day except for Friday's eight; around $26,000.

Garrick (F. & R.) (2,000; 60)—"Wild Geese" (T-S). Picture took well with fans and did splendid business; not quite sufficient to hold it over on percentage arrangement; author of novel a Minneapolitan; $8,500 splendid.

Strand (F. & R.) (1,500; 50)—"Last Command" (Par). Voted exceptionally good picture; Jannings a magnet here; around $8,000; and held for second week.

Lyric (F. & R.) (1,350; 35)—"Figures Don't Lie" (Par). Won favor and tilted business somewhat above average; $2,500 very good.

Grand (F. & R.) (1,100; 25)—"Get Your Man" (Par). Second loop run; Clara Bow one of best b. o. bets in this berg; $1,000 above normal.

Hennepin-Orpheum (2,890; 50-75) —"On to Reno" (Pathe) and vaude. Hard to believe that James Cruze had anything to do with this picture; a terrible bloomer; Olsen and Johnson had town talking and accounted for the theatre's best week in a year; close to $15,500.

Pantages (1,650; 50)—"Daredevil's Reward" (Fox) and vaude. Tom Mix picture accounted for fair draw; about $6,500.

Seventh Street (1,480; 40)—"Black Jack" (Fox) and vaude. Around $5,400, good.

STUDIOS STOP AD COIN ON WESCO'S 1ST RUNS

N. Y. Execs. Call Halt—Appropriations Above Rentals—Average $2,000

Los Angeles, Feb. 21.

West Coast Theatres will have to put over pictures in its Los Angeles and San Francisco first runs without aid of exploitation appropriations from producers and distributors. Instructions banning the latter from donating to the exploitation of pictures showing in West Coast Theatres' first runs have been forwarded to studio officials by heads of the various companies in the East. The latter have seen studio advertising and exploitation expenses for first runs steadily mounting until they are out of proportion to the film rentals derived from the houses.

It has been a common practice for a number of producers to put over a campaign on their pictures for local first runs, aside from the regular advertising done by West Coast. Competition resulted in West Coast Theatres finding it easy to suggest separate appropriations from the studios to help put the pictures over. Producers were going for it during showings in suburban first runs, with the studio money expended being more than the film rental obtained. Then the practice extended to San Francisco. In some instances, it is said, West Coast had the producers aiding on advertising in the northwest. New York executives contend that their studios could probably turn out another picture with the money turned over for furthering the interests of West Coast box offices.

Generally, the appropriation for advertising a picture in a West Coast first run averages around $2,000, but one producer went as high as $12,000 to put over a special at one of the run houses, with the picture only lasting two weeks.

PASADENA'S 3 HOUSES

W-C Orders Raymond Closed March 1—Formerly Had 5 Film Cities

Los Angeles, Feb. 21.

West Coast Theatres will only have three houses operating in Pasadena after March 1. The chain originally had five houses, but at the time consolidation took place with the Bard interests, the Pasadena was closed.

Instructions have come from the main office to close the Raymond, oldest and best known house in Pasadena, March 1. This will leave only the Colorado, Florence and Strand operating.

It is believed Pasadena is overseated and that the three houses will be sufficient to handle trade.

SEITER'S VACATION

Los Angeles, Feb. 21.

Laura La Plante returns from Honolulu March 1 to join her husband, William A. Seiter, whose contract as director with Universal expires at the same time.

Both will leave for a two weeks' visit to New York.

Upon their return Seiter will take up one of the offers now pending with First National and United Artists.

FRENCH THEATRE BURNS

Paris, Feb. 21.

The municipal theatre at St. Etienne, France, was destroyed by fire Friday, due to crossed electric wires.

N. Y. to L. A.

Ganna Walska McCormick.
Jerome Beatty.
Harold B. Franklin.
James Quirk.
Florence Strauss.

L. A. to N. Y.

Alice D. G. Miller.
Hugh Herbert.
Edward Sutherland.
Will H. Hays.
Jason Joy.
Skeets Gallagher.
Bryan Foy.
Mrs. Leslie Carter.
William Boyd.
Donald Crisp.
Ralph Block.

$29,000 FOR NORMA IN PHILLY; FOX, $26,500

'Love's' $8,000 Rates 4th Wk.—'Prince,' $17,000, Stanton—'Sunrise' Under $9,500

Philadelphia, Feb. 21.

Downtown picture houses are evidently started on one of their periodic but short-lived experiments with big names in presentation acts. Recently, the Stanley has been comparatively mild and inactive in this regard, and the Fox, although strong on quantity, has been accentuating quality.

This week the Stanley is splurging heavy on Sophie Tucker, with her son Bert, and the six Tivoli dancing girls. This combination is getting the break over the picture in advertising. The film, "Wife-Savers," is in the position of being an also ran. Battling this array, the Fox is offering Clark and McCullough, prime favorites here. The film is "Woman Wise" and also on the bill are the Wilson Sisters and Washburn, songs, and the Meyakos, oriental novelty. Both houses should crack the $30,000 mark.

Outside of that, little novelty. Changing of the Karlton's policy into extended-run has cut down the number of weekly film openings. "Love" is held over at this house for its fourth week, a good record for the beginning of the new policy; "Wings" is still at the Aldine and "Sunrise" at the Fox-Locust.

Aviation special dropped a bit at the Aldine and there have been rumors that "Patent Leather Kid" might move over there from the Erlanger. But this is doubtful, as "Wings" ought to be able to last through March and maybe Lent. Last week was $16,000, or a little under.

"Sunrise" nose-dived at the Fox-Locust with under $9,500 claimed for the fifth week. Last two weeks are announced, with "Four Sons" to follow March 5. Arcadia made out just moderately with "Love and Learn." On the other hand, the Stanton clicked from the start with "The Student Prince" and should be able to hold it in for three, perhaps four, weeks. Gross was almost $17,000.

The Stanley, with "The Dove," which won mixed notices, claimed about $29,000. An elaborate prolog was given some attention. The Fox, with the second and final week of "The Jazz Singer," which recently finished an extended run at the Fox-Locust, reported $26,500. Will Rogers was the presentation headliner.

Estimates for Last Week

Stanley (4,000; 35-50-75). "The Dove" (U. A.). Norma Talmadge picture greeted by mixed notices, but did nice week's business; about $29,000.

Aldine (1,500; $2). "Wings" (Par) (12th week). Three months and still strong, although off to $16,000 last week; should hang on all right.

Stanton (1,700; 35-50-75). "Student Prince" (M-G) (1st week). Looks good for a run of three to four weeks; almost $17,000.

Karlton (1,000; 50-75). "Love" (M-G) (3d week). New policy of house has apparently worked well; fourth week demanded by the business; $8,000.

Fox-Locust (1,800; $1.65). "Sunrise" (Fox) (6th week). Decidedly off, less than $9,500 reported; last two weeks announced.

Fox (3,000; 99). "Jazz Singer" and Vita (W. B.) (2d week). Highly successful considering picture had finished extended run at the Fox-Locust; $26,500 reported.

Arcadia (800; 50). "Love and Learn." Just average, with $3,000.

Hart Would State-Right Re-Issue of His Westerns

Los Angeles, Feb. 21.

William S. Hart is at work on a plan to reissue a group of his old westerns on a state-right basis.

The star figures there are about a score of these films available for the purpose and has instructed his eastern legal advisor, William Grossman (House, Grossman & Vorhaus), to carry on negotiations with eastern territorial distributors and operators.

Pictures have been released during the past nine years. There were a number of still earlier Hart pictures in the mass of negatives revived by Triangle, and they sold readily.

MARIA CORDA'S BRITISH FILM

Los Angeles, Feb. 21.

Maria Corda, who played "Helen of Troy" for First National as her only American picture, is en route to New York to sail for London.

When she arrives abroad Miss Corda is to make a picture for British National to be directed by Victor Seville.

Alexander Korda, her husband, remains here, as he has two pictures to direct for F. N.

FOX'S HOLLYWOOD STUDIOS SITE, 1,000% UP, WILL BE SOLD—MOVING TO FOX HILLS

10 Stages to Handle All General Fox Film Productions—Two Movietone Stages—Three Specials With Movietone Talking Characters—Sheehan Claims 50% Increase of Fox Grosses in 1928

William Fox will sell the two city blocks in the heart of Hollywood on which his main studios are now centered.

Instruction has gone forth to the West Coast for the removal of all production to Fox's more recently acquired 180-acre tract which the producer has named Fox Hills. During the past year it has undergone consistent development. This property is on one of Hollywood's extreme boundaries near Santa Monica.

The Hollywood property is considered too valuable to be continued as a picture making site. It is in one of the most thickly populated parts of the town, on Sunset boulevard and Western avenue. It is believed to have increased 1,000 per cent. in value since bought by William Fox some years ago.

Some of Fox's biggest pictures during the past year have been shot at Fox Hills. Plans are prepared which call for 10 stages to handle all general productions. Two Movietone stages are under construction.

Sheehan's Prediction

Winfield Sheehan, now in New York lining up Fox's 28-29 production schedule, expects the company's 1928 grosses from film rentals to be 50 per cent. greater than those for 1927. He counts on a part of the extra from Movietone.

The first super to which the talkie apparatus will be applied will be "Mother Knows Best," which J. G. Blystone will get under way in Fox Hills within the next two weeks.

"Blossom Time" and "The Dollar Princess" will follow the Blystone production in the Movietone process. Frank Borzage will direct the first and will do most of the shooting in Vienna.

Foreigners on Lot

Going to the Fox studios in March is Henri Bernstein, European dramatist. Bernstein, now in Paris, has written an original for the screen which Fox has bought. Berthold Biertel, associate of Max Reinhardt, is also leaving for the Fox lot with an original which he will oversee.

Preceding these writers is Charles Francis Coe, author of "Me Gangster" and "The River Pirate," who goes to the Coast for an initial three months on a writing and supervisorial contract.

Cutting to Fit

Chicago, Feb. 21.

"Chicago After Midnight" (FBO) was booked by the Marks brothers for their Marbro and Granada theatres. Embodied in the picture are several shots of Balaban & Katz houses, Chicago night clubs, and other points of interest in Chi's night life.

When Marx brothers got the film they clipped the B. & K. stuff and put a cameraman to work making pictures of their own houses. The Mark. boys, it is said, expected F. B. O. to pay for the additions to the film. F. B. O. didn't.

Banker Orders Name Off Air Ass'n Letterheads

Los Angeles, Feb. 21.

Jean Francis De Villard, former film producer and now Pacific Coast representative of the United States Air Force Association, was notified by Irving H. Hellman, banker, to cease the use of his name in connection with the organization. Hellman claimed he had never accepted any position on the executive committee of the flying association, despite that his name was carried on stationery and letterheads.

De Villard arrived here about two years ago. After a lot of conversation, he started a picture on Poverty Row, and was before the State Labor Commission when he failed to pay off players or mechanics. De Villard then dropped from sight as far as pictures were concerned.

The U. S. Air Force Ass'n was formed in 1925 by Brig.-Gen. William Mitchell and others. A nationwide campaign for funds and members is now being made. De Villard established local headquarters shortly after the first of the year.

U and St. Joe

St. Joseph, Mo., Feb. 21.

Midland Circuit has purchased the Colonial from Universal, but so far has declined to take over the other two Universal houses in St. Joseph, Orpheum and the Royal.

Time was when the Universal houses here led in box office receipts, but the Missouri, Publix, and Electric, Grebel house owned by Kansas City, Kan., capital, now have the lion's share.

Phil Ainsworth's Latest Jam

Los Angeles, Feb. 21.

Phil B. Ainsworth, ex-husband of the late Barbara LaMarr and at one time her dancing partner, is under arrest on suspicion of forgery. It is charged he forged the name of his employers on a $25 check and tried to cash it.

Several years ago Ainsworth served four months in San Quentin on a forgery charge and also one year on a similar charge for violation of parole in Folsom prison.

NIGH FINED $500

Los Angeles, Feb. 21.

William Nigh, director, who biffed a rival that miffed him during their joint courtship of Jean Jarvis, dancer, was fined $500 by Judge Wilson when he pleaded guilty to simple assault.

Edward Usher, Jr., who took the beating, is said to be a former football star and millionaire's son.

THAW'S PROTEGE'S FILM

Los Angeles, Feb. 21.

Now that Harry Thaw has gone cast, one of his two proteges, Anita Rivers, has managed to break into the studios.

Miss Rivers has a minor role in "He Learned About Women" (M-G) and has changed her name to Ann Page.

Ragland Sues Hatton for $44,864 on '26 Contract

Los Angeles, Feb. 21.

Raymond Hatton is defendant in a suit filed by John C. Ragland for $44,864. Ragland alleges he signed a five-year contract as Hatton's manager, was to receive 40 per cent of the player's salary over $750 weekly during the first year, and one-third over that figure thereafter. Ragland declares that three months after the contract was signed, Oct., 1926, Hatton's salary was jumped to $2,750 a week.

At the time the managerial deal was made, Hatton had appeared in two Paramount pictures teamed with Wallace Beery. He later was taken out of "Casey at the Bat" and Beery was starred alone. A few months later he was persuaded to return and made a new deal with studio officials at the increased salary. Ragland entered suit for his claim of 40 per cent of the first year's raise in salary obtained by Hatton under the new deal.

FARNHAM'S HEART ATTACK

Los Angeles, Feb. 21.

Joseph Farnham, title writer for M-G, suffered a heart attack and was removed to Palm Springs for a rest.

He is under the care of a nurse and physician.

LEAP YEAR DAY WEDDING

Los Angeles, Feb. 21.

Garrett Fort, scenario writer, returned from New York this week to wed Mary Stuart, screen actress, on Leap Year Day, Feb. 29.

PUBLIX BUYS PLANT FOR PRODUCTIONS

The Erlanger production plant on 49th street, west of 9th avenue is to be taken over by Paramount and will be used for the production of units prepared to play Publix and Loew theatres. The sale price is said to be $500,000 in cash.

The building is one of the best equipped, especially constructed for scenic construction, painting, rehearsals and private try-out performances. There is a complete stage and fly loft.

The unit productions will be made there, also the costumes, while the rehearsal hall will be used for auditions.

VICTORIA'S PROMOTION

$10,000,000 Capitol Talked of for B. C. Studios

Washington, Feb. 21.

Cinema City, Ltd., is the general name given a real estate and stock selling promotion which contemplates building a moving picture studio on a 923-acre tract of land near Victoria, B. C. (Canada). The Department of Commerce is informed that the company seeks to dispose of $10,000,000 worth of stock in addition to home sites near the contemplated studio.

Title of the new outfit is Canadian National Picture Producing and Marketing Co.

Los Angeles, Feb. 21.

James J. Wright, of Toronto, came here about two months' ago, and in association with William Sherrill, former head of Frohman Picture Corp., endeavored, without apparent success, to interest local capital in a scheme to create a studio and movie colony near Victoria, B. C. The site was described as seven miles from the heart of Victoria.

Wright's option on the property in question expired Jan. 26 at which time it is understood he and Sherrill dissolved business relationships. Wright then obtained an option on another tract of land described as nine miles from the center of Victoria. Clark Thomas, formerly with Thomas H. Ince, was approached by Wright and is reported as set to be production head if the proposed studio becomes a reality. Thomas stated to a Variety reporter, however, that he was not interested in the project from any angle.

Wright is still in Hollywood equipped with numerous letters from Victoria's civic bodies. He stresses the point that the British Empire quota laws on films make the Victoria movie colony feasible.

Potter After Rowland?

Los Angeles, Feb. 21.

Richard Rowland, general manager for First National, arrived from New York Sunday accompanied by Ralph Potter, now his assistant.

Latter was formerly with Consolidated Laboratories, and is mentioned as Rowland's successor when Rowland's contract expires in June.

Par's Rally Points

Los Angeles, Feb. 21.

Paramount has changed its plans on sales conventions.

The rallies will be held in Washington, D. C.; Kansas City and Seattle around May 1.

SANTELL ILL

Los Angeles, Feb. 21.

John Francis Dillon replaces Al Santell as director on "The Little Shepherd of Kingdom Come," starring Richard Barthelmess.

Santell is confined to his home with pneumonia and will not be able to work for several weeks. The picture has four more shooting days.

SAM WOODS' NEXT FOUR

Los Angeles, Feb. 21.

M-G-M is negotiating with Sam Woods, director, for four pictures after the expiration of his present contract with that company, which provides for two more pictures.

Woods is now getting about $30,000 per picture, with the new deal rating an increase over that figure.

N. Y. Cutting Dull

A tour of the cutting rooms for independent films in New York shows little activity at this time compared with other seasons.

A few have been treated in the Lloyd's Film Storage Corp. rooms, controlled by Joseph R. Miles, who also operated the projecting rooms used by the indies.

At one time a film maker seeking a projecting hour at Joe Miles' had to put in a reservation some time ahead.

Mrs. Stagg Convicted on 2 Counts in St. Clair Case

Los Angeles, Feb. 21.

Mrs. Margaret Powell Stagg was convicted in Federal court on two counts of an indictment charging her with misusing the mails in trying to extort money from the parents of Helen St. Clair, picture actress, who committed suicide last June.

Mrs. Stagg set up as a defense that she had been in communication with the dead girl's spirit and was informed that she was murdered. "Certain spirits" impressed upon her and prompted her to write to Mr. and Mrs. Daniels, the girl's parents, in New York, saying she could clear up the mystery and asked for transportation to New York. Parents informed the Federal authorities and later came to Hollywood to further investigate. Police, however, were satisfied that the girl was not murdered but died by her own hand.

A highlight in the case, before it went to trial, were the statements of Joseph M. Schenck, called as a prospective juror. Schenck declared before the court that he would never convict a woman of a crime on circumstantial evidence. Three other men later voiced the same sentiments.

MARION A "BISHOP"

Los Angeles, Feb. 21.

The name of George Marion, Jr., was unintentionally omitted from the roster of the "Titular Bishops," Hollywood's new high-hat order of title writers.

Marion is third on the ritzy scroll.

MISS MILLER LEAVING

Patsy Ruth Miller, Tiffany-Stahl star, leaves for Europe Friday to make several pictures abroad, returning in May. She still has four more pictures to make for T-S under her present contract.

PATHE DROPPED OFF 50 SALESMEN; 2 DIV. MGRS.

Over 50 salesmen were dropped from the Pathe staff last week from the ranks of the most recently engaged workers. Two division managers have been dropped in the east, Hacking and Mayburn, these latter taking jobs as branch managers.

The cutting of field forces means that former branch and exchange managers will have to go out as salesmen.

According to the new lineup, effective Feb. 20, there are now only three division managers, Les Weir, western division; Stanley Jaeques, mid-western division, and Dan Michalove, southern division. The eastern territory will be handled by Phil Reisman, sales manager, with the assistance of L. W. Kniskern.

Branch managers, who are also the salesmen in most instances, are: C. J. Stombaugh, Albany; R. C. Cropper, Boston; L. J. Hacking, New Haven; W. E. Raynor and Robert Wolff, New York; W. G. Humphries, Philadelphia; R. C. Robin, Washington; W. W. Anderson, Atlanta; E. L. McShane, Charlotte; E. C. Leeves, Dallas; Guy C. Brown, New Orleans; Oscar Hanson, Buffalo; J. A. Harris, Cincinnati; O. J. Ruby, Cleveland; Oscar Bloom, Indianapolis; Robert Moehrle, Pittsburgh; H. S. Lorch and Harry Grahani, Chicago; Henry Zapp, Detroit; J. H. MacIntyre, Milwaukee; A. Levy, Des Moines; E. S. Olsmith, Kansas City; L. J. Duncan, Memphis; C. W. Allen, Oklahoma City; Albert Danke, Omaha; C. D. Hill, St. Louis; A. G. Edwards, Denver; J. S. Stout, Los Angeles; H. L. Percy, Portland; A. J. O'Keefe, Salt Lake City; M. E. Cory, San Francisco; L. A. Samuelson, Seattle.

The Chicago office dropped three salesmen from the staff last week, Warren J. Rutter, Tom DeLaney and Jack Stinson.

Miss Mann Held in N. Y.

Margaret Mann has been so well received in connection with her personal appearances daily with "Four Sons" at the Gaiety, New York, the Fox officials have decided to keep her here for at least another three weeks.

On Washington's Birthday she changed her costume to that of Martha Washington, in which attire she made her debut in San Diego years ago.

ASTOR-HAWKS WEDDING

Los Angeles, Feb. 21.

The real name of Mary Astor is Lucille Vasconellos Langhanke.

She will become the wife of Howard Hawks, Fox director, Feb. 23.

CON-BILL'S "FAILURE ISLAND"; IT'S "PORT OF MEN WHO MISS"

By Jack Conway (*Con*)

Los Angeles, Feb. 19.

Dear Chick:

Bill Mizner and your second baseman have knitted a ditty for the boys called "Failure Island" and we expect it will goal the peasants. "Failure Island" is reached through the "Valley of Discontent" and is loeated at the "Port of Men Who Miss," according to Bill's map.

You will probably recognize it as that place where you and every other mug in the world wanted to be, when punch drunk and disillusioned you longed for an escape from reality and found out that booze wasn't the right prescription.

Every guy in the world, who is willing to concede that he's a failure, is eligible. This goes for Rockefeller, Henry Ford or any of the others. For the possession of dough has nothing to do with our angle. If the applicant admits to himself that he's a flop—he's oke to move in.

This is more or less kidding on the level for Bill and I have really lined up an island in the South Seas and have had applications from some of the biggest shots in the deaf and dumb colony.

Rules

The rules are, write your own ticket and bury your own dead. We don't intend to do anything, but provide a sanctuary for the birds who would much rather sit in the grandstand or bleachers than get out on the lot and play. In order to acquaint the world with our idea we will cook up the screen opus and then sit back and take applications.

You will notice that up to now I haven't cracked about broads. We have a fool proof scheme worked out to take care of the molls. But you'll have to wait for the picture to get a load of it. It's too good to tip, even to you.

We have already lined up Mencken, Nathan and Tully, and if we could spring Ernie Booth from San Quentin, he'd be a pipe to solicit. We will probably take a director and a cameraman along so the world can see the development of the most modern republic, and the chumps can gaze on free men in their natural environment.

The rules of entrance, making it obligatory for candidates to cop a plea and admit themselves palukas, would automatically bar members of the Anti-Saloon League and most of the natives of Iowa and Indiana.

Cover Charge for Tone

But to get back to the picture. I think we have a real opus, if one of these master minds out here don't insist on a 65 cent ending. I wouldn't bet very high that they

(Continued on page 37)

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS COSTUMES
143 W. 40 ST. N.Y.C.

AMUSEMENT STOCKS SUPPORTED, RALLY PROMPTLY, PAR. AT 116

Behavior of Group Hints at Skillful Management of Pools—Leaders Give Way 2 to 3 Points—Fox Financing Reacts Against Market Position

Amusement stocks gave a good account of themselves during the severe setback that shook the whole list last week, and on yesterday's momentary rally were prompt to show betterment. Yesterday's upturn seemed to be largely pre-holiday short covering, giving no hint of distant market trend.

Relatively moderate volume of business in the amusements was evidence that distressed selling was not great, while all signs indicated pool operators were standing firm to support their issues under attack.

Paramount came back above 116 yesterday from an extreme low of 113¼ last week; Loew recovered from 57¾ to within a fraction of 60 by noon. The only issue that reacted severely was Fox, under the pressure for the moment of its new financing. Rights to the new stock declined from 1½ to ⅝, exhibiting no rush to buy the new stock at 75 and this put rather an uncertain aspect on the shares.

Maneuvers on Way Up

Another side to the group is that Paramount and Loew have gone through a gradual advance, accompanied at frequent intervals by corrective declines which have eliminated a weak long following as it accumulated.

This has been especially true of Paramount and Loew and the strength of their position, as compared to Fox, was clearly shown. With the steady reaction of the past ten days, Paramount went off only 4 points from its top, from 117¾ to 113½. Loew slipped from 62 to 58, while Fox was off from its peak of 88¼ to a low of 77½.

Fox, of course, has been bid up sharply, first from its last summer bottom of 55 to above 70 and then in leaps to 88, the whole movement being accomplished almost without tonic pauses to retrace some of the advance. The result was that when the list tottered, bear testing operations against Loew and Paramount, both in strong clique hands, they could make little impression, while assaults against Fox brought definite results.

It is likely that the drop in Fox is serving its sponsors' purpose in liquidating a lot of trailers, and at current levels the shares should be in good position when the advance resumes. For even conservative opinion is that the general slump is temporary and that the bull movement will be resumed later on. All disagree upon when this will happen. There are few, however, who believe that the present reaction is the end of a long bull market and that the trend has definitely turned into a bear cycle.

Both Paramount and Loew have put their new financing behind them. Paramount at 116 and paying 8 makes an attractive yield, while market behavior of Loew suggests that a more generous treatment of stockholders is not far in the future.

Pathe Slips Back

Pathe Class A behaved about as expected. The recovery from 8 to around 16 turned out to be nothing more than a hasty covering movement, and when it had spent its force, prices retreated. As usual the retreat was as extreme as the comeback. Yesterday Pathe looked as though it had made progress toward finding a trading level, apparently to be established somewhere between 12 and 14 for the present.

The concern's bonds moved in parallel lines, getting near 70 and then dropping back around 60. This $6,000,000 of bonds, of course, are an obstacle to any considerable betterment of the stock in the near future. Their interest payment as well as sinking fund requirements (now in arrears) will be a heavy load to carry while the organization is staging a comeback.

Stanley Decline Halts

Stanley dealings in Philadelphia were typical of one phase of trading. Prices have been slipping slowly for three months with nothing coming out to explain why, except vague deductions as to the strain on finances of expanding operations. Now that the company has called off building and acquiring new theatres and talk of passing dividends is frankly carried on, the decline halts.

Here is another example of insiders discounting bad news and prices firming up upon the general coming out of the news. Stanley was dealt in all week at stable prices within a fraction of 49-50, compared to the bottom below 47.

Warner Bros. is gaining in the favor of speculators. The steady behavior of the bonds, now selling at a premium, 102, compared to its low around 80, makes it apparent that at least some of the concern's troubles are behind them, while prospects are constantly brightening, as indicated by a profit on the half-year up to late summer.

Shubert was neglected in narrow range between 61 and 62, while Orpheum drifted, generally close to its low, at 23. No action on the Curb or in the Counter shares.

Summary of dealings, including Saturday, Feb. 18:

STOCK EXCHANGE

1928 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
40⅝	38⅜	1,300	American Sent (4)	39¼	38⅝	38⅝	— ¼
171½	163½	6,700	Eastman Kodak (8)	167½	164	164	—2½
109	105	....	First National 1st pref. (6)	....	....	109	....
88¼	77½	14,900	Fox Class A (4)	80⅞	77½	78¼	—2⅛
1⅜	⅛	32,200	Fox rts., expire Feb. 27	1⅜	⅛	⅝	—⅛
63⅞	57	35,400	Loew's (3)	62⅜	57½	58	—2¾
20⅜	22¼	4,300	Mad. Sq. Garden (1½)	26	23⅝	24	—1
27	23½	200	Met.-Gold.-M. 1st pref. (1.80)	26½	26¼	26½	— ½
8½	7	300	Mot. Pit. Cap	7¼	7	7	— ½
24½	22¾	500	Orpheum	23½	23	23	— ½
102	99¾	100	Do pref. (8)	99⅞	99⅞	99⅞	— ⅛
117¾	111¼	66,000	Par. Fam. Pl. (10)	117¾	113¼	114½	—3
4½	2	12,800	Pathe Exch.	4	3	3	....
15½	8½	21,800	Pathe Class C	16	11⅝	12	—2½
69⅝	61½	1,000	Shubert (5)	61⅜	61½	61⅜	—1⅝
90⅝	90⅛	220	Univ. Pict. 1st pref. (8)	99⅝	97½	99⅝	+1¼
29⅞	22	20,700	Warner Bros.	29⅞	24	24⅞	—3¼
			CURB				
5⅞	4	100	Film Inspect. Mach.	4½	4½	4½	....
22	18¼	6,500	Fox Thrs.	19⅞	18½	18¾	— ⅝
25	22⅛	100	Univ. Picts.	23	23	23	— ¼
16	12¾	150	Loew's deb. rts.	13½	13	13	— ⅝
17⅜	13	....	Warner Bros.	17⅜	15½	15⅝	— ⅝
			BONDS				
101	99½	$16,000	Keith 6's	100	99⅝	99⅝	....
108½	106¼	53,000	Loew 6's	107⅝	107	107	—1
81	60	315,000	Pathe 7's	69⅞	61	61	—8½
94	92½	15,000	Shubert 6's	93	92⅝	92⅝	....
105⅝	95⅝	69,000	Warner Bros. (Curb)	103⅛	102	102½	+ ⅛

Loew bonds ex-warrants sold, $58,000, 101½, 100⅝, 101, net unchanged.
* Ex-div.

ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

Quoted in Bid and Asked

26½	28	....	Roxy, Cl. A. (See note) ($.50)	..	....	..
28	30	....	Unit do	..	....	..
7	7½	....	Unit do	..	....	..
4	6	....	De Forest Phono	..	....	..
1½	3	....	Technicolor	..	....	..
2	....	....	Univ. Ch. Tr.	..	....	..
80	85	....	do pref.	..	....	..
			Philadelphia			
		1,500	Stanley Co. of America	49⅜	49¼	49⅜
			Chicago			
		....	Balaban & Katz	..		62
			St. Louis			
		....	Skouras Bros.	..		46
			Los Angeles			
..		180	Hal Roach, Inc.	24¼	23¾	23⅝

EARL LaVERE
and His Accordion

An act that packs a comedy punch—for De Luxe Picture Theatres, Productions and Vaudeville.

Featured for one solid year with Fanchon and Marco.

Now on tour with Publix Unit "Leap Year Fancies."

Regards to All My Friends.

Week Feb. 20—Harding, Chicago.

Many Corps. With Stock for Public

Albany, N. Y., Feb. 21.

A number of stock and bond issues for theatrical enterprises are to be floated in New York, according to notices recently filed with the secretary of state in compliance with provisions of the Martin Anti-Fraud law. In some instances the companies have been ill-ensed to handle their own issues, while in others brokerage houses have been designated as dealers.

Among the issues are: Theatre Creative, Inc., of 551 5th avenue, floating issues of first and second preferred itself; Cosmopolitan Opera Company, Delaware corporation, with offices at 145 West 45th street, through J. C. Joseph & Co., of 565 5th avenue, intends selling $500,000 worth of 6½ per cent. debentures and 20,000 shares of common stock, par value $25 each; Keith-Albee-Orpheum, Inc., of 1564 Broadway, through Lehman Brothers of 16 William street, offers an issue of 7 per cent. cumulative, convertible preferred stock without par value; Paramount-Famous Players-Lasky, Paramount Building to list on the New York Stock Exchange an issue of bonds due Dec. 1, 1947: International Motion Picture Corporation, Delaware company, with offices at 170 Broadway, through Haviland & Co., of 191 Joralemon street, Brooklyn, issue of common stock; Theatre Realty Company, St. Louis, through Halsey, Stuart & Co., of 14 Wall street, offering as security first mortgage fee and leasehold, 6½ per cent. sinking fund gold bonds, dated Oct. 1, 1927. (Illinois corp.)

Drops Wardrobe Dept.

Los Angeles, Feb. 21.

Fox studio has discontinued its wardrobe department and in the future will have all costumes made on the outside.

It is said that the department was not functioning properly, and Ben Jacksen, general business manager for the company, figured that it would be more practical to get the wardrobe from costumers who do this work for the studios.

F. N. Starting 3

Los Angeles, Feb. 21.

Three new productions will be under way at the First National studios by March 1. "The Hawk," with Milton Sills and Christenen directing; "The Butter and Egg Man," with Jack Mulhall and Richard Wallace directing, and "Roulette," starring Richard Barthelmess, direction of Alfred Santell.

LA ROCQUE'S ONE OF TWO

Los Angeles, Feb. 21.

Rod LaRocque, now en route to Europe, returns here April 1 to start work on one of two stories now in preparation, "The Ticket Chopper" or "Celebrity."

"Ticket Chopper" has recently been changed to "Subway Chopper."

Dickinson Leaves Job

Los Angeles, Feb. 21.

Weed Dickinson, press agent for the Harry Langdon Company, left his position Saturday.

'CAN'T MAKE EXPENSES LOANING INDIE FILM PRODUCERS'—WILSON

M. P. Capital Corp., Financing Concern, Leaving Picture Field—Film Industry Too Centralized—Backed "Kings" to $1,500,000

The Motion Picture Capital Corporation since its inception four years ago has financed 247 film productions. It is changing its title, slashing its board of directors and moving downtown March 7, Frank Wilson, its president, says.

Combining production, distribution and exhibition through the numerous mergers has resulted in a condition making it a hazard to make a loan even to an established independent producer, Wilson declared.

"Gradual centralization of the industry has contributed to this situation. Even independent producers with good pictures find it impossibel to get national first runs, not solely because they are practically controlled by producers, but because an exhibitor is compelled to fill his program," Wilson said.

Wilson stated his company witnessed a $2,000,000 decline in its 1927 business over that of the previous year. "This was largely due to the fact that we were afraid to take it" he said.

Little over $100,000 on a capital of $2,000,000 was realized by the company during 1927, the president revealed. "I don't imagine that we would do much more than pay expenses if we confined our activities to films during 1928," Wilson remarked.

One Other Loaner

The revision of Capital's status will leave only one other company specializing in film loans in the field, according to Wilson. This is Joseph M. Schenck's Art Cinema Corporation.

"It can well afford to continue because it owns, distributes and exhibits the pictures which it finances," Wilson claims. The other company, Cinema Finance Corporation, was absorbed two years ago by Capital from its backers, the Pacific Southwest and the First National banks of Los Angeles.

The Capital's board of directors, cut from 15 to five, will drop Jules Brulatour, described as "inactive for some time." Others are Theodore Watson of Watson and White; Frank Wilson, Leslie Cudahy, of "Literary Digest"; William R. Walker, Capital vice-president; W. H. Kellogg, Capital attorney; Bernard E. Pollack, banker; Clarkson Potter of Hayden Stone & Co.; Charles Christie of Christie Producing Company.

Capital financed up to $1,500,000 De Mille's "King of Kings" and has furnished working capital for others of De Mille's films, from understanding.

Producers Claim 1st N. Studio Charges Too High

Los Angeles, Feb. 21.

Harry Langdon will make his last picture under his present contract with First National at an outside studio and will not avail himself of facilities of the First National studios. Langdon will likely move over to the Metropolitan studios, as he feels studio costs will be much lower in that spot than the charges at First National plant.

Langdon's complaint of overhead and various charges at the latter lot is the same as that of other independent producers who have made pictures for First National at the Burbank plant.

Johnnie Hines, making comedies for the same releasing organization, has been operating at the Tec-Art studios at a much lower cost of studio charges for sets and material than he could turn out his product in Burbank.

RUPERT JULIAN'S SPEED

16 Day Shooting Record for DeMille Lot—And Under Budget

Los Angeles, Feb. 21.

A record for time on shooting a picture was established on the Pathe-De Mille lot when Rupert Julian completed "Walking Back" on a time schedule of 16 days. Julian has a reputation of taking his time to get results.

The 16-day schedule is the shortest of any picture made at the De-Mille plant since the organization started. It is said to have been completed at a figure around $125,000 under the budget.

Shipping Scenes East Daily

Los Angeles, Feb. 21.

Burton King has started production on "Women Who Dare" at the Metropolitan studios for Excellent. Cast includes Helene Chadwick, Rex Lease, Jack Richardson, Mickey Bennett, Frank Beal, Ernie Adams, J. W. Dillion and Charles Delaney.

Scenes shot will be shipped daily to New York, where the picture will be assembled and edited.

Heart Disease Declaration Clears Up Morris Death

Los Angeles, Feb. 21.

The mystery which at first surrounded the death of Reginald Morris, scenario writer and gag man, was dispelled after an autopsy was held and County Surgeon A. F. Wagner declared that Morris died of heart disease. Hollywood police had started an investigation after Dr. E. J. Krahulik refused to sign a death certificate because he was not present at the time Morris died, having been called in later.

Morris was discovered dead in his apartment. When police arrived they found Linda Loredo, Spanish dancer, who has been doing some work in pictures, in the room and weeping. The girl said she and Morris had been to a theatre the night before and had something to eat. Later, Morris was seized with severe pains and expressed the belief it was indigestion. Friends of Morris corroborated that. Girl was questioned by police but not held.

Duffy's 8 Two-Reelers

Los Angeles, Feb. 21.

Al Christie has exercised his option on Jack Duffy.

Duffy will be featured in eight two-reel comedies on the '28-'29 program of shorts for Paramount.

Pathe Buys "The Dummy"

Los Angeles, Feb. 21.

Pathe has purchased screen rights to "The Dummy," a stage play.

It will serve as a starring story for Junior Coghlan on next year's program.

Tom Mix Hurt In Last Film for Fox

Los Angeles, Feb. 21.

Tom Mix, on the final day of making his last picture under his present contract with Fox, suffered numerous injuries in a scene where he had to battle five men and jump down a flight of stairs after them.

Mix, in making the jump, landed on top of the knees of one of the men, breaking two ribs on his right side, a finger on his right hand, wrenching his left wrist and throwing that arm out of place, as a result of a trying ordeal.

Mix had saved this fight to make after the last scene of the picture, figuring it would be a rough and tumble go.

Prior to being injured he had thrown five men down the stairs after a rough and tumble battle, and had gone after them in one leap.

Mix will be confined to his home for about 10 days.

Sutherland Released

Los Angeles, Feb. 21.

Eddie Sutherland has been released from his contract with Paramount, for whom he had one more picture to make.

He has shifted to Metro-Goldwyn-Mayer to make one production, and thereafter will undertake the direction and supervision of feature comedies under Irving Thalberg.

FOX'S, WASH. CREATED BIZ DOWNTOWN; MIDLAND, KANSAS CITY, HAS NOT TO DATE

Comparative Figures of Bulked Grosses Before and After Advent of Big New Capacity Film Houses, to Ascertain Whether Additions Created Business or Merely Took from Older Theatres—Legits, Also K-A Big Timer, Badly Hurt at Capital

Washington, Feb. 21.

Advent of the new 3,400-seat Fox has created approximately $20,000 weekly in new business for the downtown houses. Some managers say it is too early to actually set a level as yet.

This additional business is shown in the bulk grosses of the four houses constituting the main stem contingent prior to the opening of the Fox last September in comparison with the bulk takings since the coming of the new big capacity house.

Taking the top weeks the new business is reduced to even less than the approximate $20,000. Prior to the Fox opening the four houses did a weekly bulk of $59,000. The highest total gross since Fox opened has amounted to about $84,000.

Latter is not a true figure as a sixth house had entered the field the Earle, with a change in policy. The business it had been doing (K-A vaude), was not taken cognizance of in the previous high of $59,000. House was doing a possible six to seven thousand weekly which would throw the old gross to about $67,000. Leaving only a $17,000 increase.

Average bulk gross from October through December, 1926, was about $45,000 weekly. About on a par with the same period this year with the same number of houses. Convincing that there has been new business created.

The main increased business, managers state, has come from the neighborhoods. Saturday openings helping this along.

Another phase is the conviction that the government worker, with his average of $1,200 a year, is now slowly being educated to make two and three trips to the pictures instead of his previous one a week.

Legit Hurt Business

This has also meant the passing of the legit. Unless it is an exceptional attraction even the musicals don't get them any more. It has also made the troubles of the Keith-Albee two-a-day house just that much harder to bear. Business at Keith's has so drifted that persistent rumors indicate switch to a grind policy is not far off.

Bulked grosses from week ending July 16 to Sept. 17 (Fox opening), were: $50,000, $44,000, $32,000, $46,000, $36,000, $38,000, $45,000, $46,000, $59,000, and Sept. 13, $54,-00. Fox opening the next week ran the combined grosses to $70,000, dropping down to $57,000 the week before Christmas. Following week forced takings up to $84,000 with the Earle counted in making a total of six houses against the previous four. Week before last found takings in toto back to $67,000.

Figures are considered remarkable at the gate scale of 50 cents top. A top that the Fox finally came down to by several reductions.

K-C Stood Still

Kansas City, Feb. 21.

Fifty thousand dollars seems to be the average gross of the local first run picture houses in the downtown district, according to a close observation of the figures reported from these same houses for the past year.

Before the advent of the beautiful and new Loew's Midland with 4,000 seats, the exclusive first run picture houses and their capacities were: Newman, 1,900; Mainstreet, 3,200; Pantages, 2,200; Liberty, 1,000, and Royal, 900.

Week after week the combined grosses of these five theatres would average around $50,000. It was so regular that when either jumped up its weekly gross, some or all of the others would drop enough so that as usual the total of the five would still be $50,000.

When the Midland opened and the Loew management took over the two Publix houses, Newman and Royal, the latter house was closed and the policy of the Newman changed to straight pictures without stage show, with a 35c. top at night, and 25 cents for the day trade.

With the closing of the Royal, 900 seats were taken out of circulation, but the addition of the Midland's 4,000 increased the seating capacity of the picture houses practically 50 per cent., apparently too much for the town as the weekly grosses still remain close to $50,000.

There is no question but what the Midland hurt, and is hurting, the other houses, but it is also recognized that the house is not doing the business it can do or is expected to do.

The figures do not include the Orpheum, 1,800, now playing pictures with its vaudeville, or the Globe, which uses pictures between the performances of the musical tab shows.

Universal recently opened its Uptown theatre, in the Broadway business district. This house is a couple of miles from the downtown district, but its 2,500 seats are proving competition to the downtowners.

Cooney-Coston Want to Talk Business to Fox?

Chicago, Feb. 21.

While B. J. Cooney and James Coston of Cooney Brothers theatres and the Coston circuit, respectively, have gone to Los Angeles with their wives, presumably for a vacation, considerable significance is attached to the trip, locally, from a business angle.

Men with offices on that part of Wabash avenue which is "film row" are endeavoring to read between the lines. Many and varied are the tales told as to just why Messrs. Coston and Cooney have hied themselves to Los Angeles.

The story is that the theatre operators are to go into conference with Jimmy Grainger and Winfield Sheehan, at Fox headquarters. If Fox were to throw his Ascher holdings into the Cooney-Coston combination there would be stiff competition for Balaban and Katz-Publix in Chicago. The Cooney-Coston combination have combined bookings amounting to about 125 houses.

4TH WRITER ON FILM

Los Angeles, Feb. 21.

C. Gardner Sullivan is the fourth script writer assigned to work on Norma Talmadge's next, "A Woman Disputed."

Elmer Clifton, who wrote the play, was the first to contribute ideas on its adaptation, then Agnes Christine Johnston and Jules Furthman were called in.

BREN MADE SUPER

Los Angeles, Feb. 21.

Milton Bren has been promoted to production supervisor of M-G-M dog series.

Bren has been assistant to Paul Bern, scenario department head, for the past year.

"COP" SCENES IN N. Y.

Donald Crisp, his cameraman, Arthur Miller and a group of players headed by William Boyd, are in town to take New York exteriors for "The Cop," forthcoming De Mille-Pathe release. They will be here about a week.

PATHE STORIES OVERBOARD

Los Angeles, Feb. 21.

Arthur Kane, brought in by Pathe-DeMille as a story scout for picture possibilities, quit the job after two months.

The studio is fully supplied with story material for next year's program, it is claimed.

Girl Scenarists in N. Y.

Frances Marion and Alice D. G. Miller, scenario writers, arrived in New York from the Coast, Saturday, for several weeks vacation in New York.

TAKING SAXE NAME OUT OF WIS. ADS

Milwaukee, Feb. 21.

The Saxe name dropped further out of sight on Wisconsin theatres when it was jerked from the advertisements. Previously, Saxe was scratched from the company offices and Midwesco supplanted it.

Whether the arrest of Thomas Saxe on charges of a young girl had anything to do with the sudden change in the newspaper ads or not, has not been learned. The newspaper ads now state "Midwesco Theatres" where the name "Saxe" had been written across a facsimile of a chart of the state, the Saxe trade-mark.

Midwesco theatre heads said the Saxe name would remain for a time on the canopies and signs over the various theatres.

Two switches in managers were announced this week. Jack Plant, who opened the Oriental, was sent to the Garfield, while Bill Dubach, who opened the Garfield, goes to the Oriental.

Midwesco's Miller announced the closing of Eddie Galbreth, master of ceremonies. Charlie Balow, orchestra leader, is in charge.

Detroit's 2 House Price War; Oriental and State

Detroit, Feb. 21.

Price slashing battle recently started by Miles' Oriental and Kunsky's State still rages. Both play vaude-film and are deadly opposition in fighting for the same type of patronage.

Both are now operating under trick scales, the minimum reached so far being 25 cents from opening until 1 p. m., daily except Sundays. The mob is going blind trying to find the "except Sundays" line in the advertisements. In the ads of each the two-bit scale gets feature billing, over all attractions, and it is no uncommon sight to see the boys running toward the box office with quarter in hand to beat the 1 o'clock whistle.

Though not directly concerned in the two-house scrap, the Temple, K-A grind stand, has also been using the razor and is now down to a 40-cent top. This house played two-a-day at $1.50 until last August.

Both the State and Oriental are running in the red and are seemingly twins in the belief that the only remedy for one is to murder the other.

TEC-ART'S $40,000 BLDG.

Los Angeles, Feb. 21.

Starting on a $500,000 building and expansion program, Tec-Art studios is now erecting a three-story building to contain dressing rooms, star suites, showers and baths and quarters for property and wardrobe departments.

Building is estimated to cost $40,000.

MINA WALLACE MOVES UP

Los Angeles, Feb. 21.

Mina Wallace is now casting director at Columbia. Miss Wallace was formerly secretary to Jack Warner; later a casting agent, and more recently secretary to Harry Cohn, head of Columbia.

They have had eight casting directors at this studio the past year.

FBO HOLDING BACK

Los Angeles, Feb. 21.

FBO is holding back production on its new program awaiting orders from New York.

Only western unit to be kept busy for the next six weeks will be the Tom Tyler troupe.

SUTHERLAND AFTER 'CYCLONE'

Los Angeles, Feb. 21.

Present trip of Eddie Sutherland to New York is to obtain the screen rights to George M. Cohan's "Baby Cyclone."

M-G-M wants the script for Lew Cody and Aileen Pringle.

Production Staff Move

Los Angeles, Feb. 21.

Samuel Goldwyn's production staff will move from the DeMille to the United Artists studios as soon as office space, under construction in the latter plant, is completed.

Franklin on Theatre Operation; Valuable Work From Experience

Little doubt that Harold B. Franklin's book, "Motion Picture Theatre Management," is an innovation and education in that line of endeavor. It might well become the text book of every "chain," independently operated house, any school for managers or theatre courses in colleges.

Published by George H. Doran Company, the volume is in 365 pages, 34 chapters. It covers everything pertaining to the theatre from financing to equipment, policy, and the value of the conference. For the uninitiated, the work is also a graphic description of the picture industry as a whole touching as it does on production and distribution.

Franklin writes on all phases, intimately, with an insight to detail that is remarkable. That it took the author some eight or nine months to write it, generally while en route from coast to coast, is believable upon the reading.

The book's dominant note is Franklin's belief in the budget. Continuous reference is made to the subject. To quote the author:

"As a business adjunct, the budget is the most progressive advancement in controlling and measuring efficiency in the last decade." That sentence sums his viewpoint but he also takes the pains to point out how, where and when it should be used.

Split into seven parts, the book covers in rotation: Industry and the Theatre, Management and Organization, Plant and Structure, Personnel, Finance, Auxiliary and Contributive Elements, and a review and forecast—the latter particularly interesting in that it deals with the "Talkers and Television."

His contention that "the impulse that sent people to the county fair in other days will never die," is the author's answer to those who predict television will throttle the theatre when and if perfected.

Invaluable Guide

A full chapter is devoted to the Paramount theatre, the Roxy is also given its share of attention and Franklin, at the end of the preface, pays a graceful tribute to Adolph Zukor.

As a guide the book is an invaluable contribution to the industry. Based upon the experiences of a man who is a master of theatre detail, the author has put the knowledge he has gained on paper that all may see. And in the light of what Franklin, personally, has accomplished in so short a space of time, who is there within the picture theatre who can afford to ignore such a reading—no matter how spasmodic or haphazard the scanning of the volume may be?

"Motion Picture Theatre Management" is a highly creditable piece of work from all angles. It's not only educational but readable, and to those in any way concerned in theatre operation, or with stage production for picture houses, it amounts to their loss if they fail to take advantage of it.

It's the first and thoroughly complete work on theatre operation and management. *Sid.*

"TRUST" SUIT STARTS AGAINST PAR IN DALLAS—$450,000 DAMAGES

Two Local Exhibs Allege Losses—Couldn't Secure 1st Class Pictures and "Put in Bad" With Other Distributors—Possible Precedent

Dallas, Feb. 21.

A suit against Paramount and various members of that organization, charging violation of the anti-trust laws, came up for trial in the 95th District Court yesterday.

Attorneys for the defense said the trial would not only decide the fate of the independent theatres owners in Dallas, but would command wide interest since it may establish a precedent for similar suits.

Suit was filed early in February, with damages claimed $450,000. Ray Stinnett and Si Charninsky, operators of the Capitol, are alligned against P-F-L.

The specific charges brought by the plaintiffs are that they were "blacklisted" and that by refusing to renew film contracts the defendants causcd a loss of $450,000.

Charninsky and Stinnett were refused the right to show first class pictures and when the defendants learned that the independents had contracted for a United Artists picture, they proceeded to get the plaintiff "in bad," it is alleged, with every first class booking office in existence, it is claimed.

"Tiring Process" Says T. O. C. C. in Letter

Terming the contract committee meetings in Chicago a "tiring-out process," the T. O. C. C., in a letter to theatre owner representatives sitting behind the closed doors, demands that they insist upon a seventh arbitrator "on any of the points which we have asked for and which are not conceded by the producers."

The letter states the New York organization was kept in the dark on all moves made during the first and second sessions on a film contract for the industry. It instructs the exhibitor delegates, above the signature of J. Arthur Hirsch, chairman of the organization's executive committee:

"Under no circumstances will this organization concede the right of giving up their privilege of trial by jury by agreeing to arbitration unless the article that this arbitration is based on has been impartially arbitrated."

Rayart After Producers

Los Angeles, Feb. 21.

Ray Johnston, president of Rayart Pictures Corp., is on the coast negotiating with independent producers for new releasing contracts for Rayart.

CARR'S 3 WESTERNS

Los Angeles, Feb. 21.

Trem Carr is producing three westerns for Rayart release at the California studios. Titles are "Mystery Valley," "The Lightnin' Shot" and "The Devils' Tower." Mystery Valley," now in production, is featuring Buddy Roosevelt, Jr., and Thelma Parr, with Tom Bay, Art Rowlands and Jimmie Kane supporting.

J. P. McGowan directing.

MISS PREVOST'S STARRING 6

Los Angeles, Feb. 21.

Pathe-De Mille proffered Marie Prevost no less than six drafts of a renewal contract as a star in that company's pictures before one was drawn to her satisfaction. Under the contract she will star in six pictures a year.

Miss Prevost was taken over from Metropolitan when the latter merged with Pathe-De Mille.

NIBLO'S M-G FILM

Los Angeles, Feb. 21.

Fred Niblo, preparing to make "La Paiva," featuring Lupe Valez for United Artists, will move to the M-G studios after completing the production. He is to direct "The Ordeal," a book which M-G has had on the shelf a long time.

STUDIO ACTIVITY IS 50% OFF; FEB. RUSH TO BEAT STATE TAX

Five Studios Dark—Par. Leads Production With 8 Co.s Working, Fox 7, F. N. and M-G 5, Columbia 4, T-S 3—Two Percent Tax on All Negatives

Los Angeles, Feb. 21.

A survey on studio activity shows the aggregate companies working to be about 50 percent below normal. Studios, dark and inactive are Christie, Educational, Mack Sennett, United Artists and Stern Brothers.

Paramount heads the list for production activity with eight companies working. These include "The Patriot," directed by Ernst Lubitsch; "Super of the Galety," directed by Hobart Henley; "Three Sinners," by Rowland V. Lee; "Hold Everything," by Clarence Badger; "Ladies of the Mob," by William Wellman; "Easy Come, Easy Go," by Frank Tuttle; "Quick Lunch," by Charles Reisner, and a George Bancroft feature, untitled, and being directed by Josef von Sternberg.

Fox comes next with seven features and one comedy working. They are: "Hangman's House," directed by John Ford; "Red Dancer of Moscow," by Raoul Walsh; "The Sport Girl," by Arthur Rosson; "Four Devils," by F. W. Murnau; "A Thief in the Dark," by Albert Ray; "Honor Bound," by A. E. Green; "Wild West Romance," by R. L. Hough and a short reel comedy being directed by Jasper Blystone.

First National, at Burbank, has five companies working: "The Yellow Lily," being directed by Alexander Korda; "Butter and Egg Man," by Richard Wallace; "The Hawk," by Benjiman Christiansen; "Little Shepherd of Kingdom Come," by Al Santell, and "Lilac Time," by George Fitzmaurice.

M-G-M also has five companies going with "Diamond Handcuffs," being directed by John P. McCarthy; "Detectives," with Chester Franklyn; "Man About Town," by Malcolm St. Claire; "Tides of Empire," by Al Rogell, and "He Learned About Women," Sam Wood directing.

U's Lone Unit

Universal has but one company of its own working at the studio. This is "Lonesome," being directed by Paul Fejos. Other companies leasing space at this studio are "The Chorus Kid," being directed by Howard Bretherton for Gotham, and "Code of the Scarlet," being directed by Joe Brown for Charles Rogers—F. N. release.

Tiffany-Stahl has three companies going, which are: "The Scarlet Dove," being directed by Arthur Gregor; "Power," by Reginald Barker, and "Ladies of the Night Club," by George Archinbaud.

Columbia has four units working under titles of "Broadway Daddies," "After the Storm," "The Desert Bride," and "Matinee Idol." California, another studio, has two companies working for Rayart releases under title of "Danger Patrol," being directed by Duke Worne, and "Mystery Valley," by J. P. McGowan.

Metropolitan Studios, leased by Pathe, is being sub-leased to other producers. Companies now working here are: "Hell's Angels," being produced and directed by Howard Hughes; "Women Who Dare," directed by Burton King for Excellent, and "Road to Ruin," by Norton Parker, for Broughtan productions.

F B O has but three troupes working. Namely, "The Little Yellow House," Leo Meehan directing; "Notices," by Ralph Ince, and a Tom Tyler western, as yet untitled.

Pathe-De Mille has three productions going at the studio and one on location in New York. Companies working at the studio are: "The Godless Girl," directed by C. B. De Mille; "Tenth Avenue," by William De Mille, and "Man Made Woman," by Paul L. Stein. Company in New York is "The Cop," Donald Crisp directing.

Warner Brothers has one company shooting in addition to making Vitaphone sketches, and Hal Roach is the only short comedy studio active, with but three companies shooting. They will be closed shortly for their annual vacation.

Tec-Art, like other leasing studios, is actively engaged in seeking new customers. The independent producers using space in the various rental plants are following the larger companies in curtailing production.

February Clean-Up

All producers are trying to clean-up product during the current month. The reason for this is that there is a state tax on all film negatives, completed or uncompleted, which are in the state on March 1. The tax is around two percent of the negative cost and is considered by the producers as one of the evils of making pictures in California.

The way schedules are now arranged, most of the companies will finish their shooting Feb. 28. In case the negative cannot be cut here, it will be sent to New York with a cutter accompanying and doing his work there. In the event that retakes are necessary, word will be flashed to the Coast and the scenes be remade and then sent East, the negative remaining near the Atlantic all the time. The state law here specifies that if a negative is taken out of the state for the purupose of evading the tax law and then brought back, the tax in full must be paid.

DEPT. OF LABOR SUMS UP GEN. UNEMPLOYM'T

Washington, Feb. 21.

Numerous recent reports of unemployment throughout different sections of the country, as seen by the Department of Labor, are there summed up for entire country as follows:

While there was a large surplus of labor apparent throughout country in January, several of the major industries increased operating schedules and forces employed toward the end of the month.

Inventories meant many lay offs but these are now being re-employed. Many factories have not yet resumed regular schedules.

Some increase in automobile factory employment with still many plants idle. Some steel and iron mills employed additional help with outlook for more employment before end of February.

Textile industry is in bad shape as to employment. Seasonal curtailment in boot and shoe industry has left factories on part time basis. Operations in lumber industry down. Past 30 days has seen large surplus of this latter class of labor.

All outdoor activities are curtailed because of usual midwinter slackening. These workers migrating has caused marked shortages of labor in large cities of some localities.

Better weather conditions will find employment for large portion of those now off the payrolls.

WILL HAYS BACK

Will Hays with his staff members, Col. Jay and Maurice Mackenzie, returned to New York from the coast this week.

Earlier arrivals were Ben Lyon and Rod LaRocque.

F. N. After Hersholt

Los Angeles, Feb. 21.

Jean Hersholt, under contract to Universal, but who has worked for more outside companies than he has for U, is again being sought by First National.

F. N. wants him to play Dick Barthelmess' father in "Roulette."

Langdon's War Background

Los Angeles, Feb. 21.

Harry Langdon's next, to go into production around March 1 for First National, has a World War background.

No title decided upon for picture.

Jones Directs Team

Los Angeles, Feb. 21.

F. Richard Jones has been signed by Paramount to direct the next Beery-Hatton picture.

Bretherton's "Chorus Kid"

Howard Bretherton, signed by Gotham to direct "The Chorus Kid," Howard Rockey's original.

MYERS 'SASSES' SENATE IN BREAD INQUIRY

Washington, Feb. 21.

Abram F. Myers, federal trade commissioner, whose name has been linked for the past several months with the picture trade, due to the commission's interest in that industry, went to the mat yesterday (Monday) with the Senate judiciary sub-committee on the substituted carbon copy of a letter which is said to have materially affected the action of the committee. It was charged that this letter was intentionally switched, with committee members having called it a "lying forgery."

Though Mr. Myers telling the committee what he thought of them personally, as well as the manner in which they had conducted the whole inquiry into the bread trust merger, places Myers in a unique and very select list of Government officials who have stood up and "sassed" the Senate. He told the committee he expected to be practicing law long after his job on the Government payrolls expired.

Meanwhile his stenographer has come forward and taken full responsibility for the switched carbon, the one sent the committee being that of a letter Myers later revised and which he thought had been destroyed.

Lien on 29 F. & R. Houses In $500,000 Garrick Case

Minneapolis, Feb. 21.

In support of the $500,000 back profits awards made by Federal Judge W. A. Cant to former stockholders of the local Garrick theatre, liens have been placed by the judge on 29 F. & R. theatres in the Twin Cities.

Amending his previous decision, which awarded the stockholders the back profits, Judge Cant returned a new order authorizing the liens. As a basis for the issuance, Judge Cant stated that "it has appeared to the satisfaction of the court that from Jan., 1915, to July 8, 1924, the funds from the Garrick theatre have been wrongly commingled by the defendants with their own funds and with the funds belonging to the theatres included in the enterprise."

The 29 theatres made subject to the liens comprise 14 in Minneapolis and 15 in St. Paul.

Present Unit Routing

Chicago, Feb. 21.

A new arrangement for Publix units will be started next week when the shows produced in Chicago open at the Oriental, with Paul Ash, and play the Norshore, Senate and Harding, then going to the coast.

The units produced in New York will play the Chicago, Tivoli and Uptown and open in Des Moines to go south.

This arrangement will probably hold until all the new houses are opened, when the units will travel to the coast and return via Denver and then south.

6 Cent Verdict

Joint Arbitration Board of the T. O. C. C. and the New York Film Board of Trade decided in favor of the Monroe Theatre Corp., in its case against Universal for alleged breach of contract. Six cents damages were awarded; $250 was asked.

Monroe theatre claimed Universal had made a contract whereby the Monroe theatre was to follow the Rosedale, eight blocks away, on exhibition of U films specified. This was in Sept., 1927. In January, 1928, the Ward theatre opened three blocks away from the Monroe and the plaintiff averred that U sold the same picture to the Ward, which forced the Monroe to follow both the Rosedale and the Ward in presenting the same film.

While one picture was specifically mentioned ("The Irresistible Lover") there were over 40 films involved in the case.

Pro-Sunday Vote Brings New House

Nevada, Ia., Feb. 21.

Within a week after the local anti-Sunday movie ordinance had been revoked by referendum vote, Circle Amusement Co., which had formerly operated three theatres in Ottumwa, secured a site on Main street for a new house.

Building operations are already under way.

GREATER N. Y. OPERATORS INTEND ASKING $4.50 WKLY. RAISE IN FALL

Indie Exhibs in Area Expect Complete Organization and Will Make Strong Resistance—1,130 Operators—Present Contract Expires Sept. 1

Picture operators within Greater New York are reported having decided to demand a scale increase of $4.50 for every union operator within the district after the expiration of their present agreement with the managers, Sept. 1, next. At present the operator's maximum weekly salary is $90, with over the usual number of men forced into booths for special film showings.

Independent exhibitors within the affected area are already talking of resistance. Should the present attempted organization of the indies in the metropolitan section proceed, for other reasons, with the success confidently hoped for by the promoters, the indies have concluded that a strong stand will be taken against the union's increase demand.

Over $250,000 Annually

Now there are about 1,130 operators concerned. At the weekly increase of $4.50 per man, the total amount for a year would exceed $250,000. With the indie exhibs groaning at present under business conditions and supersensitive to any extra cost on their present overhead, the contemplated scale raise for the booth men have them in a furious state of mind.

It is expected, however, the calm heads among the exhibs will give the union men some inkling of the inside conditions, if they continue, which is likely with the summer coming on.

That is expected to defer union action for more money until the exhibitor situation becomes smoother for the men who operate the theatres.

Musicians Lose Out

Due to a general business depression in the picture theatres around New York City, exhibitors have found it difficult to maintain large orchestras on account of the high wage scale agreement entered into last fall.

In an effort to meet the conditions and reduce the overhead, many theatres have been obliged to let out their orchestras, depending only upon organists for music.

As a result the union headquarters is said to be packed each morning with musicians looking for jobs.

Conditions are worse than in the summer when unemployment is seasonable and expected, and the summer resorts in the mountains and seaside offer positions.

U. A. WITHDRAWS L. A. HOUSE FROM W. COAST

Los Angeles, Feb. 21.

The local United Artists theatre has been taken over by that concern after having been operated for seven weeks by West Coast. The change is by mutual consent.

It is said that U. A. has not been satisfied with the operation of the house. Weekly overhead is around $16,000, with the gross for most weeks to date hardly reaching that amount. No radical changes will be made in policy for the time being, but extensive advertising exploitation is contemplated.

Entire personnel of employees, headed by managing director Bruce Fowler, remain with the house, but severs his connection with West Coast. One exception to this is Earli Elinor, relieved as musical director.

West Coast is operating a couple of U. A. theatres in the northwest.

Joseph M. Schenck, announced enemy of presentations, appears to have been won over in the instance of the local United Artists theatre which will have a prolog, for the first time, when "Sadie Thompson" opens Feb. 29.

Seven people in the prolog.

MIDLAND'S AIR PROGRAMS

Tie-up with "Journal-Post"—Entire Show Once Weekly

Kansas City, Feb. 21.

Starting Feb. 18 the Midland theatre, in conjunction with the "Journal-Post" here, started broadcasting its entire stage and musical performance. In addition, the theatre is giving a daily organ recital by Arthur Hays.

A studio has been installed in the house and the program arranged is as follows: 10.30 to 11 a. m., organ recital, daily; Saturday night, 7.30, entire show; Tuesday, 11 p. m., Sundodgers program, including extra entertainers.

"Ace," dramatic and picture editor of the "Journal-Post," will have charge of the mike for the Sundodger program.

Hyman Unit at Stanley

Sophie Tucker, slated for a fortnight at Stanley, Philadelphia, plays the second week instead at the new Stanley, Baltimore. The Ed Hyman Stanley unit show, slated for Feb. 27 at the Baltimore house, switches to Philly for that week.

At the Brooklyn, N. Y. Mark Strand, Hyman has Jerry Fears as the new m. c. and Russ Morgan, former band leader and m. c. at the piano as an alternate m. c. Fears is being given his first opportunity by Hyman as a stage master of ceremonies.

Willy Stahl, pit maestro, is back at the Brooklyn Strand after a misunderstanding because of temperament.

Jacksonville Bad

Jacksonville, Fla., Feb. 21.

Jacksonville, supposed to be one of the best towns in the state, has been doing poor business for several months.

Instead of improving with the tourist season, it has grown worse, until the managers are worried over the overhead.

DUBUQUE FOR PUBLIX

Chicago, Feb. 21.

A. H. Blank is closing negotiations with Jake Rosenthal for operation by Publix of Rosenthal's new Majestic in Dubuque, Ia.

Terms of the pending deal give Rosenthal a 50 per cent. cut in the house, Blank and Publix splitting the other 50 per cent.

Both Gores in Advisory Capacity for Fox; 8 Yrs.

Los Angeles, Feb. 21.

Position within West Coast Theatres, of Abe and Mike Gore, founders of the circuit, will be settled in the near future. Mike Gore, chairman of the present Board of Directors, left yesterday (Monday) for New York where he will confer with William Fox and Hayden Stone Co., bankers.

It is probable that both of the Gores will sign with Fox to act in advisory capacities for a period of eight years. It is understood that a stipulation of this nature was made by Hayden Stone at the time Fox came into control of West Coast.

Insurance Man Laughs Himself Dead in Theatre

Toronto, Feb. 21.

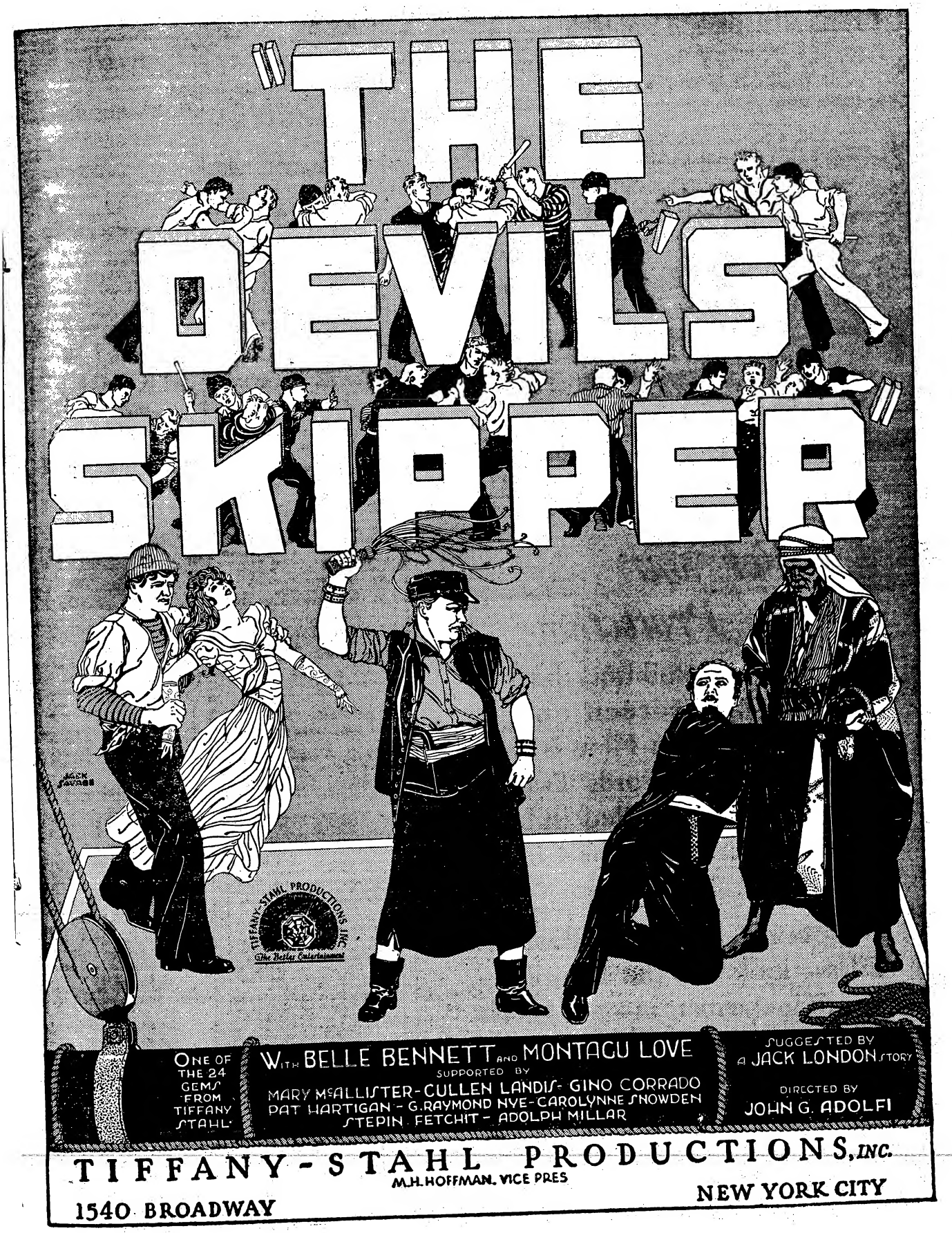
William F. Sangster, 46, insurance broker, laughed himself to death while watching "The Circus" at the Tivoli Thursday night. The same day he had given a lecture on "Unexpected Accidents" at the annual convention of the Canadian Accident Assurance Co.

From the same audience a second man laughed himself so ill that he had to be removed to St. Michael's Hospital in an ambulance. Both accidents drew a lot of publicity.

Gelsey Joining DeMille

Los Angeles, Feb. 21.

Ervin Gelsey, formerly assistant to B. F. Schulberg at Paramount, will probably join the DeMille production department at Culver City this week.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LOEW'S 4 NEW N.Y. NEIGHB'HOODS; 1ST PRESENTATIONS IN SUBURBS

Publix Originally Announced Sites—Loew's Building Under Understanding With Publix—Will Play Publix Units

Loew's is going ahead, building the four theatres, announced by Publix last summer as part of the agreement to keep Publix out of New York neighborhoods in competition with Loew houses.

The theatres will be located in Jamaica, L. I., Flatbush and Brownsville, Brooklyn, and on the Grand Concourse, Bronx. Excepting for Jamaica, which will seat approximately 2,500, the others will have a capacity of 4,000 each.

Flatbush, the A. H. Schwartz stronghold, is seeing the completion of two new 3,500-seat theatres. Keith-Albee Kenmore, Church avenue and Kenmore place, and one by Schwartz at Flatbush avenue and Lincoln road. Schwartz also contemplates building a new 3,500-seat theatre in the Sheepshead Bay section of Brooklyn, adjoining Flatbush.

Loew's intends making these new theatres the first presentation houses in New York neighborhoods, using the Publix units. They are being built by Loew's, it is said, under an understanding with Publix.

Nagel's N. M. House

Los Angeles, Feb. 21.

William Nagel, former exhibitor in Winslow, Ariz., is building a new picture house in Gallup, N. M., to be completed about the middle of June.

Nagel is being backed by a group of capitalists in Gallup.

Oriental's Sunday Opening

Chicago, Feb. 21.

Starting March 4, the Oriental theatre, B. & K. house, will go into a Sunday opening.

The theatre has been a Monday opening.

CRUZE'S SYSTEM CALLS FOR CASH FROM EXHIBS

Los Angeles, Feb. 21.

After directing two more pictures for Pathe-DeMille James Cruze will head his own producting organization. He is backed by eastern capital and will make 20 pictures a year. Cruze will direct four personally and supervise the rest.

He plans to release his pictures to franchise holders in each territory with whom he will make a 5-year distribution contract. The exhibitors will have to pay an advance on the contract and cash on each picture as delivered. Production costs will run from $50,000 to $100,000 for a picture personally directed by Cruze.

Cruze will take the present producing unit with him to New York and has added Walter Woods to head the story department. Part of the pictures will be made in England to conform with the Quota laws.

Local Union's Salary Suit

Milwaukee, Feb. 21.

Suit to determine whether a labor union may collect wages due a member where a contract has been broken, said to be the first action of its kind ever filed here, has been started b ythe local I. A. T. S. E. against H. E. Welsch, of the Iris theatre.

The union contends that in September the theatre owner signed a contract to employ an union operator at $42.50 a week. In January it is claimed Welsch broke the contract and put in a non-union man. The union is trying to collect on the unexpired term of the contract.

PETTIJOHN'S WORDS

Charles Pettijohn has spread 5,640 words in closely set type on 12 small pages in a booklet titled:

"Memorandum re Brookhart Bill."

Trade Conference Plan Okayed in Chi Parley

Chicago, Feb. 21.

After two weeks of parley exhibitors and distributors, here to frame a new form of contract, last night agreed to accept the "company practices" evolved at the Federal Trade Conference in New York last year. It is to go into effect in May.

Since the matter of including exhibitors on arbitration boards, and the whole proposal regarding a new system of arbitration, has been deferred until June, the new contract promises little to exhibitors. If the producer-distributors have made any slight concessions, and even this doubtful, the exhibitors will still be without power to enforce their claims because they lack arbitration representation.

Crowding Up Portland

Portland, Ore., Feb. 21.

Julius Sax, formerly owner of a string of second run houses here, and reputed worth millions until bankruptcy, is reported promoting a theatre and hotel project at Union avenue and Killingsworth. Site was originally due to be leased by Universal, but looks as if this were off.

Sax is understood to have conferred with R. B. Lloyd, L. A. oil magnate, who owns the property, and was assured of a 2,000-seat house, providing a long-term lease was taken and a $50,000 bond posted. Sax is said to have obtained the backing of Ben Selling, local millionaire merchant, and drawings are now being made.

It was also rumored that Walter Tebbetts, owner of the new and big Oriental, had taken an option on the Lloyd property, but no confirmation of this could be obtained. It is authentically stated, however, that Tebbetts is looking for another big house.

Publix is opening a big house here next month.

Fox-Locust's Short Life—Site for Busses

Philadelphia, Feb. 21.

Fox-Locust, opened only about a year, on Locust street just west of Broad, will complete its present season according to substantiated reports and come down, or rather torn out.

It occupies a part of the Mitten office building, owned by the transit company, and the main floor of this building will be used as a bus terminal, beginning next fall.

It is understood that Fox only had the theatre for a single year.

The passing of the Fox-Locust will be offset a year from this spring by the opening of the new Fox, at 17th and Market streets. Work on it will start very shortly, according to reports.

The new Shubert legit house, Forrest, at Walnut and Quince streets (east of Broad), is still announced to open this spring. Rumors have had it ready in six weeks, but 10 looks more likely.

Work has been halted on the new Stanley house, Mastbaum, at 20th and Market. Another house mentioned, but not started as yet, is to be at 21st and Chestnut, on the site of the old Aldine hotel. It will presumably be legit also. As for the Garrick, although its lease is supposed to have only a year to run, nothing has been done of late about the building of its successor, also at 20th and Market streets.

Morrow in Dallas for U. A.

William R. Morrow, formerly southern sales manager for Pathe, has joined United Artists, in charge of the Dallas exchange.

Malcolm Waite and Roscoe Karns in "Something Always Happens," Esther Ralston's next for Par. Direction Frank Tuttle.

Frank Clark, Roy Wilson, Maurice Murphy, Leo Nomis and Frank Tomick all stunt flyers, are engaged by Howard Hughes for his present Caddo production, "Hell's Angels."

EXHIBS HAVE KICK ON PAR-THOMSON

Fred Thomson's second Paramount picture, "A Pioneer Scout," is the cause of complaint by exhibitors, who have purchased this season's Paramount product.

Exhibitors allege Paramount represented it would build Thomson into a star of box office value, and started out to do so with his "Jesse James" splurge.

The wise ones in Paramount are said to have decided not to show any more Thomson pictures on Broadway, while the kick is that the exhibitors must go through with their contracts, as though Thomson had been exploited and advertised for a Broadway run.

VON STROHEIM REISSUES

Los Angeles, Feb. 21.

Universal intends to re-issue a number of their old Von Stroheim productions as specials.

These would include "Foolish Wives," "The Devil's Passkey" and "Merry-Go-Round" which was finished by Rupert Julian.

BENNY MEROFF

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Famous Quotations-

"I learned about women from her."—*Kipling.*

"Any exhibitor that doesn't book THE SHEPHERD OF THE HILLS is passing up one of the best box-office bets that was ever released. —H. G. Day, *Princess Theatre, Mapleton, Iowa.*"

"It sure looks like FIRST NATIONAL has the goods this year.—*Abe Levy, Strand Theatre, Waco, Texas.*"

"A word to the wise is sufficient."—*Cervantes.*

"THE SHEPHERD OF THE HILLS is the best audience and box-office picture on the market this year.—*N. C. Tate, Grand Opera House, Perry, Okla.*"

"THE NOOSE definitely establishes BARTHELMESS as the best male box-office star in pictures.—John F. Kumler, *Pantheon Theatre, Toledo.*"

"The early bird catches the worm."—*Moran and Mack.*

"What this country needs is more pictures like THE NOOSE. NEVER have we played such a powerful picture.—*C. A. Grissinger, Shapiro Theatre, Mt. Union, Pa.*"

"God helps them that help themselves."—*Benjamin Franklin.*

"You have a wonderful money-getting and pleasing picture in THE SHEPHERD OF THE HILLS.—*C. M. Hartman, Hartman Theatres, Carnegie, Okla.*"

"I only regret that I have but one life to give for my country."—*Nathan Hale.*

"I am sorry my house does not have double its present capacity as I am sure I could fill it at every performance with THE PATENT LEATHER KID. —*Tom H. Boland, Oklahoma City.*"

First National Pictures

Member of Motion Picture Producers and Distributors of America Inc.— Will H. Hays *President*

Learn them by Heart!

SAPIRO HEADS INDIES

(Continued from page 5)

7,000,000 represented in the same district.

Exhibs Bound

Under the contract proposed by the association, all exhibitors signing give the association power of attorney to buy films, and pledge their theatre holdings for three years as security that they will accept the conditions made for them by the association with producers and distributors.

About a year and a half ago a similar proposition, launched by the Theatre Owners' Chamber of Commerce, with the aid of Nathan Burkan, fell through. Though only around 40 or 50 independents were then concerned, none would agree to give the leaders power of attorney.

The association has been formed for the purpose of assuring independents in New York necessary supplies of film at reasonable rentals. Through means of this tremendous buying power the independents may also be able to prevail upon producers to insert in their contracts for the sale of film a clause to the effect that no theatres will be built for three years in districts where an association independent theatre is being supplied with pictures by the producers concerned.

Sapiro's Belief

Sapiro believes that among the major results of this combination, with the growth in strength, the independents may, within three years, be able to indicate in some measure the kind of pictures they would like to play, and so influence changes in production. Sapiro indicated that this would be a healthy move, since the independent is closer to public taste and quicker to observe changes in demand than any one else in the picture business, including the chain operator.

Another effect would be to change the already veering opinion at Washington in political circles that the producer-distributors control the screen of the country. Combinations of this kind, Sapiro has reason to point out, would soon prove that the independents have practically all of the screen propaganda power, though they have not used 10 per cent of it yet, while the producers have used their influence at every opportunity.

"Delusions"

Sapiro has already warned the exhibitors not to be led astray by the many "snares and delusions" of consolidation. It is his belief that consolidations can attempt to cover too much territory, whereupon they become unwieldy and some parts of the consolidation are bound to suffer on account of inefficiency.

Mr. Sapiro intimated that while a national organization, run from New York, might not be practical, local organizations similar to the association would be formed in territories where the independents have like difficulties to overcome.

In the purchase of films members of the association will submit lists of their requirements with the prices they wish to pay. A committee of two will investigate former prices paid by the exhibitors to learn how much they are cutting and also if they are angling for a new class of product.

When price arrangements among the exhibitors are satisfactorily adjusted, the association will begin to trade with the producers. If the film requirements reach a higher figure than that expected, the exhibitors will be assessed a slightly higher percentage payment, in proportion to the amount of film requisitioned. If the pictures are bought for less than the original estimate, percentage payments by the exhibitors will be lower.

The association will be a non-profit organization, since the members benefit immediately and directly by any savings in purchase of film and other supplies.

Sapiro's salary as president is $100,000 a year.

Labor Against 16-Yr. Age On Quebec Theatregoers

Montreal, Feb. 21.

Labor came out this week against the barring of children of 16 and under from attending theatres. The labor council pointed out that children of 14 can marry in this province and can go to work in factories at the same age, then asking why they should be barred from amusing themselves. Provincial government is likely to sit up and take notice, although Premier Taschereau introduced the bill in the provincial legislature this week.

The slaughter of the innocents' plans for enjoying themselves at the movies will start in another few weeks and will mean a fine crop of liars in the next year or two if the bill remains in force that long. Quebec, which has always had a good time sneering at U. S. prohibition, is started well along the same line itself.

Edward McDermott, editing W. A. Seiter productions for U, will go with Seiter in his new directorial assignment when the latter returns from New York.

Brookhart's Home State Boys Reject His Bill

Des Moines, Ia., Feb. 21.

Action of the Motion Picture Theatre Owners of Iowa last week is without precedent, according to picture men attending the convention, in raising objections to the Brookhart bill, presented by Senator Brookhart, of Iowa.

Tom Brown, theatre owner of Iowa City, introduced a resolution in the convention stating that "this body goes on record against the terms of the Brookhart bill." Only one opposing vote was registered.

The following officers were elected at the close of the convention: E. P. Smith, Des Moines, president, and Will H. Eddy, Indianola, secretary-treasurer. Following directors were also named: Tom Brown, Iowa City; Ludy Beston, Muscatine; H. Hersteiner, Des Moines; John Waller, Osceola; Tom Arthur, Mason City; William Youngclaus, Osage; Charles Peterson, Hampton; W. Mansfield, Tama; Otto Panken, Marengo; H. N. Davies, Spencer, and F. R. Puffer, Webster City.

Film Theatres and Radio Each Employ 125,000

Washington, Feb. 21.

Picture theatres and services, not including production, have employed and given permanent work to 125,000 persons since 1919, said Dr. Julius Klein, head of the bureau of foreign and domestic commerce of the Department of Commerce, in an address before the executives of the chemical industry here.

Dr. Klein made the assertion in answer to the question as to what had become of those employed prior to the vast mechanical development in industry of the past several years.

He added that the new radio industry, aside from the manufacturing end, had employed another 125,000.

Bebe's Back

Los Angeles, Feb. 21.

Bebe Daniels resumes work on Thursday on "The 50-50 Girl" for Paramount.

FLOCK OF "WINGS"

A quartet of "Wings" companies will take off at various points around the country on Easter Sunday (April 8). Premiers are due at Detroit, Cleveland, Pittsburgh and San Francisco, all for indefinite runs.

It gives "Wings" a total of seven road show units in the field on this date.

Gorman's "Ritzy Rosie"

Los Angeles, Feb. 21.

John Gorman will produce "Ritzy Rosie Cohen" at the Chadwick Studios for independent release. Lillian Dusey write the scenario.

COSCIA
AND
VERDI
IN
"MUSIC"
"Glorified—Classified—Mortified"
Now Working Publix Circuit
WEEK FEB. 18-24
Missouri Theatre, St. Louis, Mo.
DIR. WM. MORRIS

GAY
NELL
"America's Fastest Tap Dancer"
Late of Broadway Productions and Formerly Dancing Partner of Mosconi Brothers
This Week With Paul Ash
Oriental, Chicago
Direction: MAX TURNER
WM. MORRIS OFFICE

SAN FRANCISCO BOY MAKES GOOD IN BIG CITY—ATTRIBUTES IT ALL TO LUCKY STRIKES—

"WESTERN" STYLE BUT——

GROWING

IN POPULARITY ON BROADWAY

WALT ROESNER

Completing Three Pleasant Months as Master of Ceremonies
CAPITOL
NEW YORK
MAJOR EDWARD BOWES
Managing Director

"Variety," Nov. 22

WALT ROESNER
Master of Ceremonies
Capitol (Pcts), New York

San Francisco sends New York this new and urbane guest conductor, Walt Roesner. The Capitol is billing him "California's aristocrat of syncopation." Not a bad tag, that. He is extremely natty and dignified, despite being known as one who can clown expertly with the hired help. So there's some point to the "aristocrat."

Roesner's valuable and long association on the coast with Fanchon and Marco stood out when opening at the Capitol as leader of the Capitolians, Paul Specht's band.

He was "there" every minute, unworried, unhurried and cool as a cucumber. The cornet is Walt's instrument, and he toots a feverish trumpet upon occasion. His grounding in musicianship makes him a doubly useful M. C.

Being a versatile straight and, additionally, somewhat of a comedian, if they give Roesner a little rope at the Capitol he should work up a following.

He is the first of the coast stage band leaders to be imported. Certainly no better schooling for a M. C. than that obtained with Fanchon and Marco beyond the Rockies. Roesner has earned his spurs and his promotion. He has experience, background, poise. He speaks and acts with sureness.

Roesner should click importantly.

ROESNER

Thanks to
LOUIS K. SIDNEY
and MORT HARRIS

FOX'S 4 B'WAY $2 HOUSES

Wednesday, February 15, 1928

FOUR SONS

William Fox production and release. Directed by John Ford. Starring Margaret Mann. 10 years modern studio struggle and now star overnight. Story from original by Miss I. A. R. Wylie. Adapted by Philip Klein. Production editors, Katharine Hilliker and H. H. Caldwell. Musical setting and incidental sound effects by Movietone. Opened Feb. 12 at the Gaiety, New York, on $2 scale, indefinitely. Running time, 100 minutes. Special musical score by S. L. Rothafel, assisted by Erno Rapee.

Mother Bernle.....Margaret Mann
Her Four Sons—
Joseph.....James Hall
Franz.....Francis X. Bushman, Jr.
Johann.....Charles Morton
Andreas.....George Meeker
Annabelle.....June Collyer
James Henry.....Wendell Franklin
Major Von Stomm.....Earle Foxe
The Postman.....Albert Gran
The Burgomeister.....August Tollaire
The Schoolmaster.....Frank Reicher
The Iceman.....Jack Pennick
The Innkeeper.....Hughie Mack
Johann's Girl.....Ruth Mix
Captain.....Archduke Leopold of Austria
Staff Surgeon...Ferdinand Schumann-Heink

A profoundly moving picture of family life in Germany during the war, giving a sympathetic insight into the effect upon the humble people of rural Bavaria of the great struggle. As an artistic creation the production is magnificent in the amazing effectiveness of its fine realism and in its utter simplicity.

In its favor are some of the finest and most touching passages of high sentiment ever shown on the screen, and the dramatic elevation of Mrs. Mann to picture eminence, which bids to exceed in public interest the sudden stardom of Mary Carr. The abundant excellence of the creation itself and the fascinating circumstances of Mrs. Mann's triumph are enormously valuable assets, and will probably suffice to give the Fox people another "Over the Hill."

Any obstacle that might have been anticipated from the risk of selling a sympathetic treating of the German side of the war has been minimized by developing an American side to the story and by its happy ending, with the mother happily joined with her surviving son, by now a prosperous merchant in New York. The same thing works out in the tone of the story. While some of the sombre war-time episodes—the news of the death of three sons coming upon the grieving mother at home—are compensated by the lighter, sentimental sequences at the end, the picture leaving a cheerful effect.

The film is an achievement in artless realism. There isn't a moment when it does not live, and the whole production is utterly guiltless of theatrical device. Simple people, kindly and happy, are suddenly engulfed in the conflict, and tragedy comes upon the gentle villagers, among whom stalk the hated military martinets. It is the arrogant military class that plays the villain. The people are the pitiful puppets.

The story itself does not bear telling, so simple and unadorned is the commonplace history of a widow and her four sons. Joseph goes to America before the war, marries and has his own little delicatessen shop, and a baby is born. Then the war comes. The other three brothers go to the front and one by one are killed. There is no "war stuff," the war tragedy is enacted in the homely cottage of the lone mother. Joseph goes overseas in the A. E. F., leaving his wife to handle the shop. The story leaves him while the mother back in Bavaria is slowly broken as the war machine takes her three remaining boys—Franz, the handsome; Johannes, the strong, and, finally, Andreas, the beautiful.

Armistice Day finds her destitute of life and joy, while Joseph returns from France to America to find that his business had grown to a cash chain of stores.

His first move is to send for mother. From sombre tragedy the picture here takes on a tender and livelier quality. Mother has to go to school to learn her letters for American immigration purposes. Upon the Ellis Island examination she goes to pieces and is detained. But quite innocently she wanders out of the detention pen, reaches the city and meanders around under the care of kindly cops, who at length bring her safe to haven in Joseph's very modern apartment, where the frantic Joseph, returning from his search, finds her cuddling the baby before the fire.

Mrs. Mann's playing of the big role is a miracle of unaffected naturalness. Her Frau Bernle lives from the moment the film starts to its finish. She looks the part and she plays it with utter absence of effort or consciousness as a stately and white crowned old mother might go about her household tasks. And if this isn't art so much the worse for the trained-and-inspired acting profession.

Something of the same effortless simplicity has been communicated to the whole cast. The picture is rich in fascinating characters, such as the pompous but kindly old German letter carrier (Albert Gran) whose agonizing task it is to deliver the casualty notices to Frau Bernle; the Burgomeister of the village (August Tollaire), and the Innkeeper (Hughie Mack), besides a host of others.

The picture will be the making of James Hall, hitherto just a young leading man. As Joseph he creates a splendid portrait with a wide range of clean cut playing. Earle Fox makes a graphic study of the cold-blooded military officer type. One of the high lights is his suicide at the explicit invitation of his rebellious regiment upon Armistice day dressing himself in all his decorations for it.

In a pictorial sense the production is a revel in beauty and big-minded detail, the camera shots that are arresting. Such are the views of departing soldiers seen marching through the gay village streets from the vantage point of the church belfry; the panorama of the farming countryside swathed in morning mists; the church steeple with the tolling bells reflected in the still mill pond and a myriad of such color shots. Happy character bits likewise go to the building up of eloquent atmosphere and bit by bit the illusion of reality in place and people is created and never lost through nearly two hours.

Movietone is again employed with excellent discretion. It supplies an appropriate score and interpolates a few sound effects. When the young villagers are bringing in the hay, snatches of their song are brought out; again in the only battlefield sequence a faint voice is heard through the mists crying "mutterchen," and for one passage (where the stricken mother dreams her brood are again gathered about the supper board) a male chorus sings faintly as though at a great distance, or as though a choir were singing in a far off organ loft in church. The treatment follows closely upon that employed in "Sunrise," avoiding emphasis that might clash with the illusion.

There can be no question of the work's merit. There is only one bare chance for it to fall short of enormous popularity, the possibility that the screen public will shy off from a serious war picture at this time, when the subject has been pretty well exploited. That's quite remote, very remote, for a picture of this class and strength. *Rush.*

PICTURES IN ALL; ONLY 2 BEFORE

Opening "Street Angel" at Globe March 5—"Mother Machree" Following Into Another Un-named Theatre—"Four Sons" at the Gaiety and "Sunrise" at Times Square

OTHER BIG FILMS

William Fox shortly will be operating four of the legit group of Broadway theatres at a $2.20 top scale for Fox's special pictures. His third will be the Globe, with Fox's special picture production, "The Street Angel," supplanting the Dillingham "She's My Baby" (Beatrice Lillie) show there March 5.

The fourth Broadway house has not as yet been named, although secured by Fox. It will play the Fox special "Mother Machree" and shortly follow the Globe's film period.

Fox's other two Broadway legits now playing its $2 pictures are the Gaiety, where "Four Sons" opened Monday, and the Times Square, with "Sunrise" still running there.

It's the first time a single picture concern has operated four Broadway legit theatres simultaneously. Previously, the record was two.

While there is no definite information on the selection of the fourth Fox house, it is believed to be the Central. At present Universal's "Uncle Tom" is there. It is due to leave in about a month. The Central is a Shubert house.

Among the other special Fox pictures that will duly appear on Broadway is "Mother Knows Best," the Edna Ferber story that is the tale of a well-known femme star and her guiding relative who has always thought she has known best for her daughter's on and off welfare.

Other Fox specials lined up as big pictures are "Red Dancer of Moscow," "Four Devils" and "Dollar Princess."

"HEAVEN'S" LOOP REPEAT

Chicago, Feb. 14.

The Monroe, Fox's Loop house, is playing "Seventh Heaven" this week, the first repeat booking the house has ever had.

"Heaven" played the house late last year for five weeks, the picture since doing so well in the neighborhoods it was figured worthwhile to bring it into the Loop again.

"Sunrise" Breaks House Record at Newark, 75c

Newark, N. J., Feb. 4.

Fox's "Sunrise" at Fox's Terminal last week is a test at popular prices without a holiday.

Terminal's top is 75c. with mats at 50c. and loges 99c. It was the first time "Sunrise" had played to under $1.65 top, and is now at the Times Square, New York, at the legit scale.

"Sunrise" started off to smashing business in the 1,700-seater. Its reception here was most agreeable to the Fox people, who do not intend to generally release the special for the regular picture houses until September next.

F. W. MURNAU'S

SUNRISE

continues

to pack 'em in at the

TIMES SQUARE THEATRE

New York

NOW IN ITS 24th WEEK

—AND—

FOX—LOCUST THEATRE

Philadelphia

7th WEEK

—and NOW—

GETS PHENOMENAL SEND-OFF

—IN—

Detroit—(4th WEEK)

"SUNRISE" running way ahead of anything ever shown in the Washington Theatre. First week beat "7th Heaven" by $3,338.85! Now playing to daily capacity of house!

Newark—(3rd WEEK)

RECORDS crashed under the weight of the crowds that in three weeks have stormed the Terminal Theatre. In first twelve days 56,244 admissions were sold!

Springfield—(2nd WEEK)

THIRD TEST ENGAGEMENT at regular picture house prices proves conclusively that "SUNRISE" is the outstanding box office draw of 1928!

—the One Great Independent

$1,000 in Prizes

for Best Theatre Campaigns by exhibitors, managers, ad and publicity men on Al Christie's Special

"TILLIE'S PUNCTURED ROMANCE"

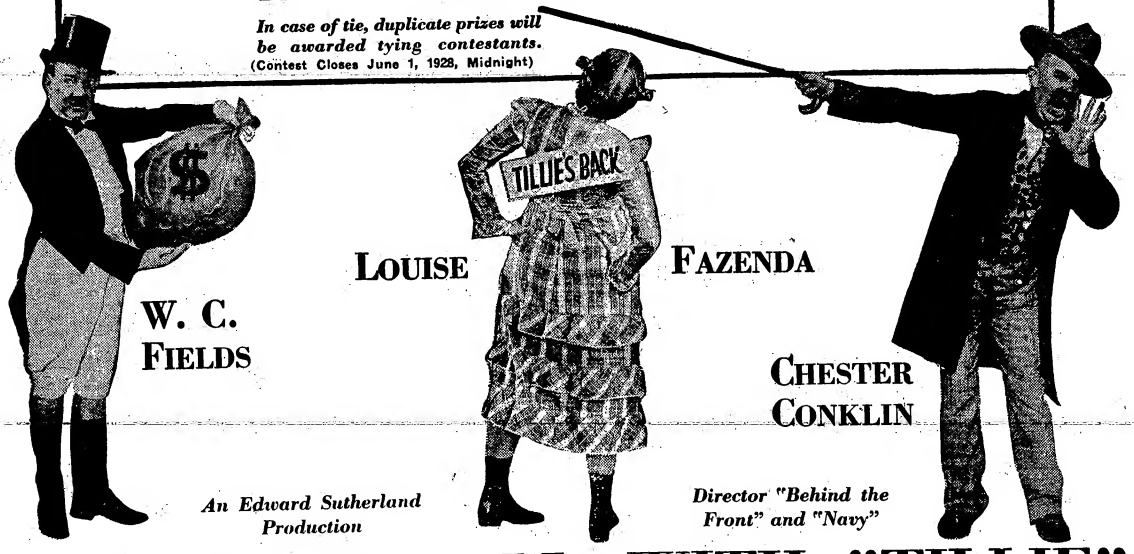
A Paramount Picture

Plan a big campaign, use it on the picture, *then send* the complete campaign (ads, photos of displays, full explanation of exploitation stunts, etc.) to "TILLIE", Christie Studio, 6101 Sunset Boulevard, Hollywood, Cal.

PRIZES

First Prize	$300
Second Prize	200
Third Prize	100
Next 5 Prizes	Each 50
Next 6 Prizes	Each 25
14 . . . Total	$1,000

In case of tie, duplicate prizes will be awarded tying contestants.
(Contest Closes June 1, 1928, Midnight)



W. C. FIELDS

LOUISE FAZENDA

CHESTER CONKLIN

An Edward Sutherland Production

Director "Behind the Front" and "Navy"

FILL YOUR TILL WITH "TILLIE"

COAST NOTES

Hugh Trevor in Lew Cody's next M-G-M picture, "The Man About Town."

Houston Branch for continuity on "Ladies of the Night Club," original by B. C. Cohen, directed by George Archainbaud. T-S.

Doris Hill added to "A Thief in the Dark." Al Ray for Fox.

Nichols Sousanin, Marc McDermott and Jane Winton added to "The Yellow Lily." Alexander Korda directing. F. N.

Neal Nelly replaces George Beldon as the heavy in Rex King's first western, titled "Wild West Romance," for Fox.

In cast of "Lonesome," U, Glen Tryon, Barbara Kent, Gustave Partos, Fay Holderness, Eddie Phillips.

William V. Mong, added to "He Learned About Women," M-G.

Bobby Mack and Tina Burroughs, in "Four Devils," Fox.

Robert Edeson, Richard Walling, Billy Sullivan, Georgie Stone, Sue Carol and Ivan Lebedeff in "Walking Back," Pathe. Rupert Julian directing.

Henry Kolker, in "I Won't Marry," Fox. James Tinling directing.

Gertrude Astor, Ione Holmes and Le Roy Mason, added to "Notices," FBO. Ralph Ince directing.

Eugene Pallett and Martha Mattox, added to "Quick Lunch," Par. Charles Reisner directing.

Alice D. G. Miller, en route to New York, where she will see the stage play, "Four Walls," before writing the screen story for M-G. William Nigh will direct.

Ken Maynard will make "Code of the Scarlet" for F. N. It is an original on the Northwest Mounted, by Forrest Sheldon. Harry J. Brown to direct.

Al Santell, directing "Shepherd of Kingdom Come," F. N., was stricken with flu and confined home for five days. Production continued, with Santell's assistant making minor sequences.

Hugh Herbert and Eddie Sutherland, are en route to New York by airplane to witness "Excess Baggage," which Herbert will adapt and Sutherland direct for M-G.

T-S will make a story based on a song and dance team, called "Ladies of the Night Club." George Archainbaud to direct. Babs Leonard, Lowell Sherman and Joe E. Brown in cast.

Phil Rosen will direct "Marriage of Tomorrow" for T-S. Story deals with companionate marriage.

Fox has started on "Thief in the Dark," Al Ray directing. Cast includes Gwen Lee, George Meeker, Michael Vavitch, Marjorie Beebe, Noah Young, Charles Belcher, Raymond Turner, Bunny Sherwood and Frank Rice.

T-S has signed Josephine Borio to optional stock contract. She will play lead in "The Scarlet Dove," directed by Arthur Gregor.

Harry Murray also signed to optional term contract by this company.

Donald Crisp, directing "The Cop," Pathe, en route to New York with William Boyd and technical staff to film sequences. Upon return here Phyllis Haver joins cast as feminine lead.

Title of "His Country," Pathe, featuring Rudolph Schildkraut and directed by W. K. Howard, changed to "Enter Stranger."

M-G has started production on "Diamond Handcuffs" with Lena Malena, Eleanor Boardman, Dorothy Sebastian and Conrad Nagel in cast. J. P. McCarthy directing.

Viola Brothers, Shore and Harry Braxton are titling "The Devil's Skipper," "Their Hour" and "Saturday Night" for T-S.

Hoot Gibson has bought "Points West," B. M. Bower novel, which Reeves Eason will direct for U.

Upon completing screen treatment of "Out of the Ruins" for F. N. Lejos Biro was assigned to write an original. Gibb's novel will go into production starring Barthelmess.

Tom Terriss, signed by T-S to direct and act in a series of pictures. First two will be "Clothes Make the Woman" and "The Naughty Duchess."

M-G signed Ross Lederman to direct next dog picture featuring Flash.

William Powell in George Bancroft's next for Par.

Dell Henderson added to William Haines picture, M-G.

Virginia Sale, sister of Chick Sale, now playing in "Harold Teen," F. N.

Production on "Danger Patrol," Rayart, started at the California studios with Virginia Brown Faire, Wheeler Oakman and William Russell in cast. Duke Worne directing.

Production of "Don't Marry" started at Fox, James Tinling directing. Lois Moran, Henry Kolker, Claire McDowell, Lydia Dickson and Ivy Harris in cast.

Richard Arlen opposite Esther Ralston in "White Hands," Par. Gregory La Cava directing.

F. N. has purchased "Waterfront," original by Gertrude Orr and William Chappell. Jack Mulhall and Dorothy Mackaill will do it.

PICTURE POSSIBILITIES

"Spring 3100"—Favorable

"SPRING 3100" (Comedy drama, George L. Miller, Little).

Story of what a fighter thinks about when on the canvas taking a count. Plenty of melodramatic action, with a comedy punch at the finale. *Ibee.*

"The Clutching Claw"—Favorable

"THE CLUTCHING CLAW" (Mystery, Barbour and Bryant, Forrest theatre).

Mysterious murders with a dope ring in the background offer definite, if conventional, possibilities for film use. Plenty of action. *Land.*

"Whispering Friends"—Favorable

"WHISPERING FRIENDS" (Comedy, George M. Cohan, Hudson).

Clever comedy idea away from the beaten path and very good fun, for stage and screen. *Ibee.*

An Entertaining Personality Who Always Delivers

RUBE WOLF

MIRTH OF A NATION

Warfield, San Francisco

EDDIE WEAVER
ORGANIST
PUBLIX OLYMPIA
NEW HAVEN, CONN.

DOUGLAS
ALENE
FEATURED IN FANCHON AND MARCO'S "JUNGLE IDEA"

DARLING TWINS
Featured with
"MIKADO OF JAZZ"
Direction MAX TURNER
WM. MORRIS OFFICE

THE CHEER LEADERS
"Those College Boys"—Singing Quartet
Featured in West Coast Theatres
Personal Direction WALTER MEYERS
William Morris Agency
"MARCO-MADE"

ED LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO

HERBIE
KOCH
SOLO ORGANIST
Publix Capitol Theatre
Des Moines, Iowa
Broadcasting Daily Concerts
Through Station WHO

Proves IT Again!

SCORING A PHENOMENAL HIT

THIS WEEK AT THE

CAPITOL, NEW YORK

RUBINOFF

FEATURED WITH
PUBLIX-LOEW
UNIT
"GEMS"
Thanks to
LOUIS K. SIDNEY

COMPOSING
EXCLUSIVELY FOR
IRVING BERLIN
Thanks to HARRY ENGEL

EXCLUSIVE RECORDING ARTIST
BRUNSWICK
Thanks to H. EMERSON YORKE

THE CROWD

Metro-Goldwyn-Mayer production and release. King Vidor starred as its director. Eleanor Boardman and James Murray, co-featured. Story by John V. A. Weaver and Mr. Vidor. Titles by Joe Farnham. At Capitol, New York, week Feb. 18. Running time, 96 minutes.

Mary.....Eleanor Boardman
John.....James Murray
Bert.....Bert Roach
Jim.....Daniel G. Tomlinson
Dick.....Del Henderson
Mother.....Lucy Beaumont
Junior.....Freddie Burke Frederick
Daughter.....Alice Mildred Puter

A drab actionless story of ungodly length and apparently telling nothing. Yet quite possibly written for the greater mass of the usual class attending picture theatres, and if so, should be liked by them, especially in the neighborhoods.

The longness of the picture suggests it was designed for a Metro special, but on what, only its authors, John V. A. Weaver and King Vidor, must know. Superficially it reels off as an analytical camera insight into the life, worries and struggles of two young, ordinary people, who marry and become parents.

Their lives may be the same more or less of hundreds of office clerks or others of that salary earning power. The husband is a plodder and dreamer, achieving nothing, however, but two children and an $8 raise of salary in five years. For this he seems in constant reprimand from his wife and her family. Casting aside his permanent desk job through mental strain over the death by a truck of his little daughter, the young husband tries other jobs in vain, until his wife, disgusted, finally slaps him in the face and walks out.

That is the sole bit of action. But she walks back and the film proceeds to its wearying finish, a finish at the Capitol's first showing Sunday that was very vague. Another print must have been in use, as others who saw the next unreeling mentioned a different finale. If they are trying out two finishes, the one that will leave the film the shorter should be selected.

As it is, 2,000 feet could come out of this picture, and the more the better. To those who can't fall into the atmosphere of this tedious subject it is endless and useless. Whole sequences could be taken out. One particularly is the birth scene, the entire hospital views.

If the objective here was to mark the rush of the crowd, the breaking away or through the common or to swing along with the tide as the easiest or customary way, the lesson isn't there. Nothing stands out in story excepting that a girl who should not expect more than she received wouldn't stand for her husband's lot. If an excerpt from Life, that alone kills the excerpt. If, meant to express that even a drudge may have an underlying strain of commercial value, such as the husband's ad slogan, that was smothered also.

King Vidor, the director, has interjected a little of everything, including freaky photography and hokum, the latter taking in a bit of comedy, but it fades into the monotonous and deadly detail of it all.

James Murray is the young husband and catches the spirit at times, more in looks than anything else. Murray is a type who must be fitted, as here. Both he and Eleanor Boardman had the opportunity for a big scene when seeing their child trampled over by a moving truck while walking toward their home. Both parents muffed the chance by a mile. For the record, little Freddie Burke Frederick as their 5-year-old son gave more expression as he walked alongside his father, looking up into his face, than the entire cast did in the other 8,950 feet, except Miss Boardman.

Miss Boardman played well in the sweetly style, as wife and housekeeper, until bringing out some spirit in that face slapping. While Vidor had Murray contemplating suicide by jumping beneath a railroad train because he couldn't get a job that stuck, after working in one previously for several years. And then everybody deliriously happy when the young husband gets a job as an advertising sandwich man.

Joe Farnham's captions in regulation fashion for this kind of a film and breaking through for a laugh when the subject matter permitted.

This picture may create a diversity of opinion among the different sets who see it. Those of the shelves should go for the picture in the larger houses, while the downstairsers in the main may be bored. It's a picture worth watching for effect on the picture public in general, of an unmoving story with no offside stuff except one sleeping car episode on the couple's wedding night, another unnecessary sequence but which may have been suggested while the rushes were run off.

If this is an original and the program mentions no adaptation, then it follows through the undue length that the story did not work out film-like as its conceivers hoped for.

GEORGE GIVOT
NOW IN
THIRD WEEK
BRANFORD
NEWARK
OF
INDEFINITE RUN

A Girl in Every Port

Fox production and release. Starring Victor McLaglen. Written and directed by Howard Hawks. Titles by Malcolm Stuart Boylan. Cameraman, William O'Connell. At Roxy, New York, week Feb. 18. Running time, 94 mins.

Spike Madden.....Victor McLaglen
Chiquita in Buenos Aires..Maria Casajuana
Salami.....Robert Armstrong
Girls in Panama—
Natalie Joyce, Dorothy Mathews and Elena Jurado
Marie in France.....Louise Brooks
Girl from Bombay.....Sally Rand
Gang Leader.....Francis MacDonald
Lena in Holland.....Phalba Morgan
Lena's Husband.....Felix Valle
Other Girl in Holland.....Gretel Yoltz
Girl in South Sea Islands..Natalie Kingston
Girl from Liverpool.....Caryl Lincoln

The boys will find this picture to their liking, but what the dames may think is something else again.

The plot deals with a Damon and Pythias friendship between two rough and tumble seamen. This pal stuff between two guys has never made any great hit with the ladies, and when the eulogy of male friendship includes several back-handed slaps at the feminine gender the reaction may be a matter of legitimate conjecture.

"A Girl in Every port" is packed with sex, but has not romance; it has a dozen ingenues and no heroine. Of all the beautiful bimboes encountered by the sailors in their world travels not one is on the up-and-up, and the one (Louise Brooks) who inspires McLaglen to day dream over settling down in a cottage for two is the biggest gold-digger of all.

The picture is a series of hoke adventures with dames and gendarmes. It holds a lot of laughs and still maintains a human note on the comrade angle. McLaglen is great as the heavy-hitting bozo. His buddy is played by Robert Armstrong, legit actor, newly recruited to the screen and looking like a good bet.

Confusion in the program makes it difficult to identify the girls individually. They are a zaftic bunch of hot-looking mamas.

Miss Brooks has the longest session in front of the camera. This gal is solid with the jellybean trade. She is often and favorably mentioned whenever the boys go into executive session on the opposite sex. With all the merited praise of her face and figure little has been said to date about Miss Brooks' acting. It's one of those things you don't mention.

Malcolm Stuart Boylan's titles seemed involved and obscure in thought on several occasions. Howard Hawks made a good job of directing with the exception of an overdone bit of melodramatic acting by McLaglen upon the discovery by him of what he supposes to be the perfidy of his buddy.

The picture is entertaining and ought to click. The possibility of an unfavorable feminine reaction because of the cynical attitude towards sex matters should not prevent the picture obtaining moderate box office rating. It's okay for de luxe first runs anywhere. *Land.*

PAUL AND VIRGINIA
(FRENCH MADE)
Paris, Feb. 13.

This screen version of the famous work of Bernardin de Saint Pierre was produced by Robert Peguy some time ago, and is now being released, after an unexplained delay, by Societe Mauricienne du Bon Film. As the action (well known) is laid in the Mauritius Island, picture is almost entirely exteriors. The fame of the story may attract, but the picture is not likely to become famous.

Virginia was a maiden of high birth in the island of Maurice when it was a French possession, who played in the woods with Paul, son of a servant. They grew up together, and their deep affection continued. When Virginia sailed for France to visit a relative, Paul waited patiently for her return, but she was shipwrecked. The youth, unable to subdue his grief, also died, and the two mothers wept over the two young lovers united in death.

Jean Bradin is excellent in the part of Paul, with Simone Jacquemin pretty as Virginia. *Kendrew.*

Shepherd of the Hills

First National production and release. Featuring Molly O'Day. Adapted from Harold Bell Wright's novel of same name. Directed by Al Rogell, with Alec B. Francis, John Boles and Matthew Betz underlined. At Strand, New York, week Feb. 18. Running time, 76 minutes.

The Shepherd.....Alec B. Francis
"Sammy" Lane.....Molly O'Day
Young Matt.....John Boles
Wash Gibbs.....Matthew Betz
Old Matt.....Romaine Fielding
"Sky Thunder".....Otis Harlan
Ollie.....Joseph Bennett
Little Pete.....Maurice Murphy

"Shepherd" registers as a mild western which will need all the publicity it can get on the hookup with the Harold Bell Wright novel of the same title. The story, taken from any angle, is familiar to both picture fan and the prolific fiction reader. In this instance it's not cattle, but sheep, with the familiar "sky pilot" toned up and repressed a bit. The answer to his prayers for rain saves the settlers. Not "smash" box-office, but likely to figure moderately through whatever strength the title possesses and the performances of Francis, Boles and Betz. Scenic qualities also an asset.

It's the story of the hills and a drought which threatens to ruin the ranchers. The stranger among their midst, the Shepherd (Mr. Francis) becomes their oracle and secretly knows that a youngster with a pe-

(Continued on page 24)

AL
MARKELL
and
GAY
FAUN
Are making audiences laugh in the Texas PUBLIX theatres and are enjoying good southern weather. Our good friend
MAX TURNER, of the WM. MORRIS OFFICE, is
Responsible for us being at
THE METROPOLITAN
Houston, Texas
Week Feb. 25-Mar. 2
Regards and Thanks to
MR. A. J. BALABAN

FANCHON & MARCO IDEAS
Require More Acts for Continuous Employment than Any Picture Theatre Circuit in America

THE JESSE CRAWFORD ORGAN CONCERT
WITH MRS. CRAWFORD AT THE STAGE CONSOLE
PARAMOUNT THEATRE, N. Y.
Week Beginning Saturday, Feb. 18, 1928
"WHEN YOU'RE WITH SOMEBODY ELSE"
(LEO FEIST)
"SUNSHINE"
(IRVING BERLIN, INC.)
"STARLIGHT AND TULIPS"
(SAM FOX)

PATTI SAMMY
MOORE AND LEWIS
Featured with
BORIS PETROFF'S "LEAP YEAR FANCIES"
TOURING PUBLIX CIRCUIT OF THEATRES
Direction: WILLIAM MORRIS OFFICE

"MITEY"
ANN LEAF
AT THE WURLITZER
METROPOLITAN, LOS ANGELES

THE
FOURSOME
QUARTETTE
FEATURED BY FANCHON and MARCO
5TH CONSECUTIVE WEEK at Loew's State, Los Angeles
Thanks to Eddie Peabody

CHANTING BETTER THAN EVER!
FRANK STEVER
BARITONE SOLOIST
with Fanchon and Marco Ideas
NOW, CALIFORNIA THEATRE, SAN DIEGO

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
15th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

THE MAN WHO WRESTLES WITH HIMSELF
DEZSO RETTER
NOW A MASTER OF CEREMONIES
Working out a 44-Week Contract for Publix Circuit. Thanks to Publix, Balaban & Katz and the William Morris Office
THIS WEEK: ORIENTAL, CHICAGO

LOUISE PLONER
THE INDIVIDUALITY GIRL IN SONGS
SECOND SEASON WITH PUBLIX
Direction: MAX TURNER—WILLIAM MORRIS OFFICE
NOW WITH "LEAP YEAR FANCIES"

TRY THIS TEST!

The next time you take a train watch carefully for the picture theatre billboards. You will find, no matter what section of the country, that most of the films advertised are Metro-Goldwyn-Mayer.

IF YOUR TRAIN STOPPED AT PATERSON, N. J., TODAY—

here's what you would see!

A travelling man made an interesting observation
WHILE waiting for his train at the Paterson, N. J., platform.
THE 24-sheet stands carried these announcements:
AT the Fabian Theatre "The Student Prince" (*Lubitsch-Novarro-Shearer*)
AT the Garden Theatre "Buttons" (*Jackie Coogan*)
AT the Rivoli Theatre "Baby Mine" (*Dane-Arthur*).
ALL the announcements were of Metro-Goldwyn-Mayer Pictures!
HOW true it is that Young Blood
HAS changed the picture map of the world!

coming!
MARION DAVIES in
THE PATSY
West Coast Theatre preview hails it as "greatest comedy of her career. Audience ate it up. Every exhibitor looking for pictures like it."

coming!
WILLIAM HAINES in
THE SMART SET
Advance reports assure exhibitors the biggest William Haines hit of them all. Wait 'till you see this happy, snappy gold-getter.

coming!
LON CHANEY in
THE BIG CITY
Just arrived from the coast. A showing in M-G-M projection room this week promises the best Chaney bet since "Unholy Three."

coming!
JOHN GILBERT in
THE COSSACKS
Hollywood is already talking about it. It is destined to be the talk of the whole nation. Gilbert's most fascinating role.

coming!
NORMA SHEARER in
THE LATEST FROM PARIS
Just viewed in projection room. Norma Shearer's greatest picture—bar none. Watch for another "His Secretary" comedy romance!

it's great to be an M-G-M Showman

METRO-GOLDWYN-MAYER

THE TOP OF THE INDUSTRY

WHO SAID THEY RESENT AMERICAN ORCHESTRAS IN ENGLAND?

They gave us a ROYAL WELCOME on our opening at the Hippodrome, Birmingham, Dec. 26, where by PUBLIC DESIRE we were HELD OVER for TWO WEEKS, thereby CREATING A RECORD THAT HAS NEVER BEEN DUPLICATED BY ANY ACT IN THE HISTORY OF SHOW BUSINESS, AND WE BROKE ALL ATTENDANCE RECORDS.

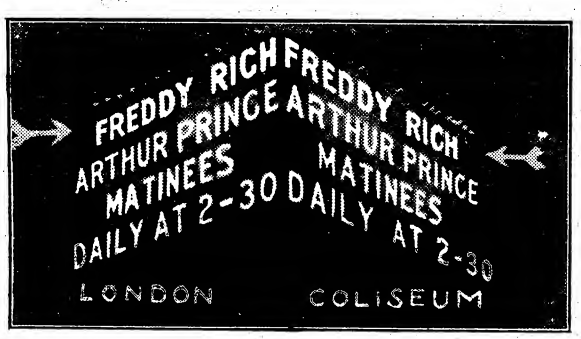
We followed this with the Hippodrome, Leeds, Jan. 9th, where we ONCE MORE BROKE ALL EXISTING ATTENDANCE RECORDS.

THEN ON JAN. 16 WE CAME TO LONDON and opened at the HOLBORN EMPIRE, and AGAIN BROKE ALL EXISTING ATTENDANCE RECORDS.

And then through the courtesy of Mr. CHARLES GULLIVER we were released to play for SIR OSWALD STOLL at the WORLD'S GREATEST THEATRE, the

LONDON COLISEUM

for TWO WEEKS (Jan. 23 to Feb. 4 inclusive).



RESULT: AFTER OUR FIRST PERFORMANCE WE WERE IMMEDIATELY BOOKED FOR THE

WINTERGARTEN THEATRE, BERLIN

From FEBRUARY 6 TO FEBRUARY 29, inclusive

Then BACK TO THE LONDON COLISEUM, opening March 5, for FOUR CONSECUTIVE WEEKS (Which Is in Itself a Record), to be followed by 2 Weeks at the ALHAMBRA and VICTORIA PALACE

ACCLAIMED BY THE ENTIRE BRITISH PRESS AS THE GREATEST ENTERTAINING ORCHESTRA THAT EVER APPEARED IN ENGLAND

FREDDIE RICH

AND HIS

HOTEL ASTOR ORCHESTRA

The Greatest Combination of Dancers, Singers and Entertainers in the World

Many thanks to MR. JACK RICH, who is attending to my affairs at the HOTEL ASTOR during my EUROPEAN TOUR

Returning to the Hotel Astor immediately following the above engagements
Many thanks to Mr. William N. Nigey, of the Hotel Astor, who has made this tour possible

For all Future Bookings, Cable Direct to:

FREDDIE RICH

As per Above Route

LITERATI

"Life's" Vaude Number

The current issue of "Life" is titled a Vaudvil Number, although more of a general theatrical edition than variety. It is distinguished by F. G. Cooper, a contributing artist, having wholly illustrated the issue, including title page and contents. The text is from divers sources.

Agents Loss Out

Literary agents are decrying the growing practice of authors handling the sales of their works direct, yet continue to charge reading fees, mailing fees, etc., to new writers who submit. New writers have to stand for this hold-up, which includes a larger percentage to the agent from the author's first work that is accepted, than the usual one of 10 per cent. Although the new writers murmur at this they can't help themselves, but when once recognized they cut out the grafting agents and deal direct which they can easily do after establishing a rep.

Leading brokers never charge any kind of fees, but most of the others do.

Hershfield's Advance Stuff

Advance publicity given Harry Hershfield, creator of "Able the Agent," who started Monday writing a daily column for the New York "Journal," is regarded as extraordinary if not unique.

Front page strips four inches deep, promotion matter all through the paper even on Friday, the heaviest display advertising day of the week, went. The title is "Broadway Unlimited" with Hershfield as the "Conductor."

One ad was a tribute from Mayor Walker, who said, "You should be ideal to conduct a Broadway column. You never go near Broadway."

McManus as "Defender"

George McManus, famed strip-artist of "Bringing Up Father," also the foremost patron of "Dinty" Moore's, is about to move to California for life.

McManus comes of an old St. Louis show family, his father having been a manager and producer there 40 years ago.

Editorial Irony

Charles E. Moreau, editor of the Bloomington, N. J., Independent Press, recently published an edition of his paper composed entirely of publicity matter sent in. Moreau put the source of each blurb in parenthesis and headed the edition with the twin slogans:

"All the propaganda fit to print."
"Devoted to the private welfare."

Timing the Tabs

A lover of tabloids may purchase the New York "Mirror" in Detroit on the day prior to its publication date. New York stews in Detroit for the purpose of getting that way have been known to swear off when seeing a "Mirror" dated Tuesday on sale in Detroit Monday afternoon.

Settle With Ennis

Over a year ago Bert Ennis brought suit for plagiarism against the Daily News Syndicate, alleging that the syndicate had lifted four of his stories which appeared in "Motion Picture Classic." The syndicate settled out of court Monday. Harry G. Kosch was Ennis' lawyer.

Koenigsberg Leaves Hearst

M. Koenigsberg, after 28 years with Hearst, has left the King Feature Service and has been succeeded by Col. Guy T. Viskniski as general manager. Koenigsberg resigned several weeks ago but W. R. Hearst did not accept the withdrawal until last week. J. D. Gortatowsky remains as business manager, the same berth he has been filling.

Koenigsberg is regarded as one of the best syndicate men ever developed. Under him King Features, which was the selling agent for the office's various activities, became a power in the newspaper field. There were seven organizations under Koenigsberg, and one of Hearst's most profitable divisions, nearly all being developed by him. These were two news services, four syndicates and one advertising service. Koenigsberg's resignation followed differences with Hearst covering several months.

The matter came to a climax recently when Koenigsberg was decorated with the French Legion of Honor medal. An editorial bemoaning that fact followed in a Hearst daily, the publisher believing no employee should be given a foreign honor because it might temper his views in that nation's direction.

Col. Viskniski was publisher of the Washington "Times" and has been in the syndicate news field for about 25 years.

Another change in Hearst executives placed Col. Frank Knox of Manchester, N. H., as general manager of the Hearst newspapers. It is said the Colonel has been in the employ of Hearst about one year. He runs a daily in Manchester.

Scripps-Howard Bond Issue

A 15-year gold 5½ debenture bond issue of $8,500,000 by the E. W. Scripps Company (Scripps-Howard) is offered through the Chemical National Bank at 99 and interest. A prospectus says Scripps-Howard is operating 26 newspapers in the U. S., with a daily average circulation of over 2,000,000, according to figures filed with the Post Office Department.

Another statement is that the Scripps company owns at least 51 per cent. of the newspapers published, and that a recent appraisal of those Scripps Company's holdings valued them at over $32,000,000; that Scripps-Howard was founded in 1878 and for 40 years has never muffed a dividend.

A condition of the bond issue is that Scripps-Howard shall not mortgage any of its properties without equally securing the bonds. Proceeds of the latter are to reimburse the company for money expended in starting or purchasing newspapers and for working capital. It's claimed that the average daily circulation of the Scripps-Howard papers has doubled within the past five years.

Putting on the Dog

A contributor complained recently to a prominent monthly mag editor on the small and precarious rewards of writing. Said the Ed: "You're right! Do you know that one of France's leading authors runs a string of sausage shops? This enables him to make his living at literature!"

Next day the scribe was down at Coney Island looking over sites for a hot dog stand for the summer.

Good Times on "The Sun"

Frank M. O'Brien, editor of the New York "Sun," and Mrs. O'Brien have started on a five-week visit to the Pacific Coast. Mr. and Mrs. Edwin S. Friendly have taken a week off for the other climate, in Quebec. Mr. Friendly is the business manager of the same daily.

College Publicity

The Conference of College Press Bureaus was held recently at Radcliffe College for Women in Boston. It is an anual affair, attended by representatives of the press boards from many eastern institutions of higher education. Problems confronting the directors of college publicity were discussed from the viewpoint of editor as well as correspondent.

Publicity, carried on either by a press bureau or press club, is now one of the most important activities, curricula or extra-curricula, at most colleges, and the scramble for space in the dailies is almost as great as by business. At a number of institutions the work is directed by persons who have had newspaper experience or by professors in the English and Literature departments. They often bear glorified titles like "counsel of public relations," acting as a buffer between the college and press or public. Even at such toney institutions as Harvard, Vassar and Columbia there are press agents who go after space with vengeance.

The rise in popularity of athletics has pushed many colleges into the race for publicity, their press bureaus broadcasting news and sending "cuts."

Wallace Smith's Book

Wallace Smith, Hollywood writer and artist, has written a new book called "Tiger's Mate," which Palmer Putnam, recently on the coast, arranged to publish. Smith is the author of "Are You Decent?"—a series of stories about theatrical boarding house life.

Lawrence Reamer of the New York "Sun" died Feb. 18. He had been ailing for some while.

Dailies and Department Stores

In an office advertisement the New York "Sun" printed the gross lineage used by New York department stores during 1927 in all of the New York regular dailies, calling attention to the preponderance of the business in the evening papers.

List below with (e) for evening and (m) for morning dailies:

"Sun" (e)	5,969,502
"World" (e)	5,628,290
"Journal" (e)	5,401,529
"Times" (m)	4,865,925
"Herald Tribune" (m)	3,728,935
"American" (m)	2,865,942
"World" (m)	1,906,303
"News" (tab) (m)	1,900,912
"Post" (e)	1,024,524
"Mirror" (tab) (m)	513,962
"Telegram" (e)	506,778
"Graphic" (tab) (e)	251,881

Division is six and six, morning and evening; "World" with morning a..d evening editions. Three Hearst dailies are "American" and "Mirror," both morning papers, and "Journal," evening.

"The Sun" is a six-day paper, having no Sunday edition. All of the other morning dailies excepting "Mirror" issue seven days. None of the evening dailies has a Sunday edition. "American" takes care of the "Journal" for that day and the morning "World" for its evening paper.

"The Sun's" listing and figures are based, it stated, upon 20 or more department stores. "Any analysis," says the copy, "based on a selected list of eight or nine or ten of the stores in this classification does not give a fair picture of the situation."

Novel on Carnivals

Finchley's, an old publishing house, has been reorganized and will go in for breezy literature, fiction and verse. Vera Caspary has authored "Ladies and Gents," a novel of the carnival and the show business, for Finchley publication.

Condon's World Trip

Frank Condon, film scenarist and writer for the "Saturday Evening Post," is making a trip around the world from Los Angeles which will be concluded in New York in about three months.

Condon is after some data in Naples for a story he is to write for the "Satevepost."

S. F. "Bulletin" Leased

The staid old San Francisco "Bulletin" has been leased to the San Francisco Publishing Co., a new corporation, headed by John F. Schurch of Hillsborough, former New York capitalist. William M. Hines, present editor and publisher, continues, with Charles E. Fisher retained as business manager.

"THE HALF-PINT OF BLUES"
NORA SCHILLER
Headlining for Fanchon and Marco Indefinitely

EARLYNE JOHN
Wallace and Sanna
Originator of the "Ape Adagio"
Featured in Fanchon and Marco's "Jungle Idea"

MAURICE
SOLO ORGANIST
Indiana Theatre, Indianapolis
A Publix Theatre

Came Over to England For 5 Weeks and Played

Aug.	15	Hippodrome	Brighton
"	22	HOLBORN EMPIRE	LONDON
"	29	Hippodrome	Belfast
Sept.	5	Hippodrome	Dublin
"	12	PALLADIUM	LONDON
"	19	PALLADIUM	LONDON
"	26	HOLBORN EMPIRE	LONDON
Oct.	3	Leeds	England
"	10	PALLADIUM	LONDON
"	17	Hippodrome	Birmingham
"	24	PALLADIUM	LONDON
"	31	Pavilion	Glasgow
Nov.	7	COLISEUM	LONDON
"	14	HACKNEY	LONDON
"	21	ALHAMBRA	LONDON
"	28	ALHAMBRA	LONDON
Dec.	5	Make Phono Film	
"	12	ALHAMBRA	LONDON
"	19	Empire	Glasgow (Return)
"	26	Empire	Birmingham (Return)
Jan.	2	Empire	Swansea
"	9	TROCADERO CAFE	LONDON
"	16	VICTORIA PALACE	LONDON
"	23	CHISWICK EMPIRE	LONDON
"	30	Rialto	Liverpool
Feb.	6	HOLBORN EMPIRE	LONDON
"	13	STRATFORD EMPIRE	LONDON
"	20	NEW CROSS EMPIRE	LONDON

Chosen to open the new Kit-Kat Cabaret and doubled there during my London engagements

JOE TERMINI
VARIETY, LONDON

THE ONE AND ONLY
BERNARDO DE PACE
MANDOLIN VIRTUOSO
PLAYING PUBLIX CIRCUIT
THIS WEEK (FEB. 19), PARAMOUNT, NEW YORK
Direction WILLIAM MORRIS

WHEN
BALABAN
and
KATZ
Decided
to Produce
"MIKADO of JAZZ"
Why Did They Pick
BOB LA SALLE
as
"KOKO"
The Principal Comedy Role?
WHY?
There's a Reason!
WEEK FEB. 13
ORIENTAL, CHICAGO
Thanks to PAUL ASH and LOUIS McDERMOTT

Shepherd of the Hills

(Continued from page 20)

cular mental twist is his grandson, the son of his boy whom he advised to desert the country girl for a career. The daughter of Old Matt (Fielding). The latter befriends the aged city minister, come to the hills for peace.

Secondary motive is the love interest between young Matt (Boles) and "Sammy" (Miss O'Day), who is engaged to a native with big-town ideas (Bennett), for comedy. Betz plays the heavy who would see the settlers desert their land so he can grab it.

High spots are the ultimate roundhouse swings young Matt and Gibbs exchange and the destruction of a supply train the former is bringing in by a landslide which Gibbs' followers instigate. As the settlers turn against the Shepherd, the clouds roll up and it starts to pour, making everybody happy.

As the fight has convinced "Sammy" that Matt's her boy, it's all satisfactory at the finish. A dramatic passage is donated to Little Pete, almost dying, during which the dead mother's father discovers the Shepherd is the youngster's other grandfather and is about to brain him when stopped by a shadow symbol of the cross.

Picture doesn't move any too fast, but the underlined players help to make it stand up, and its scenic background is worthy. Photographically, the best inclusion is a cutback to Little Pete's father and mother, camarared through a checkered screen which immediately identifies it. Looks good and doesn't hide the action.

Miss O'Day has little to do and is probably being featured on what may have resulted from "The Patent Leather Kid." No reason other than that for her being emphasized here. Report of F. N. forcing her to reduce is quite plausible after this viewing. She's something more than pudgy in this film. *Sid.*

LOVE AND LEARN

Parfamount comedy production and release. Starring Esther Ralston. Directed by Frank Tuttle. Leon Chandler, leading man. Production supervision, B. P. Fineman. From story by Louise Lang; adaptation by Florence Fyerson. At Paramount, New York, week Feb. 18. Running time, 57 minutes.

Fairly amusing farce with a good deal of bedroom stuff neatly framed and played in an artless manner that robs it of offense. Won't pull much business but should please regular clientele. Picture is played without any explicit billing about the house or even in the program, as part of a blind show under the rather attractive title of "Take a Chance Week" at the Paramount. Shrewd bit of showmanship, possibly being used as a device to help a picture that is without a strong "name" draw for lobby display, although the title would be an asset in a box office estimate.

Amustment value lies in the ingenious complications devised in a hotel, where heroine seeks to save political candidate from being framed by a woman tool of his party opponents, only to find herself innocently occupying the other double bed while the candidate, equally guiltless, slumbers in the same room.

Miss Ralston contributes a good deal of blonde beauty and some grace to the eternal flapper role, but cannot be said to raise a moderately diverting picture beyond just that. There isn't much an actress can do with the hoyden flapper type these days when there are so many roles of the sort, except to play it without too much simpering, and this Miss Ralston achieves.

Picture generously gagged up with comedy bits and laughable surprises. It gains in speed as it goes along and climaxes in a brisk solution of both the romance and the tangle for a good average of laughs from both titles and action sequences. The bedroom scenes are skilfully managed, so that there is a maximum of sex kick and filmy lingerie without offense, largely due to the absence of any smirking emphasis upon the subject in the Avery Hopwood manner.

Father, the whole business is managed with an altogether charming youthful candor and naivete. A girl in lacy step-ins and a young man in dressing-gown can be cheerfully innocent in the same hotel room, if the intent is to make them so. The situation becomes risque only by afterthought and design. Here it is quite without guile or double entendre, which makes all the difference between black and white—or white and pale lavender, if you like.

Settings are cheerful and bright and serve admirably for background. And picture is smoothly enough handled to keep it on a high comedy plane under circumstances where very little might have made it pretty rowdy. *Rush.*

Streets of Shanghai

Tiffany-Stahl production and release. Featuring Pauline Starke. Directed by Louis J. Gasnier from J. F. Natteford's story. Cast: Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Jason Robards, Sojin and Anna May Wong. At Hippodrome, New York, week of, Feb. 20.

A yarn of the Marines with enough familiar names and faces floating through it; production and action to let it stand up in the intermediate houses, no matter how they split the week.

Pauline Starke is the foreign miss at the mission, upon whom the Chinees "heavy" has designs. Kenneth Harlan is the soldier boy who has his love affair gummed up by Miss Livingston as a hit and run girl who compromises him in the barracks.

The kick footage is the attack on the mission by the heavy's followers, with much gun play, convulsive deaths and Eddie Gribbon saving the situation.

T-S is following the Fox idea of tinting any and everything that hints at light and lends itself to color. It's neither good nor necessary.

Cast principals play this one okay and Gasnier keeps it moving. This carry a chuckle or two and a couple of pretty solid laughs crop out during the running. A Monday night Hip audience laughed and later applauded the rescue.

The Yanks are coming and all that sort of thing, but the boys and girls who stand for the 50c. tap at this house gave sound evidence of approval. *Sid.*

BUTTONS

Metro-Goldwyn-Mayer production and release. Produced, directed and written by George C. Hill. Screen adaptation by Hayden Talbot. Titles by Ralph Spence. Starring Jackie Coogan. Cast including Gertrude Olmstead, Lars Hanson, Roy D'Arcy, Paul Hurst, Jack McDonald. At Loew's American, New York, Feb. 20-22. Running time, over 60 mins.

Because of several deviating twists to the story which lower concentrated interest in the whole this picture misses as a full week's attraction in major houses.

George Hill has shown highly profitable capabilities in the slapstick line, but apparently the effort of compiling the story and assuming charge of production in addition to directing interfered with his knack of wringing laughter from cold audiences.

Although one of the characters, the slow-witted physical culture trainer on the trans-Atlantic liner, is framed to cause laughs, the rewards are meagre, unsubstantial in volume and far from frequent.

For small town audiences, and especially where the juvenile element is considerable, the picture rates as a moderate draw.

The story is weak, as it has been built around a character, the youthful star, whom it would be difficult to equip satisfactorily with material.

Jackie Coogan is not handled sympathetically. He acts with restraint, and while that sort of thing should appeal to the high hat critics, these are not the people producers seek to please. Coogan as a sobbing, tattered London waif, though previously done, might have succeeded in winning sympathy. The natural manner in which the boy is introduced and routined throughout is admirable, but it is at no time boxoffice.

Love interest is stifled early. The captain, played up as the heroic figure, finally discovers that his fiancee is not a good girl. The girl fails to please as a type because of her acceptance of the attentions of a man like Henri (D'Arcy). The latter, foppish, unattractive lounge lizard, rouses a feeling of contempt which is transferred to the girl because she is willing to play his game, though only temporarily.

"Buttons" (Coogan) serves as a page on board a British ship on which the action is laid. The sinking of the ship shows the boy returning, after all the others had left, to die with his captain. The pair are saved for the closing of the story. *Mori.*

THE SIREN

Columbia production and release. Featuring Tom Owen and Dorothy Revier. Byron C. Haskin directed from story by Harry Shumate. Cast includes Jed Prouty and Norman Trevor. At Loew's New York. Running time, 65 mins.

Interesting meller for the honky tonks. Harry Cohn may be given entire credit for turning out a production of this quality against the cost limitations.

Continuity is kept moving with one or two exceptions. Trevor has the cinch part of the picture, as the card sharp who almost succeeded in framing the girl for his murder, though still living, but muffs an easy bet.

Owen and Miss Revier make an interesting team. Miss Revier, especially, looks good. When seen several months ago her appearance spoiled any chance for effectiveness. Expert make-up and good camera treatment has resulted in a distinct change.

Film catches interest from the opening. A girl on a lonely road, caught in a storm, one of the tires of her car punctured, is shown climbing through the window of a log cabin. She removes her clothes (flashes of bare shoulders and knees), gets into a gown and falls asleep. The owner of the cabin, arriving with the opening of the duck shooting season, finds her there.

Meet in the city at a reception given by the girl in her mansion. Menace is introduced as a well groomed card manipulator, stuck on the gal. The latter won't stand for his cheating the boy friend and orders him out of her house.

Later the heavy returns. A fight starts during which the curtains catch fire. The girl shoots the trouble-maker. The house burns down and Cole (Trevor) is generally accepted as dead. He has, however, been saved by his partner. He forces the latter to accuse the girl of murder, figuring on his changed appearance, facial burns, to make him safe from recognition. Court scenes are not handled convincingly.

Story leads directly to the chair, a noose being placed round the girl's neck, with a last minute confession by the sharper's partner. *Mori.*

JAWS OF STEEL

Warner Bros. production and release. Starring Rin-Tin-Tin. Directed by Ray Enright from story by Chas. R. Ceman. Cast includes Jason Robards, Helen Ferguson, Mary Louise Miller, Jack Curtis and Sally O'Connor. At the Tivoli, New York. Running time, about 60 mins.

The dog star is still a knockout. That's all there is to this picture, but it's enough to carry it over successfully in the split weeks and daily changes.

From 15 to 20 minutes could easily have been cut. Picture moves along monotonously except when the dog is in action. Every movement of the animal is interesting. Even at play, and not doing tricks, he is a spellbinder. Some of his actions are almost human and as a trouper he ranks far above the regular run of two-legged actors appearing in films.

Robards and Miss Ferguson photograph badly. Mary Louise Miller, chubby baby player, steals scenes where the dog is not shown.

Story revolves around a pup who is lost by a family moving to a small town to work a gold claim. The dog grows up to be a killer but always remembers his childhood playmate and returns to amuse the little girl though knowing he may be captured. Saves the little girl's life by his presence and reveals the murderer of an old prospector who had found gold, thereby clearing himself with all folks. *Mori.*

Wickedness Preferred

Metro-Goldwyn-Mayer production and release. Directed by Hobart Henley from story by Florence Ryerson and Colin Clement. Titles by Robert Hopkins. Co-starring Lew Cody and Aileen Pringle. At Loew's American Roof, New York, Feb. 16-19. Running time, over 60 mins.

Anthony Dare.....Lew Cody
Kitty Dare.....Aileen Pringle
Daby Burton.....Mary McAllister
Homer Burton.....Bert Roach
Leslie.....George K. Arthur

No amount of editing, cutting or skillful directing could have saved this from the shooting galleries. Titles, by Robert Hopkins, harbor a multitude of laughs, but not of a kind to score with other than Class A house trade, where the picture is out of place.

Most of the film is told via titles,

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

TITLES BY
DUDLEY EARLY
FOX

JOHN F. GOODRICH
3rd Year with
Paramount-Famous-Lasky

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

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"PAUL ASH POLICY"
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BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
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Paul Ash Presentation Staged by
LOUIS McDERMOTT
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5th YEAR
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ORGANIST
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ALFRED
BROWER
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AND
JOSE MERCADO BARITONE
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13 MONTHS WITH FANCHON and MARCO

BERNIE BROS.
TWO OF A KIND IN A VARIETY OF SYNCOPATION
With FRANK CAMBRIA'S "TAKE A CHANCE" UNIT
NOW AT THE PARAMOUNT, NEW YORK ENTIRE PUBLIX UNIT TO FOLLOW DIRECTION WILLIAM MORRIS

more like a foreign production in this respect than the output of a highly organized American studio.

Shorn of titles and inopportune by-play, the story is of the man and the girl on the island who try to live with the sky as a roof and the great outdoors as a home. This time it's done by two married folks, a fighty, half-grown, girl-wife, and a novelist with an efficiency expert for a wife.

As usual, physical discomforts soon prove that civilized conveniences with the former mates are preferable.

Miss McAllister photographs as a desirable blonde, despite having the role of an empty-headed girl with a flare for romantic novels. Lew Cody is used mainly for buffeting purposes, rarely producing any legitimate comedy.

Silly, unsuitable and uninteresting story material. Fault of the pickers. Just money and time wasted. *Mori.*

The Best That Ability Can Make Are

ALFRED E.

GREEN

Productions Being Made This Year for

FOX

BRASS KNUCKLES

Warner Bros. production and release. Directed by Lloyd Bacon from the story by Harvey Gates. Starring Monte Blue, Betty Bronson and William Russell featured. At Moss's Broadway week Feb. 13. Running time over 60 mins.

Slow-moving, badly directed picture based on a type story without any new twists.

Action opens in a prison. Convicts stage a break, but are stopped by two of their own gang (Blue and another), who figure that recapture is inevitable.

Released from prison, the two ex-convicts adopt a little girl, daughter of a fellow-jailbird.

Russell plays the heavy. Incensed against the man who stopped the jail-break, he revenges himself on being released from prison by framing a charge of immorality on the grounds that the girl is "living" with them.

The charge is disproved, but the heavy has meantime secured documents proving himself the girl's father or guardian.

Usual fist fight and clinch for the finish.

Title acquired as the menace used brass knuckles.

Time-killer only. *Mori.*

FASHION MADNESS

Hollywood production, released by Columbia. Starring Claire Windsor. Directed by Louis Gasnier from original story by Victoria Moore. Continuity by Olga Printzlau. Cameraman, J. O. Taylor. In cast Reed Howes and Laska Winter. At Loew's New York, one day, Feb. 18, as half double bill. Running time, 60 minutes.

Lavish sets and clothes; society stuff and melodramatic hokum, but "Fashion Madness" as a program picture is considerably better than some higher priced films the bigger colleagues have turned out in the past six months.

Society and the north woods are oddly, but interestingly, combined. Everything is evening clothes, clubs and milady's domicile before the spoiled daughter of the Wall street big boy is spirited away by her husky man-about-town friend. Medium for the abduction is the friend's yacht and the site where the story unfolds is in his mountain cabin.

Claire Windsor, as the girl, does some of the strangest work of her picture career. All of it shows her off to advantage, from the ball room gowns to the trim riding habit up in the hills. Reed Howes makes an ideal leading man for her, and is also given the opportunity to use all of his neck ties.

Some of the most effective work is accomplished by Laska Winter as the little Indian rival of the society damsel.

The climax, although more farfetched than the rest of the story, should provide a punch in off-Broadway houses.

BOWERY CINDERELLA

Excellent production, released by Commonwealth. Directed by Burton King. From story by Melvin Houston. Cast includes Pat O'Malley, Gladys Hulette and Rosemary Theby. At the Arena, New York. Running time, about 50 mins.

Not likely it will ever be seen outside of the state right market. Cheaply constructed, badly played and crude direction. It spells "quickie" in every scene.

Plot No. 658, in which the wealthy villain has designs on the poor gal. He puts her and her sick mother into a comfortable apartment. Just as he is about to exact a kiss from heavily rouged lips, who should appear at the doorway but the boy friend, broad husky and ready to go.

This fight scene is more funny than dramatic. Once home, the boy discovers that he has sold a play, an advance payment being conclusive proof. A flash of the vine-clad cottage finishes. *Mori.*

Trial of Daniel Westhof

(GERMAN MADE)

Ufa production and release. Directed by Fritz Wendhausen. Cast including Imre Raday, Erna Morena, Karin Evans and Eliza La Porta. At 55th St. Playhouse, New York, Feb. 17. Running time about 60 minutes.

This picture is but another argument in opposition to claims of suitability made for foreign productions. While it easily fills the requirements of art theatres and is bound to meet with approbation from that class of patrons, it is impossible as a general release.

Fritz Wendhausen has done well. There is little fault to find with the direction, judging only from the foreign production methods applied. The film is chockfull of good ideas, technical and otherwise, many of which could be used to enhance the value of American pictures. But the whole has been assembled in a manner decidedly and distinctly alien to the tastes and desires of the American public.

The script has suffered either in the writing or in the adaptation because the characters depicted are not faithful to themselves. There is, for instance, Lessing, first shown as a highly educated, hard-headed, unemotional lawyer of the foremost rank. It does not seem possible that a man of that calibre, steeled to scenes of violence and crime, accusations and rebuttals, a lawyer who has doubtless conducted brutal cross-examinations and in no awe of the court room, would break down and confess a murder which some one else had already pleaded guilty to. It would take more than a mere charge, flung by a half-grown girl in a state of frenzy and over anxiety to protect her lover, to cause a character of that kind to break down suddenly and sink to the floor, clutching his throat and shrieking his guilt.

Characters cannot be painstakingly built up through five or six reels and then torn down at a moment's notice. It is simple enough to understand the emotional reaction of the stupid, half-witted hero who, believing he had murdered a man, rushed to the nearest police station and gave himself up.

Audience sympathy is ruthlessly and continuously bothered throughout the picture. The hero would get no consideration from audiences of the regular type. According to the story the boy wanted to stop the marriage of a millionaire to a creature with whom he had had amorous relations. No one could be deluded into believing that such a marriage could be stopped by the boy refusing to let the moneylender out of his room on the wedding day. A proceeding of that nature might delay the marriage.

The hero, from the opening until the closing reel, is played as a sap without any kind of appeal, to atone for his obvious lack of sense.

There are interesting directorial items spotted through the picture. Some of these have been used in "The Last Laugh" and "Variety," while others seem new. A small part played by the lawyer for the defense approaches genius in its admirable handling.

As a whole picture hasn't a chance outside of the art picture houses. *Mori.*

GOLDEN YUKON

Sam Pisor production. Aywon release. Neil Shipman starred and credited as author and co-director with Bert Van Tingle. Cast includes Alfred Allen, Lillian Leighton, Hugh Thompson, Ah Wing, C. K. Van Auker. At Tivoli, New York, one day, Feb. 16. Running time, 53 mins.

Not a bad states right number, although probably made some time ago or possibly a reissue. Plot brings back your old friend, white slavery. Innocent and trusting girl is taken to Alaska by an unscrupulous gent, who commits bigamy and tries to commit murder.

Crazy miner with tales of a bonanza kicked around by the rabble, only to be proven right in the end.

Acting, production and photography, fair. *Land.*

Universal's first of the third series of "Collegiate" pictures, with George Lewis and Dorothy Gulliver featured. Nat Ross directing.

JOLLY VINEYARD

(GERMAN MADE)

Berlin, Feb. 4.

Comedy by Karl Zuckmayer, one of the most successful of late years But the film will not meet the same kind fate; for America it is without chances.

Concerns life in the Rhine district during vintage time, and is just as coarse as life there probably really is.

Seductions are handled in a jocular vein. At the end about eight couples decide to get married—afterwards!

Its figures are the rich vineyard owner, his daughter, his housekeeper, the sailor who loves the daughter and is loved by her in return, a swindler who gets the daughter into a compromising position and asks for her hand, and two comic German wine salesmen from Berlin.

In the cast only Camilla Horn as the daughter and Friedrich Lobe as the travelling salesman stood out. *Trask.*

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WEEK FEB. 13—MARBRO, CHICAGO

WEEK FEB. 20—GRANADA, CHICAGO

WEEK FEB. 27—MARBRO, CHICAGO

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DIRECTION—ED RESNICK and ABE FRIEDMAN

BOOKED FOR

2 WEEKS

HELD OVER FOR

4 WEEKS

A. & H. Capitalizing Coast Holdings at $3,000,000

San Francisco, Feb. 21.

A financial movement is underway whereby local banking interests will float the Ackerman & Harris coast theatre holdings into a capitalization of $3,000,000. Its stock will be sold to the public.

A. & H. operate about 16 theatres in this section. They book a large number of other theatres, playing straight pictures or vaudfilm.

The firm has been in business for a number of years, with the partners, Irving Ackerman and Sam Harris.

Willis Again Changes

Willis, Bronx, makes another shift next week, when the bookings pass from Arthur Fisher to Jack Linder.

JOE LEO'S DINNER

127 Welcome Home Fox Man—Lorraine's Speech Hit

The welcome home dinner given in honor of Joe Leo at Cavanagh's restaurant in West 23rd street, New York, at midnight, Feb. 17, drew 126. A souvenir program with poems and wisecracks was distributed.

Jim Travers, manager of Fox's theatre, Elizabeth, N. J., was master of ceremonies and made the presentation speech.

Among the main speechmakers were Charles LeVine, Jack Leo, Edgar Allen, E. W. Rogers and I. Katosky. In next to closing spot appeared Harry Lorraine, the vaude booker, who made a speech that was a cross between chow mein and goulash. It was the laughing gem of the evening.

K-A-O BOOKERS LINE UP FOR HOUSES

Production Dept. Squabble Over Head—Pat Woods in Murdock's Office

Tentative lining up of Keith-Albee-Orpheum New York booking forces as reported places Eddie Darling as general supervisor over all. Two divisions appear to be maintained for house bookings, with Danny Simmons and Larry Golde in charge of the books for the New York houses, other than the Palace and Riverside.

Wayne Christie and Bill McCaffrey will have the main string of the middle west, including the Orpheum, Jrs., and taking in the coast houses under George Godfrey. Bill Howard and Phil Bloom also will route in this field.

Other bookers will be known as assistants and scouts, from reports. A promotion appears to have gone to Pat Woods, who is reported assigned to J. J. Murdock's office, ostensibly as Murdock's assistant.

In the K-A-O production department a row is rumored seething, through Max Gordon, formerly Orpheum's general manager and chief booker, having been relegated to that department. John Schultz, K-A man, has been actively in charge of the production end of the circuit in New York for some time. It is said Schultz does not recognize Gordon as his superior in rank or work. Gordon has never been accepted as a producer. Previous to selling himself to the Orpheum, Gordon was the salesman for Lewis & Gordon, agents, with Al Lewis, then as now, the producer.

Arthur Willie continues to be Darling's assistant.

GRANGE-HIERS IN SKETCH

Los Angeles, Feb. 21.

"Red" Grange will fill his spare time by appearing in a sketch over the Orpheum circuit.

Walter Hiers, film comedian, is slated to add his weight to the sketch, which starts out soon.

DOORMAN A FENCE?

Philip Wertheim on Trial for Receiving Stolen Goods

Philip Wertheim, 58, of 1383 Lexington avenue, formerly doorman at Hurtig & Seeman's Yorkville theatre, is on trial before a jury and Judge Mulqueen in General Sessions charged with having criminally received the proceeds of more than 100 apartment house robberies committed during the past few months by Jack Otto Hobert, 22, of 819 East 173d street. Hobart was the principal witness for the prosecution, having turned State's evidence after pleading guilty to a burglary of an apartment from which he took jewelry valued at over $3,000.

On the stand Hobert declared he was induced by Wertheim to commit the robberies and in each instance was given only a small part of the proceeds, Wertheim keeping the larger part.

No Fortune From Beauty, But Lawrences Divorced

Chicago, Feb. 21.

Vivian Lawrence, professional, was granted a divorce from Albert Lester Lawrence, actor, on grounds of cruelty. Miss Lawrence stated Albert wanted to make a fortune with her beauty, encouraging the attentions of wealthy gents and then raising riot when he got jealous of the gents. Attorney Leo Weiskopf represented the girl.

June Douglas Lord, night club entertainer, secured a divorce without alimony from James V. Lord, musical arranger, on charges of repeated cruelty. Judge Lynch awarded partial custody of an 11-month-old son to each of them. Miss Lord waived alimony in a statement that she could support herself.

L. Barbash is now managing the Tiffany theatre, Brooklyn.

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CHAMBERLIN

and

ROSS

HIMES

LATE FEATURED COMEDY DANCERS

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PERSONAL DIRECTION

RALPH FARNUM

CONFERENCIER

(Master of Ceremonies)

MAJESTIC THEATRE

DALLAS, TEXAS

—What the Critics Said:

EDDIE PARDO MIGHT AS WELL LOCATE HERE

Majestic's First Conferencier Looks Like Sensation

"After witnessing Eddie Pardo's debut Saturday afternoon, one wonders why the theatre didn't think of it 25 years ago. He makes warm and personal something that has always been cold and impersonal. Pardo's first show Saturday was nothing but an unequivocal success. Pardo is no newcomer, for he has played the Majestic four or five times at the head of his own company. He is youngish, good-looking and a showman from tip to toe. Manifestly he is capable of meeting any exigency and makes a show look good. He does not attempt to aggrandize applause and attention for himself. He tries merely to uplift and supplement the regular acts on the bill. His personality is delightfully free from egotism or the more obvious forms of hokum.

"This writer has a hunch the bill this week is just one of those things not so good and not so bad, but with Pardo it goes like a Carroll or Timberg show.

"The Conferencier is apparently a sensational success. The public might as well get to know Eddie Pardo, for he is due to remain for a considerable spell."

—John Rosenfeld, Jr., DALLAS "NEWS."

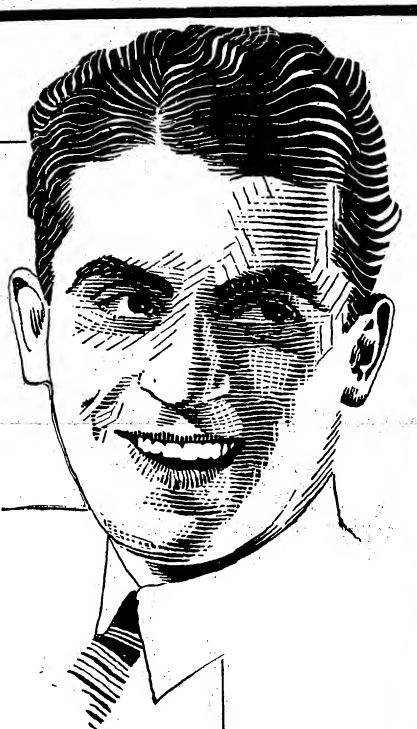
CONFERENCIER IDEA AT MAJESTIC TAKES

Pardo's Efforts Make Good Bill Better

"Eddie Pardo makes a good vaudeville bill better at the Majestic this week. Pardo, a vaudeville entertainer of ability, made his appearance Sunday as Conferencier, and the idea is all to the good. It caught on with the audience from the very start. It's a safe wager Pardo will be here for quite a spell."—D. H., DALLAS "TIMES HERALD."

EDDIE PARDO PUTS OVER MAJESTIC PROGRAM

Mr. Pardo is Conferencier at the Majestic Theatre, having made his debut Saturday. Mr. Pardo sells himself to the house, and before the bill is over the audience decides that a Conferencier is something nice. As a whole, the Majestic's "conferencier" is a marked success and will be a fixture on its stage if EDDIE PARDO serves in that capacity.



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LAST OF THE BIG TIMERS

MANAGER TAKING "KICK BACK" GETS GRAND LARCENY CHARGE

Civil Suit Also to Recover From J. J. McCloskey—Corlew's 10-Piece Band on Marigold's Payroll For $708 Weekly—Received $520

Minneapolis, Feb. 21.

Whether a manager is guilty of grand larceny in getting a kick back from a performer and whether he can be compelled to return such kick backs to his employer, will be determined in the courts here.

John J. McCloskey, employed at a salary of $100 a week as manager of Marigold Gardens, largest and finest dance hall in the state, is under arrest charged with grand larceny. He is also the defendant in a civil suit brought by the Midland Amusement Co., owner of Marigold Gardens, to recover $9,024.

It is alleged by the Midland Amusement Co. that McCloskey represented to its president, J. E. Saxe, Milwaukee theatrical man, and L. P. Vollmer, its bookkeeper, that he had engaged Eddie Corlew and the latter's 10-piece orchestra at $708 per week, but that Corlew and his musicians regularly refunded $188 weekly to McCloskey, who retained that sum for himself. The $9,024 sought by the company is the total of these refunds.

The Midland company claims that McCloskey's action constituted grand larceny. In the civil suit it alleges the manager actually had hired the orchestra at $520 per week and not at the $708 which he deceitfully and fraudulently represented to Saxe and Vollmer as the amount regularly paid the musicians.

The papers further set forth that "no part of this $9,024 returned to the defendant, McCloskey, by members of the orchestra, and procured by him through the false and fraudulent representations was ever returned to the plaintiff."

It also is alleged that "as a result of these deceitful, fraudulent and unlawful statements, representations and acts of McCloskey and in his relations to the plaintiff corporation, he has been unjustly enriched in the sum of $9,024, and the plaintiff corporation has sustained losses, made unwarranted and unnecessary expenditures and defrauded in that amount."

Marigold Gardens has been a big money maker here under McCloskey's management.

Pan's "K.K.K." Tab

The Pantages Circuit has booked Leon De Costa's tab version of "Kosher Kitty Kelly" for a complete route. The tab carries 15 in cast, is in three scenes and runs an hour.

The Pan booking of "K.K.K." is said to be a forerunner of the circuit booking other tabs for the first time this season.

De Costa is also tabloiding another of his legits "The Blonde Sinner" for routing by Pantages.

Lillian Lorraine's Return

Lillian Lorraine is returning to the stage via vaudeville.

Completely restored to health, she has had a script written for her by a standard author, and will ask $2,500 weekly. Nat Phillips is managing the business end.

TWO FIRST ATTEMPTS

Los Angeles, Feb. 21.

The first two-reel comedy picture Benny Rubin will make for Fox is to be called "Daisies Won't Yell."

Jasper Blystone is megaphoning, his maiden attempt as a director.

MISS CAPES MARRYING

Edith May Capes, vaude producer, will be married to Lee Wainright at St. Malachy's Church, New York, April 14.

CELSO GILA'S WIFE HAS HIM IN COURT

Former Dancing Team—Judge Places Gila on Probation for 6 Mos. to Leave Wife Alone

Strict probation for six months was the sentence imposed on Celso Gila, 25, dancer, 420 West 43rd street, by Magistrate Macrery in West Side Court on a charge of disorderly conduct.

Gila was arrested by Detective Dan Fisher, Court Squad, on complaint of Gila's wife, Vivian, 19, 371 Wadsworth avenue, a dancer at Palais D'Or. Mrs. Gila said her husband had threatened to kill her and continually annoyed her.

Mrs. Gila said that on Feb. 7 he met her as she was leaving Palais D'Or, grasping her by the arm and shaking her up, and threatened to kill her unless she accompanied him. Mrs. Gila said her husband formerly had danced with her but was dismissed.

She told court clerks her husband had stepped all over her feet while they were dancing and on one occasion while he was holding her in the air while he twirled around, he suddenly dropped her to the floor. The wife stated she believed he did it purposely.

Gila denied he had threatened to kill his wife and said he met her because he wanted her to return to him. He denied he had deliberately dropped her while they were dancing. He maintained he taught her all she knows about dancing.

Magistrate Macrery told Gila he did not want to send him to jail and placed him on probation. He warned the dancer that he must stay away from his wife and not communicate with her in any manner; if he disobeyed he would be brought back and given six months in jail.

Sun's 73 Weeks

A re-alignment of the Gus Sun Circuit, including recent drop-outs and additions, now gives the circuit 23 weeks of vaudeville and 50 weeks of tabloids.

Most of the tabs are booked out of the Sun agency at Springfield, O., with some vaudeville also booked from that center, as well as from the eastern headquarters in New York.

Libuse on Films

Los Angeles, Feb. 21.

Frank Libuse, Chicago comedian, now appearing at the Cocoanut Grove in the Ambassador hotel here, has been signed on a six-month agrcement with Metro-Goldwyn-Mayer, doubling at the Grove while working at the studio.

9-Time Mayor Acting

Tom Hyler, who for nine terms served as mayor of Ludlow, Mass., a town of about 9,000 population, is in New York rehearsing with a new act, "Hocus Pocus."

J. E. Mannes is producing.

GEORGIE PRICE'S PLAY

Georgie Price is producing a play with songs, starring himself, in which Alex Yokel, the p. a., is financially interested. Crane Wilbur wrote it.

Songs will be interpolated from several sources.

CHICAGO AND N. Y. ONLY LEFT

Orpheum Circuit Preparing to Change to Vaudfilm Over Entire Chain, Excepting Palace, Chicago—6 Acts and Picture for 50-75c—Keith's, Washington, Likely Grind — Leaving But 3 Actual Big Timers in Operation

NEVER RETURNING

Chicago, Feb. 21.

From the present outlook the sole big time two-a-day vaudeville theatre shortly to be left on the entire Orpheum (Keith-Albee) circuit will be the Palace in this city. Arrangements are being made to convert the Orpheums now in the two-a-day class, though playing three times daily on the week-ends, to vaudfilms.

Vaudfilms on the Orpheum will be a policy of six acts and a picture at a top of 50-75c., without reserved seats. If reserved seats are sold at a small advance over the top, it will be as an experiment.

A show of this style will cost in acts around $3,500, as the K-A people seldom pay for a program film over $500, rental for a week, the gross overhead for the bill will not exceed $4,000. That is the average cost of a Publix-Loew stage unit at present, on the road, without the accompanying feature picture, shorts or pit orchestra included.

Orpheums affected by the change are in several cities where a semblance of a class vaudeville policy has been attempted since the picture house inroads commenced to tell against Orpheum vaudeville theatres' grosses.

At one time the Orpheum had as many as 20 or more big time vaudeville theatres in the west.

Washington, Feb. 21.

Pipe organ, picture booth and three projectors and a cooling plant are going into Keith-Albee's Keith's, two-a-day, with three on Sunday.

Roland Robbins, house manager, states they are just getting ready in case a change in policy is necessary.

New Orleans, Feb. 21.

The local Orpheum, playing twice daily and three on Sundays at 75c. top, will change shortly to straight three daily for the acts, with the picture retained, at 50c. top.

It amounts to the Orpheum adopting the local picture house manner of show operation.

San Francisco, Feb. 21.

It's reported that all Orpheum circuit theatres west of Chicago will have a vaudfilm policy shortly.

That is taken as a last stand to fight the picture house situation and the Pantages Circuit opposition, with one having proven as costly as the other to the Orpheum.

With the Orpheum Circuit generally going over to the grind policy of vaudfilm, but three big time vaudevilic houses in two cities will be left in the country. Accepting that Keith's, Washington, is on its way to the factory basis of running, the two-a-dayers remaining will be the Palace and Riverside, New York, and Palace, Chicago.

The Riverside, New York, at present is next to a grind in scale, 75c. top, and only prevented from a change of policy through an agreement between William Fox and Keith-Albee, with both interested in that house. A day does not appear far distant where there will remain in the U. S. and Canada but two big time vaudeville theatres, in New York and Chicago.

BENEFIT ARTISTS EXONERATED IN TRENTON PRISON BREAK

Official Investigation Revealed That Keeper, Not Performer, Brought Pistol Into Prison—Occurred at Dawn Following Benefit—Volunteer Show

Trenton, N. J., Feb. 21.

An account of the investigation conducted by the state prison officials, following an attempted jail break at the Trenton jail about a month ago, exonerates artists in the prison the night before.

Two prisoners and a guard were killed and other injured, with the prisoner starting the break, a lifer, having a revolver that had been smuggled in to him.

The break occurred at dawn of the morning after a benefit entertainment had been provided for the inmates of the institution by about 35 volunteer vaudeville artists brought there from New York. With the outbreak, it was charged that a performer had brought the gun in. The investigation entirely exonerates the performers. It revealed that a keeper had passed the revolver to the lifer.

Among the artists appearing at the benefit were several well known names in the show world.

Through the unjust accusation and suspicion, prisons soliciting volunteer entertainers may not find them so readily accepting the invitation as heretofore.

At the time of the unsuccessful but tragic break, the dailies throughout New Jersey gave much publicity to it, including the belief that a performer had precipitated it.

K-A PAYS $5,000 TO COP RADIO ACT

"Sam 'n' Henry" Desert WGN —Station Obliged to Announce Loss

Chicago, Feb. 21.

Correll and Gosden ("Sam 'n' Henry") blackface team broadcasting a 10-minute dialog nightly except Monday from WGN, Chicago "Tribune" station, walked out Feb. 12 upon expiration of their contract and opened Feb. 16 in Louisville for six weeks of Keith-Orpheum vaudeville at a reported $5,000 salary weekly.

The walk-out left WGN holding the w. k. bag, as the team had been broadcasting some highly plotted comedy stuff and blew just before the climax of a continuous "story" that had been worked up for over a year. One of the boys was to have been married after numerous difficulties with the intended bride reported kidnapped on the nuptial night and nobody knowing what it was all about.

On the air two years or more, the "Sam 'n' Henry" feature was the most popular radio attraction in Chicago. The team played B. & K. picture houses here last year and drew $3,000 weekly on the strength of their radio rep.

WGN officials made no formal announcement that the team had left until last Thursday, when it was broadcast they were no longer in the station's employ. It was considered necessary to do this because of the calls, wires and letters asking what had happened.

RAE SAMUELS SUED

Marks Bros. Charge Breach of Contract—Ask $10,000 Damages

Chicago, Feb. 21.

Marks Bros., owners of the Granada and Marbro theatres, have filed suit for $10,000 against Rae Samuels, charging breach of contract. Miss Samuels is at present playing three weeks in the B. & K. (Publix) houses, classed as direct opposition.

Several weeks ago Marks Bros. started a heavy advertising campaign announcing the singer would appear in their theatres. The B. & K. booking came right on the heels of this exploitation.

Film Name Acts East

Picture names slated for eastern Fox bookings are Agnes Ayres, who opens March 12; Francis X. Bushman, Jr., and his sister Lenore and a company of four in a sketch: Winona Winter and Bardson Bard, latter Ben Bard, now doing light heavies as Bardson Bard and originally from vaudeville.

Lyons and Lyons booked.

Leach Cross is doing a comeback for Fox, booked by the same agency. The pugilistic dentist has been out of the limelight for several years.

COSCI-VERDI'S FILM DATES

Los Angeles, Feb. 21.

Cosci and Verdi having completed a route for West Coast, were immediately booked by Walter Meyers, William Morris office, to open this week at the Missouri, St. Louis, for Skouras.

The act will then take up the Publix route.

2D MURDER TRIAL FOR PHILLIP GOODWIN

Los Angeles, Feb. 21.

Rev. Phillip Allison Goodwin, of the American Catholic Church, is on trial for his life a second time in Santa Ana for alleged murder of Joseph J. Patterson, Los Angeles bond broker.

Last year Goodwin was sentenced to hang for the offense, but the Superior Court found errors in conviction and ordered a retrial.

Goodwin was arrested for the crime at the N. V. A. clubhouse, New York, after playing a vaudeville engagement in New York city.

Comer at Kings Park

Larry Comer was removed from Bellevue Hospital, New York, to Kings Park, L. I., last week.

Comer, former vaude actor and one time partner of the late Emma Carus, was committed to Bellevue two weeks ago after suffering a nervous breakdown, reported suffering from mental collapse.

RUTH ETTING IN "BOAT"

Ruth Etting will join the new "Show Boat" when that troupe starts rehearsals.

Miss Etting left last week for her Indiana home to settle her late father's estate, after which she plays a couple of weeks in Chicago for B. & K. before joining the Ziegfeld unit.

XXX

William Morris

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CHICAGO, 1111 BUTLER BUILDING — LOS ANGELES, LOEW'S STATE BLDG.

Theatre Managers are requested to please return photos, etc., to artists or this office at termination of engagements.

NEW YORK, 1560 BROADWAY

"THE STRONGEST AND STRAIGHTEST VOICE IN THE IRISH PRESS"
HONESTY
THE PEOPLE'S PARLIAMENT & STATESMAN'S PLATFORM
"BE JUST & FEAR NOT"
Vol. V. No. 128 SATURDAY, AUGUST 6, 1927. PRICE TWOPENCE

IRISH AND STAGE IRISH

By JOSEPH STANLEY
EDITOR

When Dublin Vaudeville fans heard of an Irish singing star and entertainer "headlining" at the Theatre Royal last week they sort of tippy-toed into the stalls and sat down critical-like. They had heard of Irish entertainers before—the Irish being mostly a matter of nomenclature—pigs and clay pipes—and nobody was going to pass the salt over their tails ever again.

So that when Gerald Griffin strolled on to the stage the atmosphere was none too

JOIN THE ACTORS' FUND

JOIN THE ACTORS' FUND

GERALD GRIFFIN

kindly. But by degrees it began to percolate through the house that this was a new type of Irish entertainer. He looked, yarned, sang and acted like a gentleman, and the temperature of the auditorium warmed up rapidly. His excellent American showmanship, with its keen analysis of crowd psychology, disarmed the critical opposition from the very first number, but the sudden irruptive flashes of genuine Irish wit and whimsicality rapidly converted their defeat into a rout. They threw their defenses away and just got up and yelled for more.

By way of encore Gerald Griffin sang "My Dark Rosaleen," most heart-searching and truly Celtic of Irish romantic songs. This, too, after an act sparkling with vivacity and humor. It was the crowning achievement, and the audience clapped till the blisters reminded them of human frailty. It was greatly daring, but the real good—no "phoney" stuff. This artist was real Irish and, strange to add, creditable to the Irish.

Nobody in the world but Gerald Griffin could have got away with it.

BOOKED SOLID
Keith-Albee-Orpheum Circuit
MANAGEMENT
GORDON & WOODS
1560 Broadway
NEW YORK

3 LOEW OPENINGS IN KEITH'S TOWNS

Indianapolis, Feb. 21.

Loew's will open its Palace theatre about March 3, with the Loew presentation policy. The local house passed back to Loew some months ago, after operated by Keith-Albee for some time (following a Loew-K-A deal whereby the latter got the theatre under rental).

Columbus, Feb. 21.

The new Loew's, seating 3,000, opens here March 17, or before.

It will oppose Keith's, which has had a virtual monopoly in this city of the vaud show.

Loew's policy will be presentations.

Syracuse, Feb. 21.

Loew's new theatre seating 3,000 at 50c top opened Saturday night.

It plays the Publix-Loew's unit presentation stage policy, with pictures. The opening film is "West Point."

Keith's has been the big variety house here and will be strongly opposed by the new theatre. The Loew building is a town sight, towering high on South Salina street, with an office building surrounding.

Orpheum's Policy Shift In Frisco Flopping

San Francisco, Feb. 21.

Orpheum's new policy of feature picture and seven acts, started about a month ago, is petering out rapidly, despite some real "names" on the stage.

The Orpheum clientele is not the sort that goes to the theatre at 6:30 or 7 p. m., to sit through a feature picture and then regular length vaude show. The novelty soon wore off and business is once more in the rut it has been for several years.

Pan Out at Atlanta

Pantages vaudeville will be discontinued in the Universal theatre in Atlanta March 10, the house reverting to its U ownership, expected to operate with straight films and presentations.

The Pan shows have been going into Atlanta from Memphis, a five-act road outfit playing there with feature films.

Business has been off.

This is the second big southern town that Pan is giving up, the first being the Pan Alabama theatre in Birmingham.

PAN'S L. I. RADIO TIE-UP

New York Pantages office per Bob Burns, associate booker, has effected a tieup with the radio station WLBX at Long Island City, whereby Burns will get Pan acts to supply the air program at different periods weekly.

MARRIAGES

Frank Jenks, m. c. at the California, San Jose, to Margaret L. Glazier, dancer, at San Francisco, Feb. 1.

Leon d-Usseau, production supervisor F.B.O., to Ottola Nesmith, legit actress, in Hollywood, Cal., Feb. 18.

Gladys O'Hearn, in "Behold This Dreamer," Blackstone, Chicago, will wed Harlow Hellstrom of the Marblehead Lime Co.

Verdi Miller ("5 O'Clock Girl") to Cyril R. Connery, non-pro, of Flushing, L. I., at St. Malachy's Church, New York, yesterday (Tues.).

Hope Cary ("Merchant of Venice" at the Broadhurst) to Claude R. Branch, of Providence, Feb. 19, in the Little Church Around the Corner.

Bobbie Brox (Brox Sisters) to William Perlberg, attached to the William Morris west coast office as assistant to Walter Meyers in Los Angeles, on Feb. 20.

SOUTH AMERICAN BOOKING PROBE WITHOUT RESULT

The Federal Grand Jury investigation of alleged white slave traffic in Panama and South American countries has resulted in no indictments eventuating, after weeks of inquisition by the federal district attorney in New York.

Department of Justice operatives had been at work on the case for weeks, on the report of a mysterious operative "Mr. R-18," unknown to the D. of J. operatives and never turned up to the federal district attorney during the investigation.

Several cabaret agents booking the South America and Panama cabarets were called downtown during the inquisition, but were given clean bills of health. Among these were Harry Walker, who books the Kelly cabarets, Panama, and Andy Wright, who books cabarets in Havana and Colon.

After two months of investigation the district attorney found nothing tangible to present to the grand jury in the way of preparation for indictments, but decided, however, to let the grand jury pass upon the evidence at hand, with nothing further eventuating.

Free Information

Reports have come to Variety time and again of mistreatment of American girls working as cabaret entertainers in South American countries, but with no blame placed by those mistreated on agents booking them. In most cases of Variety's investigations the bookings were made in good faith with the agents posting bond for each girl sent out of the country, and with more often than not the inexperience of the girls with foreign relations matter due to their delay of transportation back. In many cases the girls accepted the engagement from a speculative motive.

All girls approached for southern cabaret or show engagements outside the U. S., and uncertain as to the responsibility of the contracting party of character of place or show engagement is proposed for, should investigate. Information at all times may be secured at the offices of Equity or Variety.

ALBEE, BROOKLYN
This Week (Feb. 20)
BILLY MARIE
HIBBITT and HARTMAN
Laugh Locaters

BILLY MARIE
HIBBITT and HARTMAN
with
MISS MARIE HARTMAN
World's Champion Comedienne
The British Ace can drive a car
206 MILES AN HOUR
but
MARIE HARTMAN
The Ace of Comediennes
Gets 206 laughs every 15 minutes
The Capt. Campbell of the theatre

The Comedy Sensation
SAM
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and
OLIVE
RANCY
in
'KALAMBOOR'
By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

HAL
SIDARE
DANCER EXTRAORDINARY
Featured by FANCHON and MARCO

JOSIE GEORGIA
HARMON AND SANDS
"WE AND US"
KEITH-ALBEE PALACE, New York
THIS WEEK (FEB. 20)

FOR SENSATIONAL ADAGIO SEE
VINA and ARTHUR
In Jack LAUGHLIN'S Monster Prologue to
"FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles
Also Featured with Will Morrissey's Revue
Permanent Address, Variety, Los Angeles

Nan Halperin
KEITH-ALBEE CIRCUIT

MORE VERSATILITY COMES OUT AS CHI'S DIVORCES GO TO NORMAL

Chicago, Feb. 22.

After an annoying slump in divorce grosses, the breezy city mill jumped into its normal stride last week. The town seems natural again.

Attorney Ben Ehrlich spent a romantic week as Cupid, patching up three marital affairs headed for the rocks with his wisdom and guile.

Sol Weil, who appears in vaude as Charlie Wilson, had decided to give Elsie Weil, of musical comedy, plenty of air, mainly because she had already given it to him. Enter Cupe, and the suit filed by Sol recalled.

Lillian Smith (actually Birdie Rosenbaum Friedman), dancer, complained that husband, Jake, was too cruel, and filed suit through Ehrlich. She later heard the love call and became amicable to reconciliation.

The third kissing makeuppers were Frances Schultze, prima donna, and Dr. Louis Schultze. Frances had a child by a previous marriage, and she claims the Doc was cruel at times on account of not being a direct relative. It's okay now.

Deserted 2 Little Girls

Two little girls in "Step Lively" (Mutual) have legally declared through Attorney Leo Weisskopf that marriage is the banana oil. Margaret Kienzle, who married Frank Kienzle in 1922, says he left her in 1925 and there's no apparent reason why she should continue as his wife. Lillian Power wants a divorce decree from William Power for the same reason.

Attorney Phil R. Davis, the Dearborn street legal expert, secured a divorce for Catherine Duffin Kenyon, legit, from Robert Kenyon of the variety halls. The Kenyons have one child and another blessed event is expected. According to Catherine, hubby was extremely cruel, at one time shooting the lock off her apartment door when she wouldn't let him in. She will get $35 weekly alimony.

Gene Lawrence, married to Francis Lawrence, father of Vincent Lawrence, the playwright, was granted a divorce through Attorney Davis for desertion. She's in legit. Nellie Abbot, night club girl, also secured a divorce through Davis from Harry Abbott, actor.

Tired of Socks

Bill for divorce has been filed by Leo Weisskopf for Effie Langill, of "Vanities," who says Judge Langill deserted her after quite a few years of happy married life.

Edward Knapp, vaude, got a divorce from Mildred Knapp because she had a habit of socking him when he didn't fork over all the money she wanted. Eddie grew tired of Mildred's racket and had Leo make him free. The couple lived together about seven months.

Claiming the other half spent her money on the horses and other dames, Elsie Trubenvach (Truble in vaude) was freed of Louis Trubenbach. Elsie says she supported the guy for 10 years, but when her dough went for rivals she got sore. Weisskopf represented her.

Maybelle Bloch, 5 feet 6 inches tall, was granted a divorce from Billy De Witt, 4 feet 3, on charges of desertion in Judge Sabath's court. The pair have appeared in vaudeville for years as De Witt and Gunther.

St. Louis, Feb. 21.

Robert J. ("Bobby") Reed, 38, former star with the Woodward National Players, St. Louis, is being sued for divorce by Mrs. Donna Marvee Reed, who charges cruelty and non-support. Couple were married in St. Louis on Nov. 15, 1926, and lived together until Jan. 5, last.

BALTIMORE'S M. C.'S

Baltimore, Feb. 21.

Leon Navara has been given a four months' contract by Stanley-Crandall as master of ceremonies at the Stanley, here. Lyons and Lyons are agenting Navara.

There has been a shift of masters of ceremonies at the Century, the house that inaugurated the stage band policy in Baltimore. Sammy Kahn, in for the past month, left Saturday to fill an unannounced assignment. He is succeeded by Ted Claire, former revue principal.

$20 FOR GOOD PUBLICITY

Olsen and Johnson Pinched Trying to Shove Ford Car Off Bridge

Minneapolis, Feb. 21.

As a result of a strongly suspected publicity stunt, Olsen and Johnson, at the Hennepin-Orpheum theatre, were fined $10 each for disorderly conduct in municipal court. They obtained stories in three local dailies, only one of the evening sheets passing up the yarn. Total cost, $20.

The "disorderly conduct" consisted of trying to throw a second-hand Ford car over a bridge into the Mississippi river at midnight. Pedestrians saw Olsen and Johnson together with Walter Renlund, Hennepin-Orpheum doorman, push the car onto the sidewalk and try to ram it through the bridge railing. They called the gunsquad at police headquarters. The coppers arrived in time to save the Ford from destruction and locked the trio up.

At the police station the comedians explained that they had bought the machine for $38 for use during their Minneapolis engagement and had hired Renlund to drive it. The car, they said, had broken down no less than five times during the 24 hours that they owned it. They said they were on their way, after the show, to visit Johnson's relatives in St. Paul when the flivver balked for the sixth time. In disgust, they decided to do away with the car entirely.

During the rest of the week the car stood in front of the Hennepin-Orpheum with signs on it saying it was the Ford which Olsen and Johnson tried to shove off the bridge.

Ballyhooing Films

Orders have gone forth in the Loew offices to circus and ballyhoo as much as possible for all the big pictures listed for the Loew houses.

Under this new rule the first play will be made on Chaplin's "Circus," March 5 at the State, New York, and the Metropolitan, Brooklyn.

LYONS & LYONS IN CHI

Lyons & Lyons will open a Chicago office shortly. The agency has a branch in Los Angeles in charge of William Rowland.

Arthur S. Lyons was in Chicago last week preparing to open the local office.

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA

Next Week, Orpheum, Los Angeles
A Sure-fire Headline Attraction

? BEN BARTON ?

AND HIS

ORCHESTRA

PLAYING

KEITH-ALBEE-ORPHEUM

Direction WILLIAM JACOBS

In the name of Justice, the monologists should erect a monument to the late Noah Webster, as they get all their material out of his book.

WHO SAYS SO?

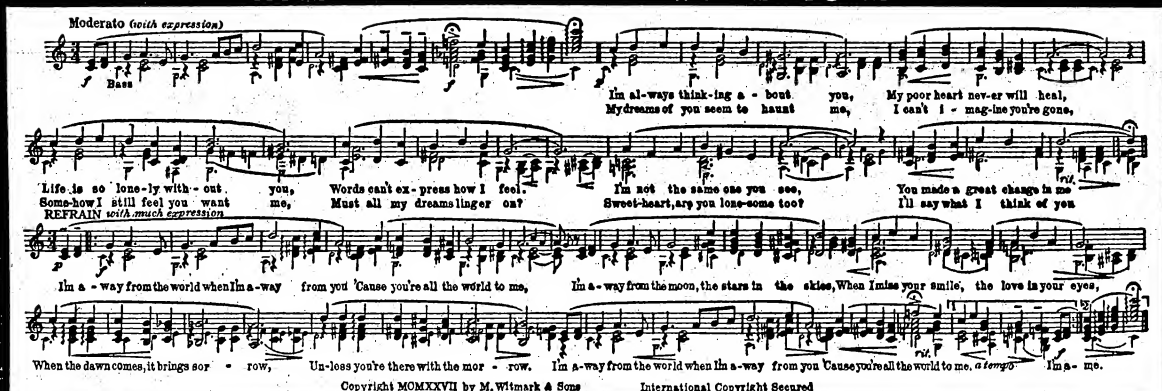
? BEN BARTON ?

Another "KNOCKOUT SONG" with Music by Lew Pollack

Co-writer of CHARMAINE, DIANE, MISS ANNABELLE LEE, Etc. *"NUFF SED"*
And SIDNEY CLAIRE, Author of I'D CLIMB THE HIGHEST MOUNTAIN

This beautiful ballad has a real "POLLACK" WALTZ MELODY
The stay-with-you, sway-with-you kind that made his songs famous

I'M AWAY FROM THE WORLD
WHEN I'M AWAY FROM YOU
'CAUSE YOU'RE ALL THE WORLD TO ME



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Pan's Conclave Overdue

The proposed plan of Pantages circuit to corral production act producers and outline plans for routing that would practically guarantee profits on their products seems to have flopped in the making.

Despite announcement two months ago that a conclave would be called by the New York office of the Pan circuit, nothing has been done on the matter to date.

K-A's Option Lapses

Worcester, Mass., Feb. 21.

The belief that the widely heralded announcements that the Keith-Albee-Orpheum chain was to erect a large theatre in Worcester was merely a gesture to head off other interests and possibly spike the Shoolman-Poli deal, gained additional support here when the option on the property which the Keith interests had secured expired.

When the option first expired, it was renewed, but there were few familiar with the theatrical situation who considered there was any serious intention of taking it up.

JAKE LUBIN BACK

According to Marvin Schenck of the Loew vaude booking department, there will be no successor appointed in Ernie Williams' place at present. Lyric, Hoboken, which the late Loew booker booked each week, will be handled by Sidney Piermont.

J. H. Lubin, on a vacation, spent in New Orleans and Havana, is expected back today (Wednesday).

Jack Hubb in New York

Jack Hubb, former Detroit representative of the Gus Sun Circuit, has been transferred to the New York headquarters.

Hubb becomes field man and will conduct a campaign to swing additional houses into the Sun eastern agency.

ILL AND INJURED

John Marlon, ill at his Long Island home, sails for London May 2 to open in vaudeville and double into the Kit Cat restaurant there.

Galli Curci cancelled concert in Charleston, W. Va., last week and went to Chicago for treatment of laryngitis by her own physician.

Edna Covey, with Fanchon and Marco, is recovering at her Los Angeles home from a fractured elbow received on a Tacoma stage.

Johnny Black is confined to the Rockford (Ill.) Hospital, where he has undergone an operation. The composer of "Dardanella" was playing at the Tampa Gardens, Rockford, when taken ill.

Virgil Johnson was operated on for appendicitis at the Osteopathic Hospital in Los Angeles, Feb. 14. He was reported to be recovering.

Mrs. Donald Brian (Virginia O'Brien), seriously ill during childbirth last week, is out of danger.

Harold Bell Wright, novelist, is improving rapidly in the Loma Linda Hospital at San Bernardino, Cal., from an attack of pneumonia, suffered recently while in New York.

Frank J. Heuting, San Francisco vaude actor, is in Mountain View hospital, suffering from injuries sustained in an auto crash, that resulted in the death of Sidney Mercier, 19, son of the president of the San Diego and Arizona Railroad. Heuting's car crashed into another auto containing Mercier and Jack Young.

Edna Leedom, who quit "Lovely Lady," reported recovering from appendicitis operation.

Walter Damrosch, suffering from attack of indigestion while conducting a concert in New York, forced to give up and apologized to audience.

Write to the ill and injured.

JUDGMENTS

Lyric Operat. Co., Inc., Jos. and Jacob Oppenheimer and Chas. Abramson; W. Birns; $5,128.

Malcolm Strauss Pcts. Corp.; Universal Pcts Corp.; $553.

Oxford Film Exchange, Inc.; Traub Amus. Co., Inc.; $36,343.

Bayside Amus. Corp.; Murphy & Brode, Inc.; $964.

Lyric Operating Co., Inc.; Title Guar. & Trust Co.; $411.

MacDougal Amus. Co., Inc., et al.; H. J. Fugazy; $6,155.

Amus. Pcts Corp.; N. Y. Tel. Co.; $124.

Jerome Rosenberg; A. H. Woods; $1,085.

Eddie Buzzell, with "The Desert Song," is writing the book for a musical version of Owen Davis' "Easy Come, Easy Go."

Irwin at Amalgamated

Bud Irwin is set as chief booker for the Amalgamated Circuit. He had been Harry Padden's assistant and has been handling the books at Amalgamated since Padden's withdrawal.

Padden, chief booker for the Amalgamated for years, and rated one of the most efficient in his line, has been recuperating from an illness. He is reported to be shortly embarking in the independent booking field on his own.

Sybil Brennan Retires

Jim Diamond and Sybil Brennan have dissolved as a vaude team but not maritally. The split was occasioned through Miss Brennan's (Mrs. Diamond) desires to retire from show business.

Diamond will continue their former act with another partner.

WILL FYFFE OPENING

Will Fyffe, Scotch comedian, has recovered from his recent illness. He will resume his vaude tour at the Palace, New York, next week.

BIRTHS

Mr. and Mrs. Art Thorsen, son, at Alta Bates hospital, Oakland, Cal. Father is with Horace Heidt's Californians (band), Grand Lake, Oakland.

Mr. and Mrs. Frank Strayer, son, at Good Samaritan Hospital, Los Angeles, Feb. 16. Father is Paramount film director.

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EARL FABER
with MARGIE McINTYRE

A HIT IN VAUDEVILLE
A HIT IN PICTURE HOUSES
A HIT IN PRODUCTIONS
A HIT—ANY PLACE
A HIT—A HIT—A HIT
A CONSTANT HIT
Now—American, New York (Feb. 23-26)
Featured Attraction
Dir. MYER NORTH, JOE FLAUM

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TINSEL METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.
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FRANK MITCHELL
and
JACK DURANT
A Positive Hit with
"HIT THE DECK"
NOW MAJESTIC, LOS ANGELES

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville theatres in Michigan
Michigan Theatre Bldg.
DETROIT
Standard Acts Write or Wire

YES!
ANDY WRIGHT
1560 Broadway
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is Placing Talent Everywhere
Associates
SAM J. PARK, H. B. (Red) DUKES

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ETHEL CLAYTON with IAN KEITH-MYLES McCARTHY
"Clipped" (Comedy)
19 Mins.; Three (Parlor)
Riverside (St. V.)

Ethel Clayton, Ian Keith and Myles McCarthy from pictures shared the billing, with Miss Clayton's name strongly displayed. Aida Woolcott doing a maid bit completes the cast. The playlet is by Tacie May Hanna and labeled a "one-act dramatic gem," a misnomer.

It is neither dramatic nor a gem, but farce comedy with little of the drama to it.

Miss Clayton and Keith are cast as a married pair, each on a long night out, and each guilty of possible complications from subsequent notoriety or newspaper publicity.

The household newspaper with a clipped space showing, leads each to believe the other is hep. With typical stage misunderstanding, each supposes that it is the account of the other's escapade. The obvious that it concerns something else—in this case Myles McCarthy as Uncle Horace reads a booze recipe—never occurs to players in situations of this kind.

As far as this frame-up is concerned, it won't add much to their stock when it's all said and done. This week, the Riverside; next week or week after, the Palace, and then what? Vo-do-de-o-vodvil. *Abel.*

DAVID RUBINOFF
Violinist
One
Capitol (Pcts) New York.

In the production end of the picture theatre David Rubinoff is known as a sure show stopper. This has been his record since starting as a guest conductor and soloist at Loew's Allen, Cleveland, two or three years ago, and he repeated in the dual capacity at the State, St. Louis.

Of late Mr. Rubinoff, with his violin, seems to be of more value as a traveling attraction and as a soloist only. There never has been any question of his violin. He knows technique and everything that goes with the strings, but because he knows his public equally as well, is why Rubinoff can stop any picture stage performance.

That he did at the Capitol, Sunday afternoon, before an early and light attendance. They liked him from the orchestra to the rear of the balcony, and this despite he played the instrument in front of a mighty good stage band.

ADELPHI TRIO
Singing, Dancing
12 Mins.; Full (Spec.)
5th Ave. (V-R)

Two men and a girl working full stage, with one of the men at the piano throughout. Act embraces song, dance and some instrumental contributions. The quality of the offerings varies from fair to middling, the act leaving that sort of impression. The girl's toe work is okay, but her vocalizing is hardly passable. One of the men also sins against the high notes.

The act is open to improvement. It should be given "that" and speeded up more. As presently arranged and geared it will not get anywhere. *Land.*

THE DALES (4)
Male Quartette
13 Mins.; One
81st St. (V-P)

Not a strong turn. One man at piano throughout with other three off and on. All wear tuxes. Published numbers used entirely with one effort to work up a number with business a flop so far as realizing on laughs. Piano player soloes with a vod-de-o-do number, own conception and good but not getting across here.

Appears as if someone "staged" the act. That may account for the finish when four singers are suddenly and unsuccessfully converted into dancers. Much clapping of hands for tempo and working it up fails to disguise the hoofing as faked.

Act has no body and limited usefulness. *Land.*

ELLIS and WEST (2)
Comedy, dancing
7 Mins.; One
American (V-P)

Aside from the falls, which rouse faint, spasmodic giggles, the only laugh is the line, "There's a black spot on your neck," and the final comeback, "Well, it's moving," which is a gag used by Buck and Bubbles.

For the climax Ellis does a burlesque dance in fem attire. Light. *Mori.*

GAYNOR and BYRON
Skating
9 Mins.; Full
State (V-P)

For a simple opening turn by two men, this skating specialty has a world of merit. Stage is draped in sombre-colored hangings. Centre is occupied by a circular platform two feet from floor and about 18 feet across, covered and fringed in black and gold. Only lighting comes from strong spots directly overhead which throw lights exactly the circle of the platform.

Two men dressed in Russian costume of white and black silk and boots are in the middle of a swing when curtain rises. They don't waste a second. Dizzy spins on the toes, whirling of one by the other, the flyer being in all sorts of acrobatic poses during the flights (once he was swinging around doubled into a back bend). For the finish they announce the feat of the flyer being whirled about, sustained only by one foot tucked in behind the other's neck.

Good sight turn, brisk, brief and full of excellent acrobatic display on the rollers. *Rush.*

PAULINE GASKIN
Dancer
One
Capitol (Pcts) New York.

Pauline Gaskin is a nice little kicking dancer, with some pretty side-up kicks. But she is tackling quite a job trying to make it alone in the big houses, unless given more attention by the house producer than she received at the Capitol Sunday.

Brought out before the band, Miss Gaskin would have done much better on the platform behind it, and she also could have been aided by lighting.

Filling in fairly for the early position, still the girl was entitled to the attention all picture house acts requiring it should receive.

DENIS CHABOT
Songs and Music
17 Mins.; One
Broadway (V-P)

Combination does not belie its overseas billing, the boy being from Belgium and the Girl from France. Latter is Nonette Tortini, a damsel, who goes in for decided French mannerisms.

Act is mainly Chabot, who fiddles expertly and plays a piano skillfully. He clowns most of the way, yanks the piano around after the fashion of Herb Williams, and also does a few of the keyboard didoes that Jimmy Carr has featured for years. When it comes to the straight music, Chabot knows his instruments.

Chabot is new, the routine isn't, but he found the going to his liking at the Broadway. Their comedy byplay will find a response in most of the house here. Tortini hasn't much of a voice, but uses it to help Chabot work up his comedy stuff.

Broadway audience Monday night voted it okay. *Mark.*

FESS WILLIAMS and BAND (19)
Stage Band
58 Mins.; Full (Special)
Regal, Chicago.

Fess Williams was brought to Chicago from New York to open the new Lubliner & Trinz Regal theatre, a house of colored personnel and patronage. It was a fortunate booking, for Williams as a stage band leader and master of ceremonies rates high.

He is leading a band of 18 colored musicians assembled in Chicago, a crack pop outfit heavy on the "lowdown" versions. Williams is dispensing the type of music relished by colored patrons, dressing it up considerably.

Handling all announcements and introductions himself, Williams shows a likeable personality, delivering all stuff humorously and working with the acts in some instances in an unobtrusively comic manner. The Regal customers showed an immediate liking for his style.

WILTON CRAWLEY
Musician-Contortionist,
8 Mins.; One,
Majestic, Chicago (V-P).

Crawley is a colored jazz clarinetist with contortion ability. Combination of the two makes a novel act, especially suited to picture houses with stage bands. In vaudeville the quality is lessened somewhat, appearing slated for deuce spotting for Association time.

Crawley was rated a good bet in Chicago picture houses. His clarinet tooting is hot, and seeing a musician with his feet turned one way and his chest the opposite is unique. He plays without interruption while working regulation "snake" twists. *Loop.*

BURNS and KISSEN
Songs
One
Capitol (Pcts) New York

Burns and Kissen, standard vaude turn for several years, in the picture houses are doing their two-talk and song act, with the talk merely incidental as introduction to the songs. In the latter is a revival and it's a pipe for picture audiences.

It's the straight (Joe Burns) singing a verse or chorus of a song, and the comedian (Murray Kissen) doing a parody. Two necessities for a turn of this character are that the parodied lyrics be bright and understandable, and that the parodies be on current pop song hits. Kissen has covered both very well. They could have remained indefinitely on the Capitol's stage Sunday afternoon.

In getting over parody points, however, there must be a performer behind them. For the benefit of the copy acts, it may be stated that when in vaudeville some years ago, this style of turn, started by Herb Ashley, was somewhat overdone. The copyists not only killed themselves, but also the others.

Burns and Kissen in this revival should be left alone and protected to that extent by the picture house bookers. It will be a fatal error if the film act bookers try to do as the Keith-Albee bookers did; book and stand for copy acts because the lifters were cheaper. That smothered vaude so completely it made it possible for picture houses to play vaud turns with big results.

Unless the picture house intention is to bring the vaude houses back, they had better protect all of their novelty turns, and in that classification now enter Burns and Kissen, whether revival or not.

Previously and after quite a spell as a two-act, singing as now but along different lines, Burns and Kissen did the Avon Comedy Four skits, with Kissen the Hebe comic and Burns the straight.

At present they open with a chink number ("Mandarin") slightly making up by turning their heads, but thereafter and in straight attire, with dialect by neither, doing the straight and parody thing. They have been in the picture house for some time and are favorably regarded there because they are giving good, clean entertainment, all new for picture stages.

JOHN BOWERS and MARGUERITE De La MOTTE (5)
"Dear Doctor" (Comedy)
20 Mins.; Full (Special)
Orpheum, Los Angeles (St. V.)

This screen couple, married in real life, venture out in vaudeville paired in domestic troubles. Phases of "hokum" are incidental in this sketch, yet perpetrated in some ways to elicit snickers.

John Bowers has done quite a bit of screen playing as a leading man. To the naked eye and ear he is something else again. Appears too flustered and not altogether sure of himself in spots where it counts.

Marguerite De La Motte is visibly charming and has a stage edge on her hubby. Her diction is audibly precise and she handles some of the more emotional passages without overdoing.

Theme, credited to Howard Emmett Rogers, won't startle for originality. It has the Doc playing monkey business around his office instead of doctoring. His better half is wise to what's going on and schemes to straighten things out. She frames with a dame through the aid of latter's hubby and, as usual.

Ann Sawyer, Rita La Roy and Kenneth Gibson are in support. Average performance.

May get by in cities where these screen names mean anything.

LONGTON, KENNY and CO. (5)
Dance Revue
15 Mins.; One and Full (Special)
Academy of Music (V-P).

Names carded are evidently the mixed dancing team, who have augmented themselves with a couple of dancing boys and another dancer doing an "old boy." The act clicks for a routine dancing flash and is lavishly mounted.

Mixed team's best effort is a waltz with adagio trimmings. The girl also does an acceptable toe dance that gets over. The male duo project acrobatic and buck, contributed when the "name" members are changing. The other member brought on in opener as "Grandpa" and made up to look the part unleases a legmania dance neatly planted.

A song introductory prefaces the dancing and a fast stepping finale winds up. Went over for usual value closing this bill. *Edna.*

RAE SAMUELS
Songs
10 Mins.; Full Stage
Chicago (Pcts), Chicago

Rae Samuels made her first picture house appearance at the Chicago, headlining a stage band unit and knocking 'em wide-eyed in her favorite city. She's a class name for picture houses.

Appearing last of the acts with the Jules Buffano stage band, Miss Samuels brought out her own girl pianist and did five special or new light ditties in 10 minutes. All numbers had a strong element of comedy and went over big with the racy Samuels delivery. Chicago isn't accustomed to the wise type of delivery, showing a distinct dislike for the patronizing eastern manner which usually accompanies, but they ate it up as presented by this warbler, who is a strong local fad.

Miss Samuels is playing three weeks in picutre houses—Chicago, Tivoli and Uptown. But that billing! And that salary! It's bound to educate.

MILDRED CREWE GIRLS (6)
Dance Revue
14 Mins.; Full
State (VP)

Principal dancer doing mostly legmania and Russian routines, surrounded with half dozen girls, one an acrobatic contortionist-stepper, two harmonizing singers and the rest coryphees for ensembles and filling in with specialty material.

Act runs to the art flash in costuming starting and finishing with girls all in elaborate crinoline dresses of a musical comedy class. Some neat ensemble numbers are shown, such as artists' easel with girls' heads showing through, and the dressing of the principal is rich and elaborate, although she does not stand out sensationally as a dancer. Just a pretty, young girl, with charm and grace, surrounded by a well-coached group of assistants.

For the finish four of the girls go into a Tiller unison routine, with Miss Crewe working in the centre. Faultlessly done and sure fire for getaway applause. *Rush.*

SAMMY WILLIAMS
Organist
10 Mins.; Pit
Regal, Chicago.

Sammy Williams is a colored organist, working in the newly opened Regal theatre, which caters exclusively to Chicago's heavy colored quota. He is a natural for the theatre.

Opening week Williams worked with song slides, comparing the old-time stuff to popular tunes. In his manipulation of the manuals and footboards he displayed a thorough knowledge of his instrument, especially in its adaptability to modern handling. His jazz is hot and cleancut, fumbled not a bit in its rhythm, and for this house that's a flying start.

Williams later encouraged community singing, but in too mild a manner to get sizable returns. It takes more than he gave to awaken response in a house.

MOONLIGHT FANTASY (7)
Revue
14 Mins.; Three
American Roof (V-P)

Recommends itself as a suitable offering in the early part of the program because of brevity and smooth, swift action.

Four of the seven people are mixed vocalists, singing in costume and doing well with classical interpretations. A pair of hoofers, with acrobatic and eccentric numbers, also pleased.

Seventh member, George Stebenesco, gets over with a wind instrument described as similar to the Pipes of Pan, set of hollow wooden tubes. On account of appearance, Stebenesco affects a tramp version of Robin Hood makeup. He drew laughs. Closed to strong returns. Spotted fourth in an eight-act bill here. *Mori.*

SCOTT BROS. and VERNON
Comedy and Songs
12 Mins.; One and Two (Special)
American (V-P)

Three men. Open in "one" with talk that leads them into "two," where a speakeasy provides some comedy by-play that was not only well worked up for a bunch of laughs, but also had the trio doing some barbershop chords on sweet Adeline as stews might do it. Here several "bits" are employed that are new, but are laughable, especially the clowning of the tallest of the trio.

For the finish the men go into more close harmony. This in fact stopped the show. They also used stringed instruments that helped. *Mark.*

"THE AMERICAN GIRL" (10)
Revue
24 Mins.; One and Full (Special)
81st St. (V-P).

No inkling as to who produced. Carries the sub-billing, "an aeronautical fantasy," but its relationship to the subject or theme of aviation is negligible, being confined to a few bad gags by the juvenile and soubrette while flying in "two." Straightaway dance revue with vocalizing and talk purely incidental. Dressed and mounted well and with high-stepping talent the act should prosper on its merits.

Joan Page and Billy Taft work together and individually. The Slate Brothers never separate. Six chorines constitute the background. Miss Page does toe work, also other kinds, and sings for neat impression. Taft is every inch the juvenile. With a little more substance and plus his acrobatic dancing, this lad would be a bet for musical comedy. The Slate Bros. are crack precision steppers and big league material.

Act has speed as is and with ragged edges fixed up will make a neat number. *Land.*

LEDOVA and Co. (6)
Dances and Music
19 Mins.; Full Stage (Special)
Coliseum (V-P)

Ledova is not a newcomer to vaudeville but is a clever danseuse and each year brings a new act. Her present turn appears about the most promising she has yet presented, Ledova standing out in her individualistic style of dancing.

She is graceful, skillful and artistic and everything she does she does neatly and impressionably.

There is the musical background that the artiste has always carried and a quartette of male voices heard to good advantage.

An effective phase of the new offering is the use of two grand pianos, played by men. The pianos are also used in accompanying Ledova and the idea as presented here should prove just as attractive in picture houses.

A good act, pleasing in its entirety and capable of hitting any of the picture houses for returns.

Not great but supplied sufficiently with music and dancing entertainment to stand up. *Mark.*

DARRELL and ROBINSON
Songs and Talk
10 Mins.; One
American (V-P)

Familiar type of man and woman comedy act. Gal with the thin shape who kids her slimness all the way and pulls usual gag about falling down and being half way home; man usually either a boob or collegiate. The woman works hard. Humor approaches the "blue." Some of the lines are pretty broad.

The opening with the woman doing the mother of the man dressed as a kid, the latter in accentuated get up. A sample of the chatter, the woman says, "Your father was a railway engineer and you're the first wreck"; and, "We don't have to pull the shades down, we're married now."

A rough, hokey turn for the most part, the woman carrying the talk all the way. There is a song or two, inconsequential.

For broad-minded clientele Darrell and Robinson fill the bill, but otherwise not so good. *Mark.*

LUCILLE BENSTEAD
Soprano
12 Mins.; One
American (V-P)

Lots of voice, plus diction and poise, makes Lucille Benstead stand out as a straight high range singing single. She should get any audience with the sustained quality of a rich, melodious voice.

A popular ballad is the nearest Miss Benstead comes to lightness, but on showing at the American so far as the present is concerned, there is no necessity for change or modification of material. She concludes with a negro lament, rather long but effective nevertheless. *Land.*

RATHBURN TRIO
Saxophonists
10 Mins.; Full (Spec)
American (V-P)

Looks like two generations of one family with the offspring, Vernon, featured and plugged as a virtuoso on the sax.

Turn opens black with skeleton effect from luminous paint. Woman at piano for boy's soloing. Other male member toots an over-size bass sax, doing the conventional "Many Brave Hearts Are Asleep in the Deep."

Men in white tuxes for finish. Nice act all the way figuring it for the spot it held, opening. *Land.*

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LEXINGTON

(NEW YORK)

New York, Feb. 16.

Here's the class picture house of America, Marcus Loew's pet, the Lexington, on the avenue of that name at 50th street. It has an odd record second to none among the theatres of New York. It's still making history for itself, the Loew circuit and the picture business.

Located in the fast-developing east side social center, the Lexington draws from Fifth and Park avenues and the 50's and 60's, east, until this picture house with its 50c. top can allege a higher average clientele of hi' 'ats and social lights than any other film palace of New York, and more so than any other picture theatre in any other city could gather.

A smoking balcony is one of the chief draws, but that is not the single reason. Perhaps the real cause of the Lexington catching the debs and their boy friends with paps and mams is that New York has no music hall, no place to go after 8.45 without breaking into continuity at a theatre, other than the film palaces. And the yawners from Park don't stand in line for anyone or show.

At around 8.45 in the Park avenue restaurants, where one party's check is the overhead for the week, they commence ordering coffee and wondering how to kill the evening. Or the downtown heavy sticking home for the evening, to keep it from growing unpleasant suggests the Lexington, as there's no use going to the opera without a crowd.

At one time the Plaza, at Madison avenue and 58th street, had a monopoly on the white and low fronts. That's where the fad started. It has drawn more of the ultras to pictures than any other single thing. In part, perhaps, the bankers got the first idea there, figuring that if 5th and 3d avenue could mix so easily for the one gate, it must be the same for Michigan and Halstead in Chicago, and likewise in other growing commonwealths.

Not only has the Lexington pulled away from the Plaza, but it cleaned the best from Proctor's 58th Street, until Mr. Proctor, left with the riff raff that only his wobbly policy could pull, has decided to close and rebuild, meaning he will rebuild his theatre but not so certain about rebuilding policy or patronage. There's more in this than the mere passing of Proctor's 58th Street; it takes in Proctor's 86th and several other things.

Erected as an opera house for the arty singers and their followings by Oscar Hammerstein, they called Oscar as crazy for this as they did when he built the present New York theatre, losing $950,000 of his own money in it when finding he could not pay the interest on the mortgage. And neither can Oscar know that his New York today is worth $8,000,000 or more or that his Lexington is in the middle of a section that he picked for grand opera. Of all the natural instinct of a theatre site locater the world over, nothing has been more certain than this selection by Oscar Hammerstein. It equals his foresight of Broadway and 45th, and even his foresight of 42d street, between Broadway and 8th avenue. In fact, Oscar Hammerstein, unfortunately, had little more than foresight, too much so—years and years ahead.

The Lexington stumbled along, flopping so steadily anything was a flop there before opening, until Marcus Loew took it over. At the outset the Lexington was one of the biggest flops the Loew circuit ever acquired. Then it turned, until today it's doing the classiest picture house trade of any pop house, playing to about near capacity every night, and is one of the handsomest theatres in New York, outside and in and a big money number. More cars drive up to it nightly than any other pop film house in New York.

Exceptional for a picture theatre nowadays, it has two long rows of boxes on either side, with upper boxes cut off, all originally intended for the lorgnets. Although side boxes are the undesirables in film places, these boxes are filled nightly. On the stage, the screen looks smaller than the regulation, this through its mounting and the side marble columns, giving a palace appearance. A quiet dignity prevails upstairs and down, the audience is extremely well garbed and the girl ushers speak low-like. A long, deep lobby, of taste in design, with marble staircases running to the balcony, is immediately attractive, and can hold 1,000 standouts.

Loew's has been operating the Lexington for some years. It plays a triple split straight picture policy only, and tonight had "Wickedness Preferred," an M-G-M, sandwiched in between "Divine Woman" for the first half, and "Student Prince" for 18-20. It's taking a chance, trying to slip in one of the Metro's hideways like "Wickness Preferred" into an elite house such as the Lexington. That theatre must be catching new business all of the time and a ridiculous feature like this one will never make a new customer.

Other items on the program had shorts and a news reel, with A. Hults putting over an applauded organ solo. Nice organist, Mr. Hults. A full size orchestra opened the performance. A Pathe Review gave various scenes, each detached in sequence, but joined on the reel, concluding with a continued animal picture.

News reel held five Fox's and five M-G-M's, suggesting Manager McMahon is editing his news film, and to good effect, although M-G-M's "educated pony" plugging M-G-M by spelling out the initials from a line of letter cards, looked awkward and not newsreely for these days. Also a direct plug for Hoover, through a pictured sketch of his career by an M-G-M series of views. As one of these had Hoover standing alongside of Will Hays, with Hays' name on the caption, that might bear watching, though here, for a prominent candidate to be film recorded for general information is innocent enough at this early stage.

A comedy short was an Our Gang, "Dog Heaven," one of Hal Roach's novel laugh makers, with "Amazing Lovers," an assembly short, on scientific lines and particularly harping upon the slow life of a snail. To students and morons, quite interesting, especially the fact that the snail can go longer than the camel without water and much longer than a nite club hostess without eating.

For 50c., considering everything and the social end, also atmosphere, one of New York's biggest show bargains.

PARAMOUNT

(NEW YORK)

("Taka Chance"—unit)

New York, Feb. 18.

A routine specialty-stage band show, saved by two strong comedy acts, but both familiar to the Times Square fans. Production credited to Frank Cambria is rather indefinitely so so. Presentation as well as film is offered "blind" and "Taka Chance" Week, value of which is questionable. It had its origin in Chicago long ago.

No feature or screen name billed. Marquee simply features the "Taka Chance" "teaser," easily misconstrued as a film title and which doesn't mean a thing. Idea is carried through on the program, where only billing of feature is:

"(four letter word meaning affection)"
"and"
"(five letter word meaning 'Find Out')"

construed "Love and Learn," Paramount comedy, starring Esther Ralston.

Same style is followed in programing the presentation. Twelve Felicia Lowell girls are described merely as "Twelve Exclamation Points ! ! ! ! ! ! ! ! ! ! ! !"; "A Couple of Dashes" means the Moore Sisters, who seem to be pinch hitting in this week for a master of ceremonies.

Bernardo De Pace is captioned as "The Mesmerist of Melody" and the Three Ritz Brothers merely as "Three Reasons for the Success of 'Taka Chance Week'."

There isn't a name on the program except Jesse Crawford. They don't even reveal the identity of the stage band leader, who is introduced by the Moore Girls as Mr. Talbot and his boys, although the leader from mid-way of the house looked unfamiliar.

At any event he confined himself strictly to leading the band and contributed nothing to the running of the show otherwise.

The showmanship of this blind device in a big Broadway house like the Paramount is debatable. If the names of the specialty people are worth anything, and certainly both De Pace and the Ritz Boys have played hereabouts enough to have earned some public good will, why discard that asset, unless the house wants to test its fixed and arbitrary clientele regardless of offering, or wants to set up the idea in the public mind that the institution itself is a guarantee of an enjoyable entertainment. If that's what they're aiming at, it may be a shrewd move. But it seems just a masked attempt to excite box office curiosity.

Moore Sisters introduce each turn, also doing their own specialty of harmonizing and dancing. They use the catch line "We Thank You," employed by the Ritz boys for comedy later. Charles Jolley and Kathryn Irwin are the vocal soloists with the girls and together for a rather florid illustrated song number. Their ensemble number is another of those "under sea" effects, with the lights dimmed and the dancing corps working in semi-derk behind painted scrim, a style of spectacular production that contributes nothing to the speed or cheerfulness of a presentation.

Both De Pace and the Ritzes were riots in their specialties, but the finale, a wedding ensemble done in colorful style, left them rather cold. Band number offered as an interlude in presentation was good jazz, but without playing up seemed a perfunctory performance.

Probably Jesse Crawford's session at the console fitted best of all in the "Taka Chance" program. Explaining on a slide that since it was a week for taking risks, he'd do three numbers that were entirely new. Followed in order ballad, pop number, and another straight number as a waltz clog and then disguised as an Oriental fantasy. All novelty.

Presentation used up more than 50 minutes, leaving room only for the newsreel.

Rush.

TIVOLI

(CHICAGO)

("Rainbows")

Chicago, Feb. 13.

The number of stage band units produced in the East not sufficing for the Publix-Loew circuit, additional units are being regularly produced in Chicago, and elsewhere at intervals, to fit into the Publix mid-Western and Southern route. "Rainbows," produced in Indianapolis by Boris Petroff and opening there, has played the Chicago, Uptown and Tivoli here.

These units are constructed to be presented with the permanent local orchestra in each house. The unit comes in complete, with a program already mapped out for the local master of ceremonies and including even his talk. Band numbers with scores are furnished, consequently a minimum in rehearsal is needed.

"Rainbows" is a representative stage band unit, with more snap in routine and probably a better grade of talent than is found in individually produced presentations. As presented with the Frankie Masters band at the Tivoli it runs 41 minutes. Scenery is very simple, but the final blowoff, consisting of an orchestra terrace and a painted landscape backdrop.

Upon entrance Masters immediately introduced the Petroff ballet of 10 femmes, working a regulation and unanimous kick routine in bluebird costume. Helen Kennedy, pop singer with a flair for light humor, followed with two numbers, and set the program off hot by being called back for a couple of encores. Her picture house capabilities are very favorable.

Lyndon and Farman kept up the high batting with a rough and punishing apache, reaching its high point when Miss Farman takes a long slide on her ear. This team has a set of postures that will draw laughs in any house. A combination of accordion and fiddle, played by Russell and Marconi, was liked here. An act of this sort would seem superfluous in a stage band presentation, but the boys refute that with results obtained. They wind up with a wooden soldier dance to their own accompaniment.

A band number was inserted here, one of those collegiate ditties calling for funny hats and nancy vocal chorus. It stood up well, with Masters warbling one of the choruses in a clear voice. Masters is one of the most distinct announcers in Chicago and also has appearance.

Affie Martyn, supple-bodied dancer, was a standout in a contortion routine before the ballet. Miss Martin does the customary tricks, but has additional talent in the speed of her work. It's unusual and just as impressive to see a dancer of this class work with pep rather than slowly and in apparent pain.

Paul Mall, closing, is rather novel as a blackface talking single in picture houses. He prelims for several minutes with some regular vaudeville gagging, and then tops it with a good line of mammy-like singing. The finale number a song about rainbows, was sung by Mall, the rest of the company appearing in a pretty rainbow-hued tableau with additional scenery revealed for the first time.

There should be no complaint on this unit, although the stage could be dressed more than it was at the Tivoli.

The solo organist, Eddie Hanson, had a patriotic medley using an actor made up as Lincoln at one point to deliver the Gettysburg address. Hanson encouraged community singing toward the end, but it was a futile effort because the house hadn't been worked up. Many organists have been noted making the same error of expecting a cold house to break out singing.

The patriotic idea was also applied to the overture, the pit orchestra being supported in a special arrangement of melodies by two vocal numbers on stage. The first was a solo in an Indian setting and the second a religious number presented by a chorus in Pilgrim costume.

"London After Midnight" (M-G), film feature; newsreel and "Down the Rhine," Will Rogers Pathegram, completed.

Business excellent, with a full main floor at 6.30 Monday night.

Loop.

LOEW'S STATE

(LOS ANGELES)

Los Angeles, Feb. 17.

Breezy layout this week, mostly pronounced in flash, color and atmospheric. Fanchon and Marco, not having run out of ideas yet, spread the stage with eye-filling morsels, with production predominating over individual talent.

Eddie Peabody, who runs the affairs here when he's not too busy gathering strains from a banjo, is still traveling around the world. Paris is the stop-over this time. Settings were perfect and lighting effects brought out spots attracting attention. Tempo set for the opening was too fast, however, to maintain, and the pace necessarily had to let down later. Entire company except Peabody was on stage for the curtain, with song and dance, plenty of racket, and a lad named Wayne Bradford. This boy took falls and headspins the like of which is not an every-day occurrence in this part of the world. He didn't get a chance to step out by himself all through the show. Probably would have had the house down if he did. But he showed enough in the beginning to single him out from the horde and the audience would have liked to see more of him.

Peabody made a loud entrance and swung the band into a foxtrot with specialty arrangements, leading off with the fiddle himself. The number had too much brass and dispelled what melody there was to it, mostly caused by having the girls combine with instruments they knew nothing about.

For the first act Loretta Du Vol, flaxen-tressed maid with a blue note in her vocal organ, made an impression with "The Man I Loved." She followed with a French ditty, giving a play to Peabody, who utilized it for some mugging. The girl apparently knows her "parles vous" and can wear clothes.

Bee Starr, cyclonic aerial worker on a rope, evoked the mob to enthusiasm by pulling some fast, neat and effective stunts in the air. Her best bet was one-armed twirls which she kept up until count was lost. She came down to a ring of applause.

The show up to here was progressive and the idea looked like it would work out to a rousing finish. Peabody's banjo work would have come in great at this spot, but instead he fooled the customers by bringing out the fiddle again, and slowed things down considerably with "Thais." Though the classic was atmospheric in title, it failed to click. Peabody is a corking good banjoist and sure fire with that, while his virtuosity with the violin is not enough to merit consideration. Not convinced with the reception of his first fiddle number, Peabody came right back with the "Rosary," this time on an oversized guitar, using a male vocalist. With Peabody doing his stuff on the instrument the lyrics didn't mean a thing.

For his third consecutive specialty Peabody went to the banjo just enough to get the band started on a waltz and bringing the eight gals on in rhinestone outfits showing as much as possible. Unbilled and unannounced, an adagio team started with an Apache routine but switched to plastic work. The girl is petite, blonde and cute. Her partner handles her without effort.

Clothes parade brought in the finale without any undue flash.

"The Showdown" (Par), with George Bancroft, featured the screen portion, with M-G-M news reel as a filler.

At the organ Claude Reimer presented some straight fashion music for the flickers and took care of several solos before the stage show went on. Reimer splits his time at the organ with Harry Q. Mills, equally capable and efficient. They have been here for a stretch.

WISCONSIN

(MILWAUKEE)

Milwaukee, Feb. 17.

St. Valentine's Day gave Eddie Weisfeldt his hunch for "Valentine Vanities." While the hunch was good, the show was not up to the usual Wisconsin standard.

Catching the supper show to get the full benefit of the Wisconsin program revealed that the house runs several short subjects in addition to regular bill during the business lull. When the house is packed the shorts are cut.

Program opens with Koko cartoon comedy and slides into "Statue of Liberty," educational, which clicks. "Racing Mad," comedy, fills in during the supper and noon hours, followed by newsreel. Feature precedes newsreel and follow stage show for evening rush hour.

Stage show opens with orchestra back of lace curtain effect scrim. Billy Meyers, house vocalist, steps in "one" and sings a verse and chorus of song on Valentine. Scrim pulls during chorus and Eight English Rockets come down stairs on both sides of stage. Stage is set like huge valentine with golden gates on either side at top of stairs. Huge heart, lighted by smaller hearts in center and band just ahead of drop.

Ruth Pryor, toe dancer, follows chorus and does nice work, fading out for Dave Schooler, m of c, entrance. Schooler saunters on eating candy hearts from bag and throws a few candies mixed with wise cracks to the audience. Band next goes into "On a Night Like This," with Meyers back for chorus. Hughie Clark with songs and patter grabs sufficient, followed by chorus in "Tin Pan Parade" number. The chorus is well trained and the best bet of the show.

Keller Sisters and Lynch sing a few songs but fail to click heavily. Announced as "direct from Broadway," but Broadway is a long way from Milwaukee, and the locals don't care. Got a fair break.

"Orpheus Overture" next by band and two colored boys, billed "The Black Dots," got all of the thunder with a neat tap dancing turn. Nothing hot but good. "Dream Kisses," finale, with Meyers singing, chorus dancing and Pryor coming on for fade-out.

Show seems slow compared to others here without the usual fast numbers which Wisconsin fans expect. Not a bad show, though, all in all.

Israel.

CAPITOL

(NEW YORK)

("Gems"-unit)

New York, Feb. 19.

This week's bill is running overtime—138 minutes—at the Capitol, jamming up a bit, especially in the turn-over. "The Crowd," M-G-M feature, takes up 98 minutes; the presentation, "Gems," 35 minutes, and the remainder is pressed into the remaining 13 minutes, the latter taking in the trailer.

The orchestra opens as usual, and, as usual, the organ, with Henry B. Murtagh at it, closes. In between only is a news weekly, most of the M-G-M news views, but carrying a single Pathe, as though to impress what the many other shorts have done so far this season to the rooster. Nothing especial in the entire news reel.

"Gems" is a Mort Harris presentation production. Mr. Harris had but little to do other than routine the bill, excepting the finale. He really did something with that, making a brilliant glittering finish, with the girls elegantly costumed, framed in diamond boxes and forming a back drop, with three whirling forward and the entire company with the stage band before it. The Brooks Costume Co. did the dressing, and the program says Dolly Tree designed. Both are well worth mentioning.

"The Capitolians," the stage band of 25 under Walt Roesner's direction, is a large part of this week's bill. That band can play for the popular ear, and did, with Mr. Roesner using announcements phrased in verse. The rhyming may not receive much praise, for rhyming on the stage somehow never does, but here it fits in as different for once in a while, and Roesner has made each quite brief.

Roesner, billed as guest conductor and at the Capitol now for some weeks, is a distinct type as an m. c. His personality is most pleasant; he holds to an even tone and, though standing outside the spot when a performer is getting the light, he sways with the music and gets the tempo over in front, silently assisting the act and the show. He's a very nice combo of the class sort. That may be why the Capitol grade audiences like him so well.

Others in "Gems," the stage unit's title and a touring Publix-Loew show, are Ormonde's "Sparkling Gems," 12 dancing girls, who failed to accomplish much excepting on appearance through dressing. At the opening they were on the platform behind the band, put over there through the employment of a sectional open drop to first reveal legs, skirts, and then the full person as they exited. Later, in another number and in front of the band, the girls did not show off at all, this through not being properly lighted. In "one" they did not stand out, and whatever effect their dancing might have had was lost, for the band, in the same light, outnoticed them. In the finale, as mentioned, the girls were very useful.

David Rubinoff and Burns and Kissem had the show to themselves as far as applause was concerned. Rubinoff plays the violin, with the team doing comedy songs. Both are under New Acts, also Pauline Gaskin, a neat kicking dancer, given a hard spot to hold alone. The Three Dennis Sisters were on the pit raising platform, and did their harmonizing without an encore.

A stage show like this, of an average run in entertaining value and without a big name, probably costs $5,000. That goes for the stage bands, $2,000, with the stage bill of acts under $3,000. Not high for the Capitol.

"The Crowd" will divide opinion. It depends who sees it.

STATE

(BOSTON)

Boston, Feb. 21.

Flocked in to see the picture and came out boosting the show. It is so seldom that the Publix opposition in Boston slips over a really big stage unit that when the unexpected does happen, the audience goes goofy.

Billing also helped, as it explained that "Merry Go Round" cost $4.40 a seat in New York and Loew's State is offering it in a condensed version, together with a feature picture at a top evening scale of only 50 cents. The unit was big money for this house, carrying 21 people in the finale ensemble, but it will probably gross high enough to make it a cheap buy.

The feature picture is "Man, Woman and Sin," featuring John Gilbert and Jeanne Eagels. Most of the fans regarded it as a mystery picture. The mystery being how John Gilbert could look so differently from his normal Romeo screenings of his better known releases.

The unit ran so long that the only other film bit was single M-G-M News Reel and the only other feature was a song plug by Birge Peterson, who flopped from his usual success in setting his audience to sing. This Peterson is a heavy-handed organist who has built up a fairly respectable personal following by simplified and clearly-defined slide accompaniments played loudly enough for those who want to burst forth into sour song could do so unnoticed.

Libbey.

ROXY

(NEW YORK)

New York, Feb. 19.

Strictly a routine show at the big movie parlor this week. Lincoln and Washington are both impersonated in prosaic tableaux that never get to first base, even with the hip-hip-hurray angle.

The main presentation is an "Indian Wedding Festival" that fills up the stage and little else. In every department so far as the stage was concerned it was an off week for Roxy. The screen fared somewhat better in having a breezy comedy, "A Girl in Every Port" (Fox).

"Il Guarany," familiar overture, was the opening number. A short flash of "Washington at Valley Forge" timed about 30 seconds. A negro prayer meeting in a barn with preaching and the singing of spirituals was overlong and of questionable propriety for a picture theatre. Still more negro singing and a trick scrim dissolving into a transparency to show Lincoln. Roxy obtained George A. Billings to play the emancipator. Billings officiated similarly some years ago for the Rockett Bros.'s production of the life of Lincoln.

Harold Van Duzee sang "Among My Souvenirs" in "one" and was followed by "The Old Master," a divertissement with five violins. Frederick Fradkin, a disc recording concert violinist played the master. Incidental toe work by Lillian Tonge was interpolated. This idea was prettily worked out, although incorporating nothing not done previously at Roxy's.

The Movietone section of the newsreel included a camera interview with Thomas Edison on his 81st birthday, a splashy wrestling match between an alligator and a citizen of Florida, and Major General Lejeune of the Marines. The general spoke of Nicaraugua but skirted the dangerous aspects of that ticklish political situation. His remarks were received in silence.

All in all the present layout at this temple of the cinema is not so fancy. *Land.*

LOEW'S MIDLAND

(KANSAS CITY)

Kansas City, Feb. 18.

"Steppin' High" was the stage presentation last week and announced as a Jack Partington production, for what reason is unknown, as the show consisted of four standard vaudeville acts, which, together with the Midland stage band and Jack Sidney's stinging, made good entertainment, and that's all. Opening overture from "The Chocolate Soldier," by orchestra, Carbonara conducting, nicely rendered and well received. The News was next, and then Arthur Hays, organist, using comedy verses and slides.

"I Told 'Em All About You" was the stage band's opener, and the gang jazzed it up nicely, but after the long overture and the organ number the response was not so strong.

Andrew and Louise Carr in for a routine of real clog dancing, and how those kids can put in the taps! Mrs. Carr, next, showed the youngsters how clog dancing was done 25 years ago, and stopped the show. A bit of double clogging by Mr. and Mrs. Carr followed, with the kids coming on for the finish. Jack Sidney sang sentimental pop and put it across. He then introduced Hinds and Leonard, a pair of California girl songsters, easy to gaze upon, and offer a neat little act.

Lew Fink followed with his "dizzy dance" routine, and could have done more, but left 'em applauding. Funny thing about this show. All acts took several bends, and consumed quite a bit of time in doing so, but did not come back.

The Kikutas Japs had the closing spot and offered a splendid exhibition of tumbling, juggling and acrobatics. Everything was snappy. For the finale the back drapes were drawn to show a stage full of revolving Japanese umbrellas, making a colorful flash. Show ran 50 minutes.

"Beau Sabreur" (Par.) feature. *Hughes.*

55th ST. PLAYHOUSE

(NEW YORK)

New York, Feb. 17.

Formerly known as the 55th St. Cinema and recently acquired by Michael Mindlin, who also operates the Fifth Avenue Playhouse, the manner in which the opening program was flashed here Friday night indicates possibilities.

Though houses of this sort cannot find enough material to meet their requirements, Mindlin is in a better position to get pictures, on account of the connections he has built up, than those who operated this house previously.

In addition, the boys now operating this house have a knowledge of showmanship which should help greatly.

The most impressive change in the program is the kind of titles used in the shorts. Short, humorous, tummy-ticklers have replaced the inane, stupid efforts that characterized this house in the past.

Joseph Fleisler, formerly with Ufa, assisted by Samuel Barnett, may be credited with presenting the entertaining descriptions preceding the pictures. His version of "Para-Gold-News" gets more laughs than most two-reel comedies seen in recent times.

Fleisler, who manages the 5th Avenue Playhouse, has drawn up the whole program for this house. On the printed programs he advises the readers regarding the overture—"Don't try—you can't out-talk an organ." News in pictures, he promises, "Without baby parades, burning haystacks, battleship maneuvers and Col. Lin—no, we'll give him another chance."

While the feature flicker attraction, "The Trial of Donald Westhof," is far removed from popular production standards, it fills in nicely with the type of pictures needed in this house, and more of same should result favorably.

If this housc can ever be operated profitably these boys should be able to run it that way. They've demonstrated their ability on 5th avenue.

A split-week policy might be healthier here for the grosses. *Mori.*

BROADWAY

(PORTLAND, ORE.)

Portland, Ore., Feb. 18.

Big draw is Ruth Taylor, local girl, making personal appearance.

Great show in Fanchon and Marco's "Crinoline" idea. Settings and costumes gorgeous. As to entertainment value, Ollie Wallace and his orchestra take first honors. Wallace also obliges with an organ selection. Later he clowns with Helen Warner, comedienne, to register solidly.

Jan Rubini, violinist, 18 karat. Electrical effects prove asset to the versatile violinist and showman. Miss Warner, blues singer, put over pops in Tucker style. Forced to two encores.

Another applause getter was Jimmy Ray, hoofing. Wiggles his propellers like a windmill. Following Ray came Shirley and Page, mixed dance team, assisted by six San Francisco Beauties. House forced to five shows on Saturday owing to trade.

"West Point" (M-G) the film feature. *Cohen.*

STRAND

(NEW YORK)

New York, Feb. 18.

A light week over here, with the presentation curtailed to a brief prolog for "Shepherd of the Hills" (F. N.). Regular overture, newsreel and a couple of shorts filled out.

Prolog and a rural set for a quartet singing old familiars and joined by Margaret Schilling, who soloed the theme ditty, identified specially written with the same title as the main film. Wide stage ramp permitted about a dozen sheep to cross the stage, the entire set being behind a scrim, which allowed for the title flash as the lights dimmed.

House orchestra, now down to 26 pieces, did "Symphonette Spirituelle," according to program, but which turned out to be a popular number with a great orchestration. Good enough to swing around all the film houses and to be played without a note change. Strand bunch did well by it, if lacking the volume of the mammoth instrumentations. Nine minutes newsreel divided its time between as many clips evenly split by Pathe, Fox and International.

"On African Trail With Prince William of Sweden" and a Dave Fleischer cartoon were the shorts listed, neither of which showed before the first de luxe performance. *Sid.*

The Knickerbocker Grill, New York, has broadcast invitation cards bearing the individual name of the receiver and twice countersigned, with the inscription "So-and-So is cordially extended all courtesies by the management." Outside of a preference for position, it doesn't mean a thing, although reading like a courtesy pass, being intended for the press.

VAUDEVILLE REVIEWS

RIVERSIDE

(St. Vaude)

Looks like they're getting hep on Broadway and 96th. Even the cut to six bits in top hasn't worked out well. Empties are just as gaping.

And wotta show! Wotta bore! No wonder Fox's Japanese Gardens, next door, can't accommodate 'em!

Not a name to get excited about excepting Ethel Clayton-Ian Keith-Myles McCarthy, from the flickers, in a break-in sketch, and that no wow (New Acts). Splitting the honors is Will Oakland, local fav at his near-by Chateau. Shanley resistance of vaude forcing out one of its faithfuls into a foreign field, where Oakland had to win his spurs. Then, and only then, was Oakland welcomed back, and deservedly at a premium, probably tripling his figure as a cafe-radio star where he was content at one time to play along with K-A and accept more modest acknowledgment.

Oakland did a request program, his saccharine tenor clicking with the customers, who recognized him on his rep. Oakland is billed as "the king of the air."

Lottie Atherton opened as scheduled, followed by Bob and Margie Du Pont, meriting the deuce with their comedy juggling, chiefly on the comedy qualification. The Du Ponts were formerly a straight juggling opener.

The Hamilton (Pearl and Violet) and Fordyce (Jessie) did a hybrid "Playtime" turn which does not bring out the possibilities the girls suggest. One does a light tan a la Topsy and Eva.

Hal Chamberlain and Vivian Earle were switched to No. 4 from reopening intermission. Their stuff has been embellished with Edwynning nut inventions. The sure-fire parody medley took them off big.

Miss Clayton's sketch, supported by her film players, closed the first half.

Paul Yocan reopened with a dance revue, not particularly punchy, but all right for the family trade. Evelyn Saether, Naomi Winter and Joseph Cooney are in support, the program's elaborate sequence of their terpsichorean numbers being more ambitious in its pretentiousness than the actual worth.

Jack "Rube" Clifford, with Mary Ludwig opposite his bucolic sheriff characterization, fared well with their comedy. Miss Ludwig seems a recent acquisition, and is an adequate foil.

Will Oakland, plugging his songs, his cafes and himself, and then Claude and Lucille Fandaw, closing to an impatient audience.

Hush, this Riverside, don't you cry; you'll be a pop house bye and bye! Maybe some good acts and a feature you'll try, then maybe the customers may buy and buy. *Abel.*

81ST. ST.

(Vaude-Pcts)

Neighbors were out in full strength Monday night giving the 81st Street the unusual spectacle of standees. The 5th Ave. also achieved standees recently, which might lead to an easy surmise that the vaude houses are coming back. Both the 5th Ave. and the 81st St. are on Broadway. But so is the Riverside.

Yong Kee Troupe (New Acts) in a "demonstration of Japanese agility" opened the bill. Japan must have courses in its schools to teach young men how to spin plates and drink upside down.

The Dales are billed with four question marks following their name. Just what the mystery element is supposed to do, you guess. Perhaps K-A figures ? ? ? ? displayed in front of a theatre will create a maddening curiosity. At theatre plays reviewers traditionally refrain from divulging whose hand stabbed the eccentric millionaire. There seems, however, no reason why this reviewer should not tear the mask off "The Dales" and reveal them as a male quartet.

They did little for the show and were dismal at the finish when trying to build up one of those w. k. whirlwind getaways that are popularly supposed to square everything.

Jesse Block and Eve Sully, with their peculiar hodge-podge of good and bad material, bright interludes and banal moments, came through okay and left the customers set for the rest of the talent.

"The American Girl" (New Acts) is the title of "an aeronautical fantasy" that will be a nice flash when more dates are under the belt. Its running at present is marred by periodic manifestations of doubt as to what comes next. Characteristic of the performance given Monday night was Billy Taft's telling the answer to a gag before he told the gag.

Joe Frisco was as sure as the national anthem. He is using mostly familiar stuff, getting by his dance with a minimum of introductory matter and into more dancing at frequent intervals thereafter. The uptown mob got the gag about the cigarette lighter which Frisco tosses away in disgust when it lights the first time. Some of the citizens of this diversified metropolis have seen stoney silent at that piece of biz. One thing about this celeb. He lets 'em lay where they flop. Burt Shephard, "The Whip King," closed with Frisco's customary kibbitzing thercin. "The Chinese Parrot" (U) on the screen. *Land.*

STATE

(Vaude-Pcts)

It would be interesting to examine the process of assembling this bill for the insight it would give into the designs of bookers. For instance, did they first set Van and Schenck and then arrange the program around them? Or did the frameup just happen?

A six-act bill has four two-man acts, one mixed duo and a flash girl dance revue, which closes. Nearly all the men depend upon straight talking with the exception of Van and Schenck, and except for the revue item there are only two women and practically no dancing, and very little singing. An unusually heavy portion of talking entertainment in the State doesn't register so well as a rule.

On form it doesn't look good, but such is the contrariness of vaudeville that it works out fairly well. Certainly the Monday night performance revealed a remarkable disposition on the part of the customers to respond with applause. Practically all turns took bows, and plenty, without stretching it more than ordinarily. It must be that when the four bit customers find themselves in the surroundings of a bright and modern theatre, everything is rose colored.

Gaynor and Byron (New Acts) with nothing more elaborate than a two-man skating routine, give the bill an excellent start, principally by their sensational work and showmanly presentation. Ted and Al Waldman (used to be Ted and Shep) with their blackface bell boy routine backed up with the remarkable performance on the harmonica of Ted, did extremely well. Ted has acquired a style of vaudeville cross talk that gets comedy results. As the lazy smoke he works in casual unctuous style, making the fairly diverting gags seem funnier than they really are. The mouth-organ technique, including some of those musical pranks of changing the key when the auditer has his mouth employed to whistle, like Mike Bernard used to do at Pastor's on the piano.

Walton and Brandt, man and woman, brought on another session of conversational give and take, the man feeding and the woman handling the hot comeback suavely. She plays the feminine dumbbell without clowning it, and still gets her effects. More talk with Billy Kelly, Warren Jackson Company with the sketch, "Oh, May!" Here there was the development of comedy character and a situation to give a foundation to the talk, together with a nice special set. It held up remarkably well in spite of similarity of act with what had gone before. Also Kelly varied the routine with his smooth and easy dancing. In addition the woman of the act, Dolores Griffen by name, is a cute trick and enlivens the action. Neat sketch, played for a full score by this three-cornered combination.

Van and Schenck did 25 minutes of song cycle and left them asking for more, which seems about to cover the situation with respect to the headliner, except to add that there was a line at the box office by 6:45 Monday evening. On one of the coldest nights of the winter the house was well filled. It is probable that the film feature, "Gentlemen Prefer Blondes" (Par.) had something to do with that, on its title. Mildred Crewe and Girls (New Acts) closed. *Rush.*

ACADEMY

(Vaude-Pcts)

Plenty of show at this downtown Fox ace, with several "names" and the line-up good enough for the Palace. Capacity before the show started Monday night.

The Fox line-ups at this house certainly has the Jefferson, K-A-O-booked, some paces east, winging.

Six Pashas, male Arab tumblers, opened with fast tumbling and pyramiding, much above the ordinary and appreciated.

Byron and Blake, colored male dancing duo, followed with some corking good stepping and the boys beating rhythmic tattoo on the rostrum throughout the act without let up. Three fast doubles and encoring with the "Soldier" tap dance to good getaway.

Morgan and Lake, mixed team with man doing nut comedy, also held their own with a combination of nut chatter, singing and dancing. Their hokum Shakespearian travesty was a little overplayed for the usual humorous wallop and could stand condensing. Mr. and Mrs. Harry Girard's girl ensemble of trained voices were melodic and class as usual. Act numbers 14 girls, backing Mrs. Girard as soloist. Girard operates from the pit, directing the choral numbers and also vocalizing occasionally. Over big.

Burt Gordon and Vera Kingston were a smash in next niche, with the downtowners eating up "ord's "Hebe" comedy. Miss Kingston's songs also got over with the duo clicking for one of the heavy hits.

Vincent Lopez and his Casa Lopez Orchestra, 16 in all, toplined, and cleaned up heavy with his instrumentation and specialties by several boys of the band. Spacing the instrumentals, Neil Golden clicked with a vocal "Four Walls." Lopez snapped into his piano solo and later sewed 'em up as show stopper with "Spirit of '76," with a reproduction of Paul Revere's ride in the background and rider on white steed galloping against treadmill. This red fire clean up had Lopez satisfied to stand on the finale without further encores, despite a number of recalls.

Florence Brady and Gilbert Wells panicked in next to shut. Miss Brady's hot numbers and dynamic delivery were a mop from the go. Wells accompanied on various instruments and also in spots. f the vocals. Mostly "blues" handled well by the team. Solid hit and no miss for anywhere.

Longton, Kenny and Co., five people dance flash closed (New Acts).

"Brass Knuckles" (W-B) screen feature. *Edba.*

BROADWAY

(Vaude-Pcts)

No name stood out. Looked as though the K-A-O bunch depended upon the picture, "Beau Sabreur" (Par) to be a boxoffice pulle.. While biz was a whole lot better than it has been on previous Monday nights, there was a hole in the lower part of the house that might have been filled had the vaude section presented its proper punch. Return of Charles McDonald as manager of the house has brought some noticeable changes for the better.

Show proved one thing, that a standard act, one of the old school, can always be depended upon. This was apparent when Ed and Tom Hickey knocked 'em over. The spot was right and the lineup ahead wasn't any too strong.

Three Nelsons opened, hoop juggling featuring. Frome four were second and got their best results on dancing. Turn still retains a ballad that cuts the act in two and makes the billing ridiculous. These boys need all the speed they can get. "Thank You, Doctor!" (New Acts) comedy act, involved too much idle talk for full strength. Fairly entertaining. Denis and Chabot (New Acts) combine music, a lot of noise, and were well received.

O'Hanlon and Zambuni did their singing and dancing with the Apache finish, helped by the band and three others. Still in good shape, and a hard-working, flashy turn.

After Ed and Tom Hickey mopped up show closed with Frances and Frank on rings. They feature teeth holds which first has the woman showing prodigeous strength with the molars and then the man holding the woman for a fast whirl trick. Short, snappy and effective.

Harry Shaw trotted out some of his amateur talent. *Mark.*

AMERICAN ROOF

(Vaude-Pcts)

A pair of aces, aces of spades, caught and toyed with the imagination of a houseful of customers as if the whole mass were welded into one pliable, easily-pleased spectator. Astonishingly clever is this team of colored entertainers, Greenlee and Drayton, who recently returned from the continent. Besides unusual ability as vocalists, hoofers and eccentric comedians, the pair combine the rare quality of class with a knack for sciling it to mixed audiences.

Every line of business is delivered with sparkling clarity. The boys look high pressure in their well tailored Tuxedos and new gray felts. They start off with a brief Russian vocal number, switch to German, then to French and wind up with Yiddish. They score on all four not only because of correct pronunciation, but also through the fluency with which they mouth the numbers, leaving an impression that they are dialecticians, even though they may not know much more than the few ditties they use in the act.

They held the mob for 14 minutes without a break or slackening of routine, concluding with about four minutes of difficult, gruelling eccentric acrobatic hoofing. Some of which may be considered new and unusual. But, whether new or old, the results are unquestionable.

Preceding were Foster, Fagan and Cox, trio of songsters with novelty numbers. Some of which were pleasing while others failed to get over. All three are good vocalists and form a likeable combination for appearance and delivery as well.

Bert Lewis, soloing as a monologist in third, finished to heavy applause though act slowed up perceptibly several times where comedy material needs rejuvenating. Lewis is a good salesman and could advance himself immeasurably with a smarter line.

Following Lewis, Apache dancers in Braile and Pallo pulled through its trying periods, finally clinching with some smart body juggling that looks dangerous.

Dan Jarrett and Co. have an amusing 15-minute skit revolving round domestic relations of a newly married couple and the husband's friend whom the wife refuses to accept as a dinner guest.

In closing Bob and Lucy Gilette figure in strong acrobatic turn where Bob registers for legitimate returns on his comedy hoofing and the girl scores with intricate juggling manoeuvres.

Another acrobatic turn in the opening spot, Winnie and Dolly, contains the usual ring work. Attempt at comedy is unproductive.

Ellis & West (New Acts), two-spotted.

Feature film, "Buttons" (M-G-M), starring Jackie Coogan. *Mark.*

PRESENTATIONS—BILLS

THIS WEEK (February 20)

NEXT WEEK (February 27)

Shows carrying numerals such as (19) or (20) indicate opening this week on Sunday or Monday, as date may be. For next week (26) or (27) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY

Month of February

BERLIN
Scala
Rivel 3
Mac Turc
Beate Bradna
Luvaun
3 Andreux
Winston's Seal
Reinhardt & S
Karinska & Rilbor
Kurien Truppe
Thea Alba
A Rasch Girls
Voss Concern
Maria Ney
Zachini Truppe
Jenny Eotvos
Tom Jersey
Laczewska
Prof Abel
Iwanowa Sis
Fritz Berger
Tasir Tana
Paul Morgan
Ivette & Roberts
Laczi & Anny
Dolskaja
Flemming & Ptnr
Rogerty & Kash
Wintergarten
Dolinoffs
Raglus
Niagaras
Reinsch Bros
15 Romanos
Wyn & Evy
Rud Malzer
Harry Allister
3 Medinos
Fred Philips Cir

Picture Theatres

NEW YORK CITY
Capitol (18)
Walt Roesner
Capitolians
David Rubinoff
Burns & Kissen
3 Dennis Sis
Pauline Gaskin
Ormondo's Gems
"The Crowd
(25)
"Tick Tock" Unit
Walt Roesner
Capitolians
A Rasch Girls
Paramount (18)
"Take Chance" Unit
"Love & Learn"
(25)
"R'm'n Knights" U't
Lassiter Bros
Elsa Greenwell
Rita & Teska
M Senia Gluck's Rv
Al Mitchell
"Feel My Pulse"
Rialto (18)
Miriam Fox
Paul Renfeld
Alice Booth
"Last Command"
Rivoli (18)
Renne Wilde
Olive Hutchinson
Edward Molitore
"Sadie Thompson"
Roxy (18)
Olaf Olson
Leslie Stowe
F'rbes R'nd'ph Ch'r
Geo A Billings
H Van Duzee
J Mignolet
Fred Fradkin
Lil La Tonge
Leo Russotto
Blake Scott
Nicholas Daks
"Girl in Every P'rt'
Strand (18)
Green & Warren
Margaret Schilling
Nat'l Male 4
"Shepherd of Hills'
CHICAGO, ILL.
Avalon (27)
"Roy Detrich" Bd
Nathano Bros
Sampell & L'nh'rdt
Billy Rolls
Billy Snyder
Capitol (27)
Chester Linden
Rialto Mus Co
Senate (20)
Al Belasco Bd
Preston Sellors
Cabaret Capers
Ginger Rogers
Lew Brice
Bemis & Brown
Gould Dancers
"Lon After Midnite'
Stratford
2d half (29-3)
M Hillblom Bd
Ted Leary
Taylor & Lake
Louise Massart
Br'mf'ld & Greeley
Tivoli (20)
"Merry Widows" U't
Bennie Kruegar Bd
Mae Murray
Born & Lawrence
Virginia Johnson
H Loosee
Joseph Griffin
Publix Bal
"The Dove"
Uptown (20)
Fr'nkis Masters Bd
Rae Samuels
Shirley Louise
Helen McFarland
Masse & Dietrich
Burley
Foster Girls
"Love"
ATLANTA, GA.
Howard (25)
Dixieland
Joe Penner
Edith Griffith
Luella Lee
Morris & Rapp
BALTIMORE, MD.
Century (20)
"Joy Bells" Unit
Ted Claire
Masc'gno D'c'g G'ls
'M'n W'm'n & Sin'
(27)
"Flying High" U't
"Old Ironsides"
Hippodrome (20)
E E Nagel's Rev
Aileen Cooke
Flo Mayo
O'Reilly Sis
Melody Band-its
No Man's Land
"The Siren"
New (20)
Wright & Dietrich
"Sharp Shooters"

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Barton & Young
Cap'l Merrymakers
Eddie Hanley
Chicago (20)
'R'ss'n Revels' Unit
H L Spitalny
Louis Kosloff
Milton Charles
F & L Berkoff
Ormond Sis
That 4
Berkoff Girls
"West Point"
Granada (27)
Chas Kalcy Bd
Lee & Bergere
DeWinter & Henry
Al Rome
Harding (20)
Mark Fisher Bd
Ed Meikel
Leap Year Fancies
Louise Ploner
Earl LaVere
Tumbling Clowns
Gould Dancers
"The Dove"
Marbro (27)
Bonny Meroff Bd
D'mps'y & LeVeaux
Jim Barton
Kosch Jowell 4
Ross & Edwards
Norshore (19)
Al Kvale Bd
Chauncey Haines
Happy-Go-Lucky
Johnny Perkins
Lamberti
Rotuno Bros
Gould Girls
'Shepherd of Hills'
Oriental (20)
Paul Ash Bd
Henri Keates
Circus Days
Gal Nell
Colman & Goetz
Julia Gerity
Dezzo Retter
Paul Small
Abbott Dancers
'L'dlesN't in T'k B'
Rialto (27)
Sunnie & Eddie
Frank Hamilton
Rivoli (20)
Grace Doro
"Chicago"
Stanley (20)
Clyde Cottman
Walker & Shelby
M'ir'y McN'ce & R
Lewis & King
'P'a't Leather Kid'
BOSTON, MASS.
Metropolitan (17)
Ethel Leginska
Goo DuFranne
Helene Yorke
"Secret Hour"
(24)
Gene Rodemich
State (19)
'Merry Go R'd' U't
Libby Holman
L Stillman
Howell & Hargor
Lucille Paterson
John Griffon
Pan-American 4
Tom Burton
Geo Fitzgerald
"Man Woman Sin"
(27)
Jack Crawford
K'rney & O'Conn'rs
Chain & Archor
"Divine Woman"
BUFFALO, N. Y.
Buffalo (18)
"Fast Mail" Unit
E'izabeth Hocker
American Fantasie
"Four Sons"
Chinese (Indef)
Ballyhoo
Poodles Hannaford
Pepito
Samaroff & Sonia
Ed & Jan Rooney
3 Frochands
Pallenberg's Bears
Sl'ym'n Ali's Cl'wns
"The Circus"
Criterion (Indef)
Vitaphone
"The Jazz Singer"
Egyptian (17)
Georgie Stoll & Bd
Marietta
Jimmy Lyons
Kraufe & Barnes
"The Dove"
Great Lakes (19)
17 Orange Bloss'ms
Steck & Mos Art 3
Gordon & Groff
McRae & Mott
3 Whirlwinds
"Chicago"
Lafayette (20)
Lenora's Jewels
Ray & Stone
Bon Hair Tr
Bill Cross Co
Lorner Rev
'13 Washington Sq'
CLEVELAND, O.
Allen (18)
"Havana" Unit
Al Evans

"Big City"
(25)
"Dancing Feet" U't
'Gen P'f'r Blondes'
Park (18)
Bessie Brown
Bernie Green
Joe Lowery
Bebe Barri Rev
"Brass Knuckles"
COLUMBUS, O.
"Gems" Unit
"Sadie Thompson"
DALLAS, TEX.
Palace (25)
Dancing Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English
DENVER, COL.
Denver (18)
'Stepping High' U't
Kikuto Japs
A & L Carr
Lew Fink
Ross & Gilbert
John LaValle
Hines & Leonard
Jack Sidney
DES MOINES, IA.
Capitol (25)
Rainbows
Paul Mall
Freddie & Eddie
Loew's State (17)
Eddie Peabody
Lorette DeVoll
Wayne Bradford
Hollywood Beauties
"The Showdown"
Metropolitan (16)
Al Lyons
Jazzical Trial Idea
Ted Doner
Oscar Taylor
Bobbie Thompson
Bailey & Barnum
"Sporting Goods"
Million Dollar (16)
Leo Forbstein Orch
"Student Prince"
Uptown (17)
Vitaphone
"West Point"
United Artists'
(Indef)
Dion Romandi Or
"Sorrell & Son"
MILWAUKEE
Miller (27)
Baley Johnson
Galbreath Bd
NEWARK, N. J.
Branford (18)
'Flying R'meos' U't
Nazarro Jr
Geo Givot
14 Playboys

JUST FINISHED 25 WEEKS
KEITH-ALBEE CIRCUIT
EDDIE HODGES
and his BAND of PIRATES
Presenting a Nautical Musical Treat
Carry Beautiful Special Set
LOEW'S PREMIER This
LINCOLN SQUARE Week
Time Personally Arranged by
ALF T. WILTON
1560 Broadway Bryant 2027-8

Jeanne Geddes
Lyndon & Farman
Affie Martin
Petroff Girls
DETROIT, MICH.
Capitol (18)
Gilda Gray
"Devil Dancer"
(25)
W Bastian Bd
Don Miller
Parle Bartl
Billy Adams
Gardner & Douglas
Margit Hegedus
Boyce Combs
Grand Riveria (19)
Monk Watson
Copert & Motto
Bernie Green
Merle Clark
Madeline Kolleem
Keystone Ser
"Her Wild Oat"
(26)
Monk Watson Bd
Burns & Foran
Maxine Hamilton
Tebo & Dean
Michigan (19)
"Havana" Unit
"Sporting Goods"
(26)
"Milady's Fan" U't
Del De'bridge Bd
EV'NSVILLE, IND.
Victory
2d half (1-3)
Teddy Clair Co
Parks & Clayton
Shuron Duvries Rv
FT. WORTH, TEX.
Worth (25)
"Shadowland" U't
Paulino Alpert
Roy Rogers
Stella Powers
Cross & Levins
Foster Girls
HOUSTON, TEX.
Metropolitan (25)
"Florida" Unit
Billy Gorber
Chester Frederick
KANS. CITY, MO.
Midland (25)
"Marching On" U't
Rudy Wiedoeft
Walter Craig
Lila Man
Lomas Tr
Ch'f Eagle Feather
Paul Oscard Girls
L'S ANG'L'S, CAL.
Boulevard (17)
Gene Morgan & Bd
Fink & Ayres
Aida Kawakami
Jim Willis
"If I Were Single"
Carthay Circle
(Indef)
Carll Elinor Orch
J Laughlin's Prolog
Ivan Bankoff
20 Bavarians
Vita & Roberts
30 Song Birds
Billie Moody
Frank Shannon
Ardine & Toby
Theo Kosloff Bal
E'izabeth Hocker
Les Stevens
3 Rah-Rah Girls
Osborne & Picconi
Morgan & Stone
Caroline Rae
Cissie Hayden Co
Mosque (18)
H'rm'n Timberg Co
5 Gothams
Mosque Bd
'Shepherd of Hills'
Sanford (23)
Jack Bain
Ray Nichols B
Hamel Sis
Dorothy Rogers
Harrison & Hallen
Mary Dowling
"Spotlight"
N. ORLEANS, LA.
Saenger (25)
'Danc'g Brides' U't
J & J Walton
D & B Barsto
Dancing Parson
OMAHA, NEB.
Riviera (25)
'Publix Follies' U't
Runaway 4
Lime 2
3 Kemmeys
Roy Cropper
PHILADELPHIA
Fay's (18)
Rainbow Rev
Currier & McW
Ulis & Clark
Will Morris
"Silk Legs"
Fox's (19)
Clark & McCull'gh
Meyakos
Wilson Sis & W
"Woman Wise"
Stanley (19)
Sophie Tucker
Bert Tucker
6 Tivoli Girls
"Wife Savers"
PITTSB'RGH, PA.
Grand (19)
Pastimes
Petrograd Orch
"Beau Geste"
Penn (18)
'J'z a la Carte' U't
Paul Howard
Chas Roseela
Peggy English
Leonette
A & R Samuels
"The Enemy"
(27)
"Joy Bells" Unit
John Maxwell
"The Circus"
PR'VIDENCE, R.I.
Fay's (20)
Bill Barnes Co
Venetian Rev

"French Dressing"
St. Francis (Indef)
M Brambilla Bd
"The Gaucho"
Warfield (18)
Rube Wolf Bd
Lillian St Leon
Bernard's Dogs
Gobel's Lions
Ettore Marzioni
Umberto Verachi
Berny Griggs
Marie Anderson
"Feel My Pulse"
ST. LOUIS, MO.
Ambassador (19)
'Treas're Ships' U't
Ed Loewry
V & E Stanton
'Shepherd of Hills'
State (18)
Ted Joyce
"The Enemy"
(25)
Ted Joyce
12 Girls
Geo Lyons
"The Dove"
SYRACUSE
State (25)
"Gems" Unit
"Love"
W'SH'GTON, D. C.
Earle (18)
W Kaufman Orch
Ed Hyman Pres
Luisy M & Cooker
Collette Sis
Moore & Powell
"Wife Savers"
Fox (18)
Kendall Caps
Sam Hearn
Grace Johnstone
Brown & Bailey
Cuby & Smith
Les Reese
Oumansky Bal
J Stebbins Pres
Meyer Davis Sym
Leon Brusiloff
"Sharp Shooters"
Palace (18)
'St'ps & St'p'rs' U't
Glenn & Jenkins
Charles Huey
Bud and Buddy
Olomay Bailey
Manhattan 12
Wesley Eddy
Palace Orch
"West Point"
Rialto (18)
Erma Powell Rev
Danny Beck
Rox Rommell
"Secret Hour"

Loew

NEW YORK CITY
American
1st half (27-29)
Wonder Girl
Marie Wells Co
Brady & Mahoney
Tom Christian Bd
Goetz & Duffy
Yorke & O'Brien Co
Bardelangs
(One to fill)
2d half (1-4)
Stanton & Dolores
Cook & Rosevere
Joe Ross Co
Shuffle Along 4
Chase & Collins
Pisano & Landauer
Walter & N Nelson
(One to fill)
Boulevard
1st half (27-29)
Ed & Lee Travers
Skatelles
Chase & Collins
Stuart & Lash
Cavaliers
2d half (1-4)
3 Webers
T & A Waldman
Lydia Barry
Libby & Sparrow
(One to fill)
Commodore
1st half (27-29)
The Eddies
Eleanor Terry
Kerr & Ensign
Bennett & Lee
Mahon & Scott Rv
Leach Cross
2d half (1-4)
Steiner 3
Sands & Keys
Calvin & O'Connor
Capt Slack
(Two to fill)
Delancey St.
1st half (27-29)
Bronson & Edw'rds
Donnelly & Clark
Shuffle Along 4
Henry Frey
Paul Tisen Orch
(One to fill)
2d half (1-4)
Wonder Girl
Fay & Milliken
Maurice & Vincent
Cook & Oatman
Shaw Carroll Rev
Leach Cross
Grand
1st half (27-29)
Al Libby Co
J & B Morgan
Little Liar
Emil Boreo
Carnival of Venice
2d half (1-4)
B Anderson Pony
Mary Haynes Co
McKee O'Conn'r Rv
(Two to fill)
Greeley Sq.
1st half (27-29)
Stanton & Dolores
Connell Leona & Z
Poor Old Jim
Julia Kelety
Pisano & Landauer
Richard Wintour Co
2d half (1-4)
Larimer & Hudson
J & G Rogers
Goetz & Duffy
Barbier Sims Co
Scott Bros & V
Longtin-Kinney Rv
Lincoln Sq.
1st half (27-29)
Larimer & Hudson
Shepard & King
Donovan & Lee
Passeri's Rev
(One to fill)
2d half (1-4)
Bardelangs
Marie Wells Co
Hal & H Langdon
Gordon & Pierce
(One to fill)
National
1st half (27-29)
Lucas & Lillian
Mack & Francis
Robinson & Pierce
Yates & Carson
Bob Brandies Orch
2d half (1-4)
Gaynor & Byron
Julia Kelety
Jarrow
P Tison Orch
(One to fill)
Ted & Al Waldman
Pease & Nelson Co
Gordon & Pierce
Grace Edler Rev
2d half (1-4)
Jordan & Grace
Lorraine & Neal
Bobby O'Neill Co
Billy Glason
Diane DeMar Co
BROOKLYN
Bedford
1st half (27-29)
The LeRoys
Bernard Weber Co
Little Billy
Storey & Lee
Rev DeLuxe
2d half (1-4)
Bronson & Edwards
Sheppard & King
Robinson & Pierce
Melody Mansion
(One to fill)
Gates Ave.
1st half (27-29)
Jordan & Grace
Dare & Yates
H & H Langdon
Mary Haynes Co
Reddick Rev
2d half (1-4)
Jungleland
Skatelles
Darrell & Robinson
Freeborn's Rev
(One to fill)
Melba
1st half (27-29)
Fay & Milliken
(Others to fill)
2d half (1-4)
Dave & Tressie
(Others to fill)
Metropolitan (27)
Elly Co
Evelyn Cunningh'm
Lew Kelly Co
N Nattova Co
Kramer & Boyle
Leviathan Bd
Oriental
1st half (27-29)
Brosius & Barton
Bard & Avon
Priscilla Dean Co
Scotts & Vernon
Longtin-Kinney Rv
2d half (1-4)
France & LaPell
Frisch Rector & T
Yorke & O'Br'n Co
Lester Lane Rev
(One to fill)
Palace
1st half (27-29)
3 Golfers
Perone & Oliver
Lew Cantor's Rev
(Two to fill)
2d half (1-4)
Cahill & Mabelle
Dale Sis
Emil Boreo
Mahon & Scott Rev
(One to fill)
Premier
1st half (27-29)
Mitkus Duo
Myrtle Boland
Libby & Sparrow
Jarrow
Al Travers Orch
2d half (1-4)
Royal Sidneys
G P Wilson & Addie
Baxter & Bray
Creations
(One to fill)
ATLANTA, GA.
Grand (27)
Alexanders & E
Lucille Benstead
O'Donnell & Blair
Zelaya
Edith Clasper Co
BAY RIDGE
Loew's
1st half (27-29)
Royal Sidneys
Dale Sis
Barbier Simms Co
Billy Glason
Creations
2d half (1-4)
Mitkus 2
Beth Challis Co
Walton & Brandt
Rev DeLuxe
(One to fill)
BIRM'GH'M, ALA.
Temple (27)
5 Maxellos
Cynthia & Clare
G Yoeman & Lizzie
Siamese 2
2d half (1-4)
Dutch & Dutchy
Huber & Francis
Billy Swede Hall Co
Walsh & Hill
B Sharp's Rev
CLEVELAND, O.
State (27)
Howard Girls Co
DuFor Bros
Wally Sharples Co
Gilda Gray
(One to fill)
COLUMBUS, O.
Broad (27)
Emilons
Hazel Crosby Co
Nat C Haines Co
Coulter & Rose
Marvel Co
CORONA, L. I.
Plaza
1st half (27-29)
France & LaPell
Alice Lawlor Co
Dan Jarrett Co
Barrett & Cuneen
Morton, S & F Co
2d half (1-4)
Brosius & Barton
Mae Francis
Rah-Rah Tommy
(Two to fill)
DETROIT, MICH.
State (27)
Paul Nolan Co
C & L Gerard
Powers Wallace Co
Rodero & Maley
Pat Rooney Co
EVANSV'LE, IND.
Tivoli
1st half (27-29)
3 Harpers
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch
HOBOKEN, N. J.
Lyric
1st half (27-29)
Steiner 3
Steve Paul
Naomi Glass Co
Calvin & O'Connor
(One to fill)
2d half (1-4)
Holden & Graham
Eleanor Terry
Kerr & Ensign
Barr Mayo & Renn
T Christian Bd
(One to fill)
MEMPHIS, TENN.
State (27)
Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
Herb Williams Co
MONTREAL, CAN.
Loew's (27)
4 Hartinis
Packard & Dodge
Rod Carnation
Herb Williams Co
Nell Arnaut Bros
NEWARK, N. J.
State (27)
Maximo
Lydia Harris
Nola & W St Clair
Buck & Bubbles
Sid Hall Orch
NEW ORLEANS
State (27)
Evans & Perez
Ferris & Ellis
Cartmell & Harris
Demarest & Deland
Night at Coney Isl
NORFOLK, VA.
State (27)
LaFleur & Portia
Foster & Peggy
Cardiff & Wales
LeMaire & Van
Rainbow Rev
PITTSBURGH
Aldine (27)
Gautier's Co
Irving Edwards
Leona LaMarr
Bob Nelson
Rosita
TORONTO, CAN.
Loew's (27)
Carl Schenck Co
J Housch Co
Ketch & Wilma
Carney & Jean
Jan Garber Orch
WOODHAVEN, L.I.
Willard
1st half (27-29)
Rose Kress 3
3 Wainwright Sis
Winnie Baldwin
Morris & Shaw
Gulran Marg Rev

LYONS & LYONS
Intimate Chats
FOSTER TROUPES
Allan K. Foster Troupes for picture houses are exclusively booked by us. The veteran dancing master has placed his business with us for everything. Can we outfit your show, revue or production?
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Ross & Costello
Reckless R'klaw Co
HOUSTON, TEX.
State (27)
Aerial Smith's
Frank Braidwood
Watson Sis
Fashion Show
(One to fill)
JAMAICA, L. I.
Hillside
1st half (27-29)
Jungleland
Francis Ross & R
Kelly Jackson Co
Frank DeVoe Co
Diane DeMar Co
2d half (1-4)
Al Libby Co
3 Wainwright Sis
2d half (1-4)
Ed & Lee Travers
Alice Lawlor Co
Stuart & Lash
Cavaliers
(One to fill)
YONKERS, N. Y.
Loew's
1st half (27-29)
Bob Anderson Pony
Beth Challis Co
Baxter & Bray
Collins & Peterson
McKee O'ConnorRv
2d half (1-4)
Rose Kress 3
Mimi Rollins
Bragdon Mor'sey Co
Gulrian Marg Rev
(One to fill)

Pantages

NEWARK, N. J.
Newark (27)
Brown & Lahert
Larry Riley
C'gham & Bennett
Edmunds & F
Al Vann Bd
NIAGARA FALLS
Strand (27)
3 Orontos
Wilson & Keppell
C'gham & Bennett
Burt & Rosedale
Reflections
TORONTO, CAN.
Pantages (27)
Cardinals
Winchester & Ross
Jack DeSylvia's Rv
Tom Edwards
(One to fill)
HAMILTON, CAN.
Pantages (27)
Frank Varden
Frank Hughes
Irving & Chaney
Creatore Bd
DETROIT, MICH.
Pantages (27)
Gloria DeVon
Duncan & Held
Lorraine & Minto
Edge & Meda
Memphis Collegians
TOLEDO, O.
Rivoli (27)
Kafka Stanley & M
Mayo & Bobby
Rubini Sis
Lewis & Norton
Billy Gilbert
Dewey & Gold Rev
INDIANAPOLIS
Lyric (27)
Jutta Valey
Eddie Foyer
Havemann's Rev
SEATTLE, WASH.
Pantages (27)
Chas Willis
Carol & James
Crisp Sis
Bobby Van Horn
Aeroplane Rev
VANCOUVER, B.C.
Pantages (27)
Floretty 3
Dotson
Edwards & Morris
Fridkin & Rhoda
5 Lelands
TACOMA, WASH.
Pantages (27)
3 Blanks
Daner
Atkins'n & L'cinda
Burke & Durkin
Rogers & Donnelly
Rev Unique
PORTLAND, ORE.
Pantages (27)
Perez & Marg'rite
Siems
Geo Lipschultz
Stepping Along
Stanley & Birnes
Agee's Rev
SAN FRANCISCO
Pantages (27)
Huston Ray
Marion & Dade
Bills Goldie Rev
(Two to fill)
LOS ANGELES
Pantages (27)
Little Jim
D'Andrsa & W'lt'rs
Bert Swor
Bobrin Berta
(One to fill)
SAN DIEGO, CAL.
Pantages (27)
Sandy Lang
Jack Hughes 2
Nagyfys
Marcelle
Cananas & Barker
Jolly 4
L'G BEACH, CAL.
Pantages (27)
Flores Co
Bison City 4
Billy Beard
Joe Freed
Gilbert Avery Rev
SALT LAKE CITY
Pantages (27)
Amazon & Nile
Hanson Sis
Revelations
Lubin Larry & A
Olympia & Jules
Wilcona Winter
OGDEN, UTAH
Capitol (27)
Spirit of Winter
Paul Kirkland
Elsie Clark
Duncan Sis
(One to fill)
OMAHA, NEB.
World (27)
Clifford Wayne 3
Winnifred & Mills
Whiteway Rev
Shriner & Gregory
Eddie Rogers
Fr'ncis X Bushm'n
KANSAS CITY
Pantages (27)
Physical Culture
Taylor & Markley
Ford & Cunningh'm
Brandell's Rev
Boyd & Wallin
MEMPHIS, TENN.
Pantages (27)
Gautschi & Phelps
Kajiyama
Wilmont Sis
4 Aristocrats
BIRM'GH'M, ALA.
Pantages (27)
Hale Bros
Neal O'Brien
Jack Marcus
Russell & Armstr'g
Bert Collins
(One to fill)
ATLANTA, GA.
Capitol (27)
Thaloro's Cir
Marcel & LaSource
Astil & Fontain
Volunteers
Hungarian Tr
O'Hanlon & Zam

Association

CHICAGO, ILL.
American
2d half (23-26)
Petty & Lestorrent
Ludlow & Wright
Lewis & Norton
Tommason & Cam
One to fill)
Belmont
2d half (23-26)
3 Kittens
Pioneer Rev
Visser 3
(Two to fill)
Englewood
2d half (23-26)
Naples & Page
Lorello Bros
Johnny Lyons Co
(Two to fill)
Majestic (20)
Smith & Cantor
Keene & Williams
Joe Mendi
Billy Maine Co
(Two to fill)
Riveria
2d half (23-26)
Dixon Holer Co
5 Sophomores
Eva Mandel
McGrath & Travers
(One to fill)
DAVENPORT, IA.
Capitol
2d half (23-26)
Jerome & Evelyn
Agee & White
Chameleon Caprice
Howard & Linn
DES MOINES, IA.
Capitol
2d half (23-26)
Joe Browning
Harry Dalman Rev
Sparling & Rose
Granados & H'lb'k
(One to fill)
EVANSV'LE, IND.
Grand
2d half (23-26)
Kennedy & Martin
Midget Rev
(Three to fill)
MADISON, WIS.
Orpheum
2d half (23-26)
Buzzington's Bd
Bussey & Case
Fast Steppers
Brown & La Velle
(One to fill)
MILWAUKEE
Majestic (20)
Ned Haverly
Violet Joy Rev
Victoria & Lorenz
(Three to fill)
MINNEAPOLIS
7th St. (20)
Z'rm'ne, F'r'r&McB
Bobby Jackson
Stanley 5
(Three to fill)
ROCKFORD, ILL.
Palace
2d half (23-26)
Frank Dobson Co
Doc Baker Co
Knox & Stetson
Peter Higgins
(One to fill)
ST. LOUIS, MO.
Grand (20)
Cahill & Wells
George Schreck Co
Thelma DeOnzo Co
(Two to fill)
ST. PAUL, MINN.
Palace
2d half (23-26)
Stepping Feet
3 Good Knights
Senna & Dean
Burt & Lehman
(One to fill)
SIOUX CITY, IA.
Orpheum
2d half (23-26)
Regan & Curliss
Harry Conley Co
Wallace & Mae
Aurora 3
(One to fill)
SO. BEND, IND.
Palace
2d half (23-26)
Clifford & Marion
Ibach's Ent
Radianna
(Two to fill)
SPRINGF'LD, IND.
Orpheum
2d half (23-26)
Wm Brack Co
Brooks & Ross
Benny Barton Rev
(Two to fill)

Interstate

AMARILLO, TEX.
Fair
1st half (27-29)
(Same bill plays
Wichita Falls
2d half)
Karlton Emmy Co
Ray & Harrison
Petite Rev
Brendel & Burt
Johnny Hyman
ATLANTA, GA.
Ritz (27)
Nugold Rev
Want Ads
E Sanderson Co
Derickson & Brown
Mandel Bros
AUSTIN, TEX.
Hancock O. H.
1st half (27-29)
(Same bill plays
Galveston 2d half)
Marshall & LaRue
Haynes Lehman&K
N Wayburn's Buds
Hap Hazard
Marie Vero
A & M Havel
Gibbs 2
HOUSTON, TEX.
Mertini (27)
Alice de Garmo
Blue Grass 4
Bert Lytell Co
Kelly & Forsythe
Leff & D'm'r'st Sis
L'TLE R'K, ARK.
Majestic
1st half (27-29)
Herberta Beeson
Murray & Irwin
Mack & Rossiter
Harry Levan Co
(One to fill)
2d half (1-4)
Frank Conville
Blue Blowers
(Three to fill)
NEW ORLEANS
Orpheum (27)
Falls Reading & B

ROUTED
CARNEY and JEAN
COULTER and ROSE
STOREY and LEE
LOEW CIRCUIT
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

May Usher
Walzer & Dyer
Columbia (27)
(Same bill plays
Alexandria, 28;
Monroe, 29;
Pine Bluff, 1;
Shreveport, 2;
Texarkana, 3)
Ribio Lacotina Co
Ann Clifton
Janet of France
Rody Jordan
Jack Kneeland Co
BIRM'GH'M, ALA.
Majestic (27)
Jack Hanley
Bag O'Tricks
Rice & Newton
Petleys
(One to fill)
DALLAS, TEX.
Majestic (27)
Lee Morse
Ed & Morton Beck
Amateur in London
Oliver & Crangle
(One to fill)
FT. SMITH, ARK.
Jole (27)
Herberta Beeson
Murray & Irwin
Mack & Rossiter
Harry Levan Co
(One to fill)
FT. WORTH, TEX.
Majestic (27)
Torolli's Circus
Estelle Fratus
Henry Santrey Co
(Two to fill)
OKLAHOMA CITY
Orpheum (27)
Nolly Tate
Grace & E Parks
Billy House Co
Mayo & Lynn
Goin' North
S'N ANT'N'O, T'X.
Majestic
1st half (27-29)
(Same bill plays
Waco 2d half)
Groh & Piano H'ds
Bartrum & Saxton
Weston & Lyons
Harry Kahne
One to fill)
TULSA, OKLA.
Orpheum (27)
Bee Hee & Rubyatt
J Francis Haney
Zelda Santley
Harry Steppe
At the Supper Club
WICHITA, KANS.
Miller
1st half (27-29)
Bud Carlell
Cahill & Wells
Arthur Astil Co
Lottie Mayer
(One to fill)
2d half (1-4)
Hubert Dyer Co
Browns
Tell Tales
Uvamo Japs
(One to fill)

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR 908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Olga Behm
Bronson & Gordon
Clevel'd & Dowrey
3 Takewa Japs
"Haunted Ship"
Palace (18)
"West Point"
S'N ANT'NIO, T'X.
Texas (25)
'M'nlit Waters' U't
Fauntleroy & Van
Marlo & Lazaro
Dean Bros
Janton Sis
Rose Marino
SAN FRANCISCO
California (17)
Gino Severi Bd
"Student Prince"
Granada (18)
Owen Sweeten Bd
4 Marx Bros
Orpheum
1st half (27-29)
Gaynor & Byron
Lorraine & Neal
Baldwin Blair Co
Darrell & Robinson
Melody Mansion
2d half (1-4)
Lucas & Lillian
Myrtle Boland
Priscilla Dean Co
Henry Frey
Reddick Rev
State (27)
Casting Campbells
Geno Green
F Sinclair Co
Clayton & Lennie
Gertrude Ederle
(One to fill)
Victoria
1st half (27-29)
3 Webers
Bobby Henshaw
Parker Babb Orch
BOSTON, MASS.
Orpheum (27)
Margie Clifton Ptnr
V O'Donnell Co
Odiva & Seals
Jock McKey
Senorita Alcaniz Co
BUFFALO, N. Y.
State (27)
Robbins 3
Bernard & Krane
Golden Bird
Harry Breen
Primrose Minstrels
CANTON, O.
Loew's
1st half (27-29)
Page & Class
Burns 2
Tin Types
Royal Gascoignes
Carlena Diamond
McDevitt Kelly & Q
Verdi & Pennell
Kerr & Weston
MINNEAPOLIS
Pantages (27)
Herbert Bolt 3
Ray Fern & Marco
Bowers Rev
(Three to fill)
BUTTE, MONT.
Temple (27)
Mayme Gehrue
Roger Williams
Ruloff & Elton
Windhill & Briscos
DeSylvia's Rev
Pearson & And'rs'n
SPOKANE, WASH.
Pantages (27)
Cosmopolitan 3
Doran & Soper
4 Flashes

Orpheum

CHICAGO, ILL.
Palace (27)
Ballet Caprice
Mexican Tipica Or
Shadowgraph
Pasquali Bros
Peter Higgins
Harry Holmes
(Two to fill)
State-Lake (27)
Brooks & Ross
Nits at the Club
Freda & Palace
H Walman Debs
Brown & Whitaker

Margaret Stewart
(Three to fill)
Tower
1st half (27-29)
Geo Armstrong
Fast Steppers
B & E Newell
Toto
(One to fill)
2d half (1-4)
Kennedy & Martin
Manny King Co
Paillette Rev
Walter Nilson
(One to fill)
DENVER, COL.
Orpheum (27)
3 Sailors
John Steel
4 Readings
Keo Taki & Yoki
Johnny Burke
(One to fill)
KANSAS CITY
Orpheum (27)
Dave Appollon Co
Lydell & Higgins
Walter Hiers

OMAHA, NEB.
Orpheum (27)
Aurora 3
Fanny Brice
Bill Robinson
Wade Booth
(One to fill)
PORTLAND, ORE.
Orpheum (27)
Cardini
Sunshine Sammy
Jack Benny
Tom Davies 3
Beverly Bayne
Bestor's Orch
ST. LOUIS, MO.
Orpheum (27)
Eugene O'Brien Co
Morgan & Sheldon
Britt Wood
Walter Nillson
Mahon Bros
(One to fill)
St. Louis (27)
H Williams Co
R & D Dean
Chilton & Thomas
Doc Baker Co

AL GROSSMAN
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
THIS WEEK
ELIDA DANCERS
WALSH and ELLIS
GREENLEE and DRAYTON
Can Do The Same For YOU

Roye & Mayo Rev
(Two to fill)
LOS ANGELES
Hillstreet (27)
Peggy MacKechnie
Colleano
Art Henry
Wayburn's Rev
Coward & Braddam
Harrison & Dakin
Orpheum (27)
Lew Hearn Co
Raffin's Co
Mrs Wallace Reid
Reed & Duthers
Deno & Rochelle
(Others to fill)
MILWAUKEE
Palace (27)
Boyle & Della
Trixie Friganza
Lucille LaVerne Co
White & Sliker
Paganna
(One to fill)
MINNEAPOLIS
Hennepin (27)
Fulton & Mack
Larry Rich Orch
Joe Browning
Rich & Cherie
(Two to fill)
OAKLAND, CAL.
Orpheum (27)
Billy Farrell Co
Carl McCullough
Charlotte Greenw'd
Arnaut Bros
(Two to fill)

Ethel Davis
(One to fill)
SAN FRANCISCO
Golden Gate (27)
M Montgomery
H MacKeller Co
B & J Brown
Walter McNally
(One to fill)
Orpheum (27)
Stan Kavanaugh
Barto & Mann
Leo Carillo
Carl Freed Bd
Chas Ruggles
Murray & Oakland
SEATTLE, WASH.
Orpheum (27)
H Ho'man Co
J C Flippen
R Kavanaugh Bd
Afterpiece
Du Callion
Thrillers
VANCOUVER, B.C.
Orpheum (27)
Countess Sonia Co
Frankie Heath
Anderson Bros
3 Melvin Bros
Tiny Town Rev
Will Halligan
WINNIPEG, CAN.
Orpheum (27)
Albert'a Lee Co
Venita Gould
Wallace & May
Jerome & Evelyn
Ray Wirth Fam
Seymour & H Rev

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (27-29)
Whitey & Ford
Palace Rev
Harry Rappl
Amaranth Sis Co
Gifford & Gresham
2d half (1-4)
McCarthy & Stern'd
Welder Sis Orch
Jensen & Fulton
(Two to fill)
DETROIT, MICH.
Grand Riveria (27)
Burns & Foran
Maxine Hamilton
(Three to fill)
FT. WAYNE, IND.
Palace
1st half (27-29)
Flo Vernon Co
Ann Codee Co
4 of Us
Big Surprise
(One to fill)
2d half (1-4)
4 Diamonds
Schichtl's Co
Cyclone Rev
Meehan & Newman
(One to fill)
HAMMOND, IND.
Parthenon
2d half (1-4)
Dainty Marie Co
McGrath & Travers
(Three to fill)
LEXINGTON, KY.
Ben Ali
1st half (27-29)
Sargent & Lewis
Jack Russell Co
4 Camerons
(Two to fill)
2d half (1-4)
Eton 4

Oscar Strange Bd
Claude & Marion
(Two to fill)
MUNCIE, IND.
Wysor Grand
1st half (27-29)
Loos Bros
(Others to fill)
2d half (1-4)
Frank Wilbur Rev
5 Sophomores
Foster & Fenton
(Two to fill)
SANDUSKY, O.
Schade
1st half (27-29)
Sexton & Dunbar
(Others to fill)
2d half (1-4)
Nick Hufford
(Others to fill)
SPRINGFIELD, O.
State
1st half (27-29)
West Lake & Hane
Joe Whitehead
(Three to fill)
2d half (1-4)
Seymour & Cunard
Harry Rappl
(Three to fill)
WINDSOR, ONT.
Capitol
1st half (27-29)
3 O'Connors
Jenson & Fulton
Welder Sis Co
Meehan & Newman
Nick Hufford
2d half (1-4)
Sexton & Dunbar
Kline Bros
Whitey & Ford
Olga Mishka Co
(One to fill)

NEW ENGLAND
Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
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Keith-Albee

NEW YORK CITY
Broadway (20)
Frolic 4
Thank You Dr
Chabot & Tortoni
Hickey Bros
(Others to fill)
Chester
2d half (23-26)
Fred Hughes
Reeves & Wells
Jarvis & Harrison
(Three to fill)
Coliseum
2d half (23-26)
Aus Waites
Gilbert & French
Coram
Lily Morris
Scott Sanders
Holmes High
81st St.
2d half (23-26)
Bentel & Gould
Sol Gould
Allen & Jean Crell
Adelaide Bendon
Wendell Hall
Davis & Darnell
86th St.
2d half (23-26)
J & E McKenna

Jim McWilliams
Rev Fantasy
(Two to fill)
5th Ave.
2d half (23-26)
Claudia Coleman
Miller & Marlin
(Two to fill)
58th St.
2d half (23-26)
Marty & Nancy
Mickey Feeley
(Three to fill)
Fordham
2d half (23-26)
Dales
J & R Hayes
Howard's Co
Bob Albright
Pauline
Franklin
2d half (23-26)
Peter
Healy & Cross
Happiness Girls
(Two to fill)
Hamilton
2d half (23-26)
Dave Ferguson
Frankel & Dun
Large & Morgner
(Two to fill)

Hippodrome (20)
Honey Tr
Tom Hyde's Mins
Geo Broadhurst Co
Senator Murphy
Count Bernivici Co
(Two to fill)
(27)
4 Pepper Shakers
Peaches Browning
Jim McWilliams
(Others to fill)
Jefferson
2d half (23-26)
Briants
Summers & Hunt
Al Abbott
Ingenues
(One to fill)
125th St.
2d half (23-26)
Har'gton & Green
Clark & Bergman
4 Greggs
Kelly & Nichols
Freeman & Seym'r
Palace (20)
Serge Flash
Worth Sis & Cody
Teck Murdock
Harmon & Sands
Fanny Ward
Chamberlain & H
Irene Ricardo
Waring's Penns
(One to fill)
(27)
Loyal's Dogs
Florentine Co
(Others to fill)
Regent
2d half (23-26)
Ushers
Layton & May
Hal Neiman
(Two to fill)
Riverside (20)
Duponts
Ch'mb'rl'n & Earle
Hamilton Sis & F
Jack Clifford
Clayton & Keith
C & F Fondau
Paul Yocan
Lottie Atherton
Will Oakland
(27)
Howard's Co
Hearst Bros
Alice Zeppelli
Cortini
Ada Reeve
Rev Lan lanale
(Three to fill)
Royal
2d half (23-26)
Montana
J & K Lee
Sybella Bowhan
(Two to fill)
CONEY ISLAND
Tilyou
2d half (23-26)
Monroe & Grant
Haynes & Beck
Shannon Co
(Two to fill)
FAR ROCKAWAY
Strand
2d half (23-26)
Ruby Latham 3
Tex McLeod
Ralph Whitehead
Dave Harris
(One to fill)
BROOKLYN
Albee (20)
Gossips of 1928
(Others to fill)
(27)
Count Bernivici Co
Du Ponts
McL'ghlin & Evans
Alex Carr
Tex McLeod
(One to fill)
Bushwick
2d half (23-26)
Smilletta Sis
De Bee & Hudson
Russell Carr
Norton & Haley
4 O'Connors
Flatbush
2d half (23-26)
A & F Steadman
Whiting & Burt
Jean Bedini Co
Roy Arthur
(One to fill)
Greenpoint
2d half (23-26)
Mr & Mrs Stamm
Harry Howard
Miller & Marks
(Two to fill)
Madison
2d half (23-26)
Jim Jam Jams
Watts & Hawley
Juvenile Steppers
McKay & Ardine
(One to fill)
Orpheum
2d half (23-26)
Marty Dupree Rev
(Others to fill)
Prospect
2d half (23-26)
Roger Imhoff
Pressler & Klaiss
Behind the Wall
(Two to fill)
AKRON, O.
Palace
2d half (23-26)
Scrambled Legs
Nancy Decker
Caltes Bros
Walter Huston
Weaver Bros
Agemos
1st half (27-29)
Colleano Family
Pioneer Dancers
Chas Slim Timblin
Galla-Rini & Sis
Fisher & Gilmore
Gaston & Andree
2d half (1-4)
Eileen & Marjorie
4 of Us
Ann Codee Co
Flo Vernon
Comedy Surprise
(One to fill)
ALBANY, N. Y.
Proctor's
2d half (23-26)
Cuckoo
Grey & Byron
Judson Cole
Clark Sis
(Two to fill)
ALLENTOWN, PA.
Colonial
2d half (23-26)
Roscoe Arbuckle
Burns & Kane
Fantastics
Bobbie Johnston
Carr & Beddie
ALTOONA, PA.
Mischler
2d half (23-26)
Turner Bros
Wigginsville
Robison & Pierce
(Two to fill)
AMSTERD'M, N.Y.
Rialto
2d half (23-26)
Saul Brilliant
Jones & Hull
Mona Mura
Casting Campbells
Kody & Wilson
ASBURY P'K, N. J.
Main St.
2d half (23-26)
Kaufm'n & K'fm'n

Tendrehoe & Reid
Periscopo Sis
Gene & Tennyson
(One to fill)
ASHTABULA, O.
Palace
2d half (23-26)
Will & L Kaufman
Ervel & Dell
Demay & Moore
Raymond Pike
Fay Elliott & King
ATLANTA, GA.
Grand
2d half (23-26)
Kelso & Demonde
Brenck & Bella D
Woodland Rev
4 Camerons
Sargent Lewis
ATLANTIC CITY
Earle
2d half (23-26)
Gen Pisano
Foley & LaTour
Vanity Fair
Antrim & Vale
(One to fill)
AUBURN, N. Y.
Jefferson
2d half (23-26)
Calif Night Hawks
Lydell & Gibson
Delvey Sis
(Two to fill)
BALTIMORE, MD.
New Gardens (20)
Ch'pp'lle & Carlton
Tad Tieman's Bd
Adela Verne
McL'ghlin & Evans
Frakson
Nazimova
(One to fill)
B'V'R FALLS, PA.
Regent
2d half (23-26)
Mystic Mirror
Ann & Frank
(Three to fill)
BINGH'MT'N, N.Y.
Binghamton
2d half (23-26)
Rose's Midgets
BIRM'GH'M, ALA.
Lyric (20)
Nugold Rev
Want Ads
Wm & Mandell
Derkson & Brown
Everett & Sand'rs'n
BOSTON, MASS.
Gordon's Olympia
(Scollay Sq.) (20)
Chelm St Orr
Dixon & Morelli
Billy Reeves
Lawton
Fred Allen Co
Taylor & Bobbie
Adelphi 3
Gordon's Olympia
(Wash. St.) (20)
4 Pepper Shakers
John Barton
Gladys Darling
Allan & Lee
Cook's Tour
Meehan & Shannon
Valentine & Bell
Dave Vine
Keith's (20)
Woolf & Jerome
Nee Wong
Beevan & Flint

Al Barnes Co
(One to fill)
CINCINNATI, O.
Albee (20)
Chaz Chase
Maxine & Bobby
Record Boys
Sharon DeVries
(One to fill)
(27)
Clifton & Derex
Roy Smeek
Wilton Sis
(Two to fill)
Palace (20)
Clarence Downey
Jerome & Ryan
Allen & Canfield
Chas Slim Timblin
Sid Marion Co
Lovenberg Sis & N
Ingliss & Davis
(27)
Oxford 4
Wilson & Godfrey
2 Davies
Prince Lei Lani
(Three to fill)
CL'KSB'RG, W.VA.
Robinson Grand
2d half (23-26)
Bellis 3
Thos P Jackson
Racine & Ray
P'm & P'gy Garvin
Bee & Ray Gorman
CLEVELAND, O.
105th St. (20)
Florrie La Vere Co
V'ughn Comfort Co
Egan & Red Heads
Herbert Faye Co
F'k Evans & Greta
(27)
Red Follies
Caites Bros
Mr & Mrs J Barry
Ruby Norton Co
Agemos
Palace (20)
Geo D'Ormand
Galla-Rini Sis
Hooper & Gatchett
Flo Lewis Co
Florentice Choir
(One to fill)
(27)
Sid Moorhouse
Shean & Cantor
Dear Little Rebel
Sylvia Clark
Weir's Elephants
(One to fill)
COLUMBUS, O.
Keith's
2d half (23-26)
Mme Hermann Co
Wilton Sis
Jed Dooley
Juline Eltinge
Fanrell & Florence
Red Follies
1st half (27-29)
F Evers & Greta
Rogers & Wynn
Sid Marion Co
Guy Voyer Co
Allen & Canfield
Tillis & LaRue
2d half (1-4)
Louis & Cherie
Nixon & Sans
Flo Lewis
Whirl of Splendor
Frisco
Burt Sheppard Co

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A. B. Leach & Co., Inc. 57 William St., N. Y.

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Ada Reeve
Johnny Burkes
Jerry & Baby Gr
(27)
4 Girton's Co
Ella Shields
Yates & Lawley
Millard & Martin
Eddie Lambert
Harry Fox Co
Bohn & Bohn
Any Family
New Boston (20)
Melva Sis
Watson & Woods
Sylvester & Vance
Alf Grant
(Two to fill)
BRADFORD, PA.
Bradford
2d half (23-26)
Sandy & Douglas
Marie & Ann Clark
Hope Vernon
(Two to fill)
BRIDGEP'RT, CT.
Palace
2d half (23-26)
Jic & M Hawkins
Echoes of Spain
4 Girtons
Lewis & Winthrop
(One to fill)
Poli's
2d half (23-26)
Frank X Silk
(Others to fill)
BUFFALO, N. Y.
Hippodrome (20)
Chinke & K'ufman
Side Kicks
Arthur Ashley
6 Cracker Jacks
Billy Day
Reed & Lucey
(27)
Nat Burns
Arthur Ashley Co
Jean Adair Co
Weaver Bros
Lee Gall Rev
(One to fill)
CAMDEN, N. J.
Towers
2d half (23-26)
Mixed Pickles
J C Mack
Elsie Herman
Jay Velie
(One to fill)
CANTON, O.
Palace
2d half (23-26)
Cooper & Clifton
Wier's Elephants
Fisher & Gilmore
Cycle of Color
Rodrigo Lila
1st half (27-29)
Louis & Cherie
Nixon & Sands
Adel Jason & Boys
Flo Lewis
Whirl of Splendor
2d half (1-4)
F'k Evans & Greta
Rogers & Wynn
Guy Voyer Co
Allen & Canfield
Tillis & LaRue
CH'L'ST'N, W.VA.
Kearse
2d half (23-26)
Fields & Fink
Jas Coughlin
Tom & Dolly Ward
(Two to fill)
CH'RL'TTE, N. C.
New Broadway
2d half (23-26)
R'bins'n Connie Co
Eddie Martin
Harry Kessler Co

DAYTON, O.
Keith's
2d half (23-26)
Gordon's Dogs
Nixon & Sands
Shean & Cantor
Wilson & Godfrey
Ernest & Hiatt
Land of Clowns
1st half (27-29)
Mme Hermann
Cooper & Clifton
Theo Roberts
Bobby Adams
Lestra LaMonte
(One to fill)
2d half (1-4)
C Downey Co
3 Swifts
McLallen & Sarah
Vannessi Co
(Two to fill)
DETROIT, MICH.
Temple (20)
Louis & Cherie
4 of Us
Orth & Cody
Flo Vernon
Ann Codee Sup
(28)
Val Harris Co
Patricola
Besser & Balfour
G D'Ormand &Ptnr
(One to fill)
Uptown
2d half (23-26)
Chas Riley
Murdock & Mayo
Yesterthoughts
Harrington Sis
Dippy Delrs & B
1st half (27-29)
Loret & Bert
Hicks Bros
Chas Withers Co
Foster & Semon
Tock & Toy
2d half (1-4)
Rath Bros
Reed & Lucy
Grindell & Esther
Gracella & Theo.
(One to fill)
DUNKIRK, N. Y.
Capitol
2d half (23-26)
Ray Vaughn
(Others to fill)
EASTON, PA.
Keith's
2d half (23-26)
Renie Riano
(Others to fill)
ELIZABETH, N. J.
City
2d half (23-26)
Wayburn's Ritzy Rv
(Others to fill)
ELMIRA, N. Y.
Majestic
2d half (23-26)
Lee Gail Rev
Combe & Nevins
Brooks & Blanke
Flying Henrys
(One to fill)
ERIE, PA.
Erie (20)
Will J Ward
Wilton & Weber
Rose & Thorn
Miller Sis Rev
(One to fill)
(27)
Bentell & Gould
Kraft & LaMont
Ernest Hiatt
B & R Goman Rev
(One to fill)
FAIRMONT, W. V.
Fairmont
2d half (23-26)
Ce'one & Co

Ferry Corwey
M & B Harvey
Paula & Al Blum
(One to fill)
GERM'NTOWN, PA.
Orpheum
2d half (23-26)
Rhyme & Reason
Tabor & Green
Feilic & Wally
Fraser & Hammond
Rubin Beckwith
GLENS F'LS, N. Y.
Rialto
2d half (23-26)
Dale & Fuller
Hawthorne & Cook
(Three to fill)
GL'V'RSV'LE, N.Y.
Glove
2d half (23-26)
Parisiennes
Stewart & Olive
A & E Gress
(Two to fill)
GRAND RAPIDS
Ramona Park
2d half (23-26)
Loret & Burt
Hicks Bros
Bingham & Meyers
Pelovis
Besser & Balfour
Chas Withers Co
1st half (27-29)
Sub Debs
Fortunello & C
Wilton & Weber
(Three to fill)
2d half (1-4)
Gordon's Dogs
Jack Lee
Inglis & Davis
Edna White Co
Jed Dooley Co
(One to fill)
GREENF'LD, PA.
Victoria
2d half (23-26)
Helen Honan
Lady Margaret
Charlotte Worth
Leland & St. Clair
(One to fill)
GREENSB'RG, PA.
2d half (23-26)
Fred Helder
Petrie Quint
Frank Viola
(Two to fill)
HARRISBURG, PA.
Majestic
2d half (23-26)
Gaston & Andre
Joy Bros & Gloom
Sawyer & Eddy
Coley & Jaxon
(One to fill)
HARTFORD, CT.
Capitol
2d half (23-26)
Nelson's Elephants
(Others to fill)
Palace
2d half (23-26)
Burns & Wilson
Gretta Ardine
Myers & Rowe
Banjoland
Zieglers
HORNELL, N. Y.
Shattuck
2d half (23-26)
Eugene Costello
Frosini
(Others to fill)
HUNT'GTON, W.V.
Orpheum
2d half (23-26)
Great Leon
Elkins Fay & E
Hubert Kinny
Barr & Lamarr
Takeo
INDIANAPOLIS
Keith's
2d half (23-26)
Jack Russell Co
Bobby Adams
J Barry
McLales & Sarah
Schichts Marionette
1st half (27-29)
Rose & Thorn
Nick Lucas
Les Ghezzis
(Two to fill)
2d half (1-4)
Aerial DeGroffs
Lang & Haley
Packman's Rev
(Two to fill)
ITHACA, N. Y.
Strand
2d half (23-26)
Levan & Bolles
Billy Champ
Barto & Clark
Jack & Jill
Jean & E Brown
JAMEST'WN, N. Y.
Shea's
2d half (23-26)
Ohio State Uni
At 4 P M
Les Klicks
Aaron & Violet
(One to fill)
JERSEY CITY
State
2d half (23-26)
Ken Howells Co
Mullen & Francis
Cortini
(Two to fill)
JOHNSTOWN, PA.
Majestic
2d half (23-26)
Homer Romaine
Al Weber
Holly Sis
Frank Van Hoven
Tock & Toy
KINGSTON, N. Y.
Kingston
2d half (23-26)
Steps & Styles
Holt & Weir
(Three to fill)
LANCESTER, PA.
Colonial (20)
Parmeta & M'llet
5 Jansleys
Wilson Bros
(Two to fill)
LAWR'NCE, MASS.
Empire
2d half (23-26)
Gilbert & Maye
Rome & Gaut
(Three to fill)
LIMA, O.
Keith's
2d half (23-26)
Jack Lee
Pat Daly
(Three to fill)
LOCKPORT, N. Y.
Palace
2d half (23-26)
Homer Lind
Murray Sis & C
Fries & Wilson
Vic Laurie
(One to fill)
LOUISV'LE, N. Y.
Keith's
2d half (23-26)
Oxford 4
Dress & Collins
Prince LeiLani
3 Arabs
(One to fill)
1st half (27-29)
Clarence Downey
3 Swifts
McLallen & Sarah
Vannessi Co
(One to fill)

2d half (1-4)
Lestra L Monte Co
Cooper & Clifton
Theo Roberts
Bobby Adams
(One to fill)
LOWELL, MASS.
Keith's
Shelton Bentley
Max's Rev
Maddock's Mascots
Harris & Lolly
O'B & Josephine
Baxter & Gray
MANCH'ST'R, N.H.
Palace
2d half (23-26)
Doolu & McCool
Hong Kong Tr
D'Orsay & Stead'n
Knox & Inman
(One to fill)
M'KEESPORT, PA.
Hippodrome
2d half (23-26)
McCoy & Walton
Lola Selbini
Frank Stafford
(Two to fill)

Keith's (20)
Vivian & Walters
Hearst Bros
Olyn Landick
Juan & H Reyes
Jos E Howard
Sessue Hayakawa
E Conrad
Helen Higgins
(27)
Ashley Paige
Lilly Morris
Milt Dell
Butler & Parker
Tom Laughran
Jean Graneso
Diehl Sis & McD
Francis & Frank
Nixon
2d half (23-26)
Nell McKinley
Bobby Heath
Ginger Snaps
Gordon Bros
Watts & Ringold
PITTSBURGH
Davis (20)
H Carroll Rev
(Others to fill)

THIS WEEK
BROSIUS AND BARTON
Victoria and Orpheum
THE LAMYS
Stamford and Port Richmond
GRACE EDLER and GIRLS
Orpheum and Oriental
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

MEADVILLE, PA.
Hippodrome
2d half (23-26)
Sawyer & Eddie
Cellnas Circus
Fein & Tennyson
Ross Wyse
(One to fill)
MONTREAL, CAN.
Princess (20)
Burns & Allen
Harry Wolf
4 Aces & a Queen
Fountain of Dance
Powell & Rinehart
Morton & Sally
Washington Rev
MORRIST'WN, N.J.
Lyons Park
2d half (23-26)
Kaye & Sayre
(Others to fill)
MT. VERNON, N.Y.
Proctor's
2d half (23-26)
Joe Marks Co
Payne & Hilliard
(Three to fill)
NASHV'LE, TENN.
Princess (20)
Renie & Calvert
Ben Smith
Niles & Mansfield
3 Swifts
Vanessi Co
Lovenberg Sis & N
Our Gang Kiddies
Pat Henning Co
Keller & DeMonde
T & B Waters
NEWARK, N. J.
Proctor's
2d half (23-26)
Colleano Family
Talent & Merit
Smith & Barker
Elliot & Latour
Guy & P MagleyRv
NEWBURGH, N. Y.
Academy
2d half (23-26)
Sheldon Heft & L
Dixie 4
Chaney & Dunn
Footing the Bill
(One to fill)
N. BR'NSW'K, N.J.
State
2d half (23-26)
Geo Arstin
(Others to fill)
NEW HAVEN, CT.
Palace
2d half (23-26)
Mardo & Wynn
Battery to Bronx
Riddle & Cook
Baggett & Sheldon
American Beauties
NEW ROCHELLE
Proctor's
2d half (23-26)
Erel & Ayres
Medley Dupree
Alexander & Santos
Mays Burt & Finn
(One to fill)
NIAGARA FALLS
Bellevieu
2d half (23-26)
O'Brien 6
Osaka Boys
Shelton Brooks
(Two to fill)
OTTAWA, CAN.
Keith's
2d half (23-26)
Joyner & Foster
Big Side Show
Ed Cassidy
Dancing McDonalds
(One to fill)
PASSAIC, N. J.
New Montauk
2d half (23-26)
Recorders

(27)
St Clair Sis & O'D
Harrington Sis
Pat Daly Co
Payne & Hilliard
Marion Sunshine
Brown Derby Orch
Harris (20)
O'Neil & Oliver
Mel & Manz
Gerald Griffin
Al Tucker
Yachting Party
Eleanor Herbert
PLAINFIELD, N.J.
Proctor's
2d half (23-26)
Del Royal
Coffman & Carroll
Burke & Cande
Edna W Hopper
(One to fill)
PLATTSB'G, N.Y.
Strand
2d half (23-26)
Lee Marshall
Martha Lawrence
J & B Lester
PORTLAND, ME.
Keith's
2d half (23-26)
Francis & Wally
3 Reddingtons
Alex & Olsen
Leslie & Vandergift
Paula Paquita Co
Rathburn 4
PORTSMOUTH, O.
Leroy
2d half (23-26)
Texas 4
Corner Drug Store
Willie Rollo
Rhodes & Gorman
(One to fill)
POUGHKEEPSIE
Bardavon
2d half (23-26)
Miller & Corbett
3 Romans
As You Like It
Col Lindsay
Dorothy Wallace
PROVID'NCE, R. I.
Albee (20)
5 De Cardos
Levan & Doris
Solly Ward Co
Billy Hallen
Mgt Severn Co
(27)
Briants
Burns & Allen
J H Reyes
Battery to Bronx
(One to fill)
READING, PA.
Rajah
2d half (23-26)
Loyal's Dogs
Dooley & Sales
Butler & Santo
Kirby & Duval
Sharon J Stephens
RED BANK, N. J.
Palace
2d half (23-26)
Treasureland
Newmans
Manny Roberts
(Two to fill)
RICHMOND, VA.
Lyric (20)
Brem's Fitz
Joe Darcy
Josephine Joseph
Martin Howard 3
Rood & Francis
ROANOKE, VA.
Roanoke (20)
Anne Gould
Primrose Semon Co
50 Miles B'way
H Martine Co
Frank Shields

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
Mr. and Mrs. Harry A. Romm; Louis Shurr

Peaches Browning
(Three to fill)
PATERSON, N. J.
Majestic
2d half (23-26)
Racooners
B'way Whirl
(Three to fill)
PERTH AMBOY
Majestic
2d half (23-26)
Anthony & Rogers
Gladys Joyce
Maude Ryan
(Two to fill)
PHILADELPHIA
Broadway
2d half (23-26)
Page & Cortez
Kirk & Lawrence
League of Vamps
Jones & Rea
Guilty & Jenny
Cross Keys
2d half (23-26)
Springtime Rev
Wilson & Dobson
Mack & Marlow
Monologist
Manellos
Earle (20)
Cabaret Dogs
Al's Here
2 Bennett Bros
Alice Zeppelli
Diplomats

ROCHESTER, N.Y.
Temple
1st half (23-26)
Nat Burns
Gracie Deagon
Castle of Dreams
Harry Fox Co
Layman McG & C
1st half (27-29)
Rublo Sis
Will J Ward
M'dley & Dupree
Billy Champ Co
Polly & Oz
2d half (1-4)
Billy Jarrold Co
Richard Keane
Redmond & Wells
Eugene Costello Co
(One to fill)
SARATOGA SP'GS
Congress
2d half (23-26)
4 Aces & A Queen
(Others to fill)
SAVANNAH, GA.
Bijou
2d half (23-26)
Lewis & Stone
Jinks & Ann
B & S Mathew
B'way 3
Shaun'cks & Tuss

SCHENECTADY
Palace
2d half (23-26)
Richard Keane
Berrens & Fifi
Delany Creedon &C
Orange Grove Ent
Diehl Sis & McD
SHAMOKIN, PA.
Capitol
2d half (23-26)
Adams & Rash
(Others to fill)
SPRINGFIELD, O.
Palace
2d half (23-26)
Madeline Patrice
Scott Saunders
Lane & Lea
7 Steppers
E Sheriff
Sherman & Kay
STEUBENV'LE, O.
Capital
2d half (23-26)
Owens Kelly Orch
John Murphy
Morley & Anger
Minstrel Mem
(One to fill)
SYRACUSE, N. Y.
Keith's
2d half (23-26)
Lester Irving Tr
Thos J Ryan
Sylvia Clark
Maker & Redford
Alexander Carr
Rultz & Bonita
1st half (27-29)
Billy Jarrold Co
Richard Kean Co
Redmond & Wells
Eugene Costello Rv
(One to fill)
2d half (1-4)
Rublo Sis
Will J Ward
Billy Champ Co
Record Boys
Medley & Dupree
TERRE HAUTE
Keith's
2d half (23-2)
Two Davies
Emmet O'Mara
Gilfoyle & Lange
Freda & Palace
Dorothy Byton Co
1st half (27-29)
Aerial DeGroffs
Eton 4
G Schreet Co
Lang & Haley
(One to fill)
2d half (1-4)
Rose & Thorn
Nick Lucas
Les Ghezzis
(Two to fill)
TOLEDO, O.
Keith's
2d half (23-26)
Manikin Cab
Stambeck Bros
Val Harris Co
Tillis & LaRue
Patricola
Eileen & Majorie
1st half (27-29)
Gordon's Dogs
Jack Lee
Inglis & Davis
Edna White Co
Jed Dooley Co
(One to fill)
2d half (1-4)
Sub Debs
Fortunello & C
Wilton & Weber
(Three to fill)
TORONTO, CAN.
Hippodrome (20)
Rubio Sis
Norberto Ardelli
Reynolds & Clark
Roxy La Rocca
Gracella & Th'dora
(27)
6 Crackerjacks
James Loughlin Co
Brooks & Rush
Florence Myers Rev
(One to fill)
TRENTON, N. J.
Capitol
2d half (23-26)
J C Mack
Danny Dugan
(Three to fill)
TROY, N. Y.
Proctor's
2d half (23-26)
Dalton & Craig
Julian Hall Ent
Dave Thursby
(Two to fill)
UNION CITY, N. J.
Capitol
2d half (23-26)
Gus Edward's Rev
(Others to fill)

UTICA, N. Y.
Gaiety
2d half (23-26)
Kerry 7 Collegians
Shadowgraph
Toney & George
Northlane & Ward
(One to fill)
WARREN, O.
Robbins
2d half (23-26)
Salisy Alley
Prince Wong
F Elliott & King
Marg Padula
Pichianni Tr
WASH'GTON, D.C.
Keith's (20)
Kitty Doner Co
Attrock & Schacht
Master Jay Ward
Pilcer Douglas &Mc
Norwood & Hall
Eltinge & Vernon
Mills & Goodwin
Martells
(27)
S Hayakawa Co
Conrad & Betty
Ade'o Verne
Eddie Nelson
Jay Velie
Revel Bros & Red
3 Lordens
Macahua
WASH'GTON, PA.
Keith's
2d half (23-26)
Suite 16
Louis London
Gains Bros
(Two to fill)
WATERB'RY, CT.
Palace
2d half (23-26)
John I Fisher
Ferdinandos Orch
Haven McQuarrie
O'Rourke & Krebs
(One to fill)
WATERT'WN, N.Y.
Avon
2d half (23-26)
Vox & Walters
(Others to fill)
WHITE PLAINS
Keith's
2d half (23-26)
Ed Nelson
Lady Alice's Pets
Claire Vincent
Gamby Hale
(One to fill)
WILM'GTON, DEL.
Garrick
2d half (23-26)
Lew Ross
Zimmy
Bobby Rowland
Ash & Raymond
(One to fill)
W'NSOC'KT, R. I.
Bijou
2d half (23-26)
Tanner & Palmer
Adler & Dunbar
(Three to fill)
W'RC'ST'R, MASS.
Palace
2d half (23-26)
Jack DeBell
Ada Brown
Frivo'ities Paris'ne
Ella Shields
Arthur Huston
YONKERS, N. Y.
2d half (23-26)
Conlin & Glass
Sig Frisco
Chair & Arthur
(Two to fill)
YORK, PA.
York O. H.
2d half (23-26)
Lane & Harper
Emmett & King
Ed Dale
3 Lordens
Geo DeAlma
YOUNGSTOWN, O.
Keith-Albee
2d half (23-26)
St Clair Sis
Whitey & Ed Ford
Wm Vaughn Co
Lew Cameron
Ruby Norton
Brown Derby Orch
1st half (27-29)
Eileen & Marjorie
Vaughn Comfort Co
Land of Clowns
Frisco
Burt Sheppard Co
(One to fill)
2d half (1-4)
Colleano Family
Pioneer Dancers
Chas Slim Timblin
Galla Rini Sis
Fisher & Gilmore
Gaston & Andree

"FAILURE ISLAND"

(Continued from page 9)

won't, for their idea of improving the last supper, would be to add a cover charge.

They can do more things to a script than a monkey can to a banana, but Bill has his odds, for the execs are too busy to read anything but market reports. This puts it up to Willie to tell them the yarn, and I know you'll have a small wager on our Wilson any time he starts playing the con for a chump.

Willie psychologizes them perfectly, and brow beats them, just like they try to do with the ordinary hack. Willie knows that most of them are in on a rain check and that every night of their lives they get down on their knees and pray that they will never have to pass a literacy test. They sense that Willie knows this, and act accordingly. It's always better to have a piece of the racketeers play, than to kibitz on the uckersay.

I know by now that you're all hopped up and have developed a healthy yen to see this epic. You'll have to wait until we lay it, and then if you're a good boy, your favorite theatre may book it. Meanwhile my heart bleeds for you, back there in the cold and sleet, while I am basking in the sun and up to my knees in eye soothing janes. Which only goes to prove that their ain't no justice and night schools are a sinful waste of the taxpayer's jack.

Next week, "East Lynne."

Your old chef,
Cal.

Bands and Orchestras

Routes for Next Week (February 27)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in larger cities are also included.

A

Aaronson, Irving, Adelphi T., Phila.
Aarseth-Cope, Katinka, Chicago.
Abrams, Irwin, WMCA, N. Y. C.
Albert, Fr., Silver Slipper, Chicago.
Albert, Don, Penn T., Pittsburgh.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y.
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, Oriental T., Chicago.
Astoria, Jo, Country Club, Coral Gables.
Atella, F., 740 So. 6th St., Philadelphia.
Atkins, A. P., 3614 6th Ave., Des Moines.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Balsden, H., Miramar H., Santa Monica, Cal.
Baldwin, P., Frontenac, Quebec, Can.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Sagamore, Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., Capitol T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Al, Senate T., Chicago.
Bell, Herb, Sinton H., Cincinnati.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice, Houston, Tex.
Berger, W. J., 5440 Penn Ave., Pittsburg.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernard, H., 35 Duffield St., B'klyn, N. Y.
Bernie, Ben, Roosevelt H., N. Y. C.
Bernie, Dave, 745 7th Ave., N. Y. C.
Bershad, Bob, Club Lido, N. Y. C.
Bestor, D., 1501 B'way, N. Y. C.
Biagini, H., Casa Loma H., Toronto.
Bingham, Don W., 25 S. Ryan St., Buffalo.
Black, A., 7237 E. Jefferson Ave., Detroit.
Black, Ben, Saenger T., New Orleans.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, Orchard Heights, Van Wert, O.
Boutelle Brothers, Concord, N. H.
Boyle, Billy, Copley-Plaza, Boston.
Bradfield, B. M., Senator, Sacramento, Cal.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Earle T., Washington.
B'way Melody Boys, Rose Gardens, Wilmington, Del.
Brobst, Glen, Majestic, Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brow, Sam, Dance Box, Philadelphia.
Brownagle, T., 922 9th St., Harrisburgh, Pa.
Brunnies, Merrett, Variety, Chicago.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Burtnett, E., Biltmore H., Los Angeles.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buldewkies Califs., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke, F., Lindo Inn, Chicago.
Butler, Mel, Davenport, Spokane.
Byers, H., Club Barney, W. 3d St., N. Y. C.

C

Candullo, Joe, Madrid C., Phila.
Caperoon, Fred, 401 B'way, Camden, N. J.
Carpenter, E. J., Biltmore, Miami.
Carr, Jimmy, Variety, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Caruso, J., 1326 St. Nicholas Ave., N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Castle, Frank, President, S. F.
Cavato, Etz, Flotilla Club, Pittsburgh.
Cerny, John, Belmont, Chicago.
Cervonne, Isey, 410 6th Av., Pittsburgh.
Chance, Little C., 44th St., N. Y. C.
Christian, Tommy, 1560 B'way, N. Y. C.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Claire, Ted, Met. T., Houston.
Clay, Barry, Lido C., Chicago.
Coe, F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Conley, Larry, Tont C., St. L.
Cullen, B. E., 814 E. 5th St., South Boston.
Currie, Harry, Seelbach, Louisville.
Commanders, Adelphi T., Philadelphia.
Condelori, A., Adelphi H., Philadelphia.
Connelly, H. R., 480 Central Ave., Bridgeport, Conn.
Connor, J., 11 Hanover St., Nanticoke, Pa.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Janssen's Hofbrau, N. Y. C.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Craig, Mel., Leverich Towers, Brooklyn, N. Y.
Crescent Orch., Armory, Middletown, N. Y.
Crumley, Geo., Broad Manor, Columbus.
Crawford, "Buzz," 19 31st St., Harrisburg, Pa.
Crawford, Ham, Bon Ton B., Denver.
Crawford, Thomas L., Wichita, Kan.
Crawford's Orchs., Asheville, N. C.
Cummins, Bernie, Biltmore H., N. Y. C.

D

Dantzig, E. J., 843 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, E., Lorraine Hotel, N. Y. C.
Davis, Meyer, Bellevue-Stratford, Philadelphia.
Davison, W., Rainbow Gardens, Louisville.
Davison, Walt, Mainstreet T., K. C.
De La Ferrerra, Imperial, San Francisco.
Delbridge, Del., Mich. T., Detroit.
Denny, Jack, Mt. Royal, Montreal.
Detroiters, Roseland, B'way, N. Y. C.
Dexter, F., Wisconsin Roof, Milwaukee.
Doerr, Clyde, WEAF, N. Y. C.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Donnelly, H., Parody C., N. Y. C.
Dumont, A., Paramount, N. Y. C.
Dougherty, Doc, Lido C., Washington.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wesley, Palace T., Washington.
Eissbourg, Dok, Roseland B. R., Boston.
Elinor, Carle, Carthcy Circle, Los Angeles.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Emerson H., Merrick, Jamaica, L. I.
English, Brick, Cinderella Roof, L. A.
Englehart, Jos., Roosevelt, Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Essig, Abe, Park Lane H., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, P., Loew's 7th Ave., N. Y. C.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 220 E. 11th St., Oakland, Cal.
Fenn, F. G., 1745 Caton Ave., B'klyn, N. Y.
Fenton, Carl, 1674 B'way, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fiorito, Ted, Kenmore H., Albany.
Fischer, Carl, Majestic, D. H., Detroit.
Fisher, Buddy, Avalon T., Chicago.
Fischer, C. L., 912 So. West St., Kalamazoo, Mich.
Fisher, Harley, Doylestown, Pa.
Fisher, Max, Variety, N. Y.
Fisher, Mark, Harding T., Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Fosdick, Embassy Club, Miami.
Francisci, Ivan, Cleveland H., Cleveland.
Friary, George, Rockland, Mass.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, J., Morgan Club, W. 54th St., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 1410 E. Columbia Ave., Philadelphia.
Funda, Frank, Ten Eyck H., Albany.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galluchio, Jo., Stevens H., Chicago.
Garber, Jan., 1587 B'way, N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gay, Ira, Majestic Theatre, L. A.
Gegna Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gendron, H., Pershing Pal., Chicago.
Gill, Joe, Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gilligan's Orch., Grand Dansant, Cincinnati.
Giantz Nathan, 145 W. 45th St., N. Y. C.
Golden, Ernie, Knickerbocker Grill, N. Y. C.
Goldkette, Jean, 3508 Woodward, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Good, Dave, Uptown T., L. A.
Gorman, Ross, 1576 B'way, N. Y. C.
Gott, Tom, Silver Slipper Cafe, N. Y. C.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Salon Royal, N. Y. C.
Greystone Orch., Greystone B., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guenette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed, 38 Reynolds Ave., Providence.
Gunzendorfer, W., Whitcomb H., S. F.
Guterson, Wald., Solomon's D. H., L. A.
Gutterson, M., Valencia T., Baltimore.

H

Hagen, Cass, Variety, N. Y. C.
Hall, George, Arcadia B. R., N. Y. C.
Hall, Sid, Variety, N. Y. C.
Hall, Sleepy, Venetian Garden, Montreal.
Hallett, Mal, 203 Essex St., Salem, Mass.
Halstead, H., Addison H., Detroit.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Maillard's C., Chicago.
Hamm, Fred, care of M. C. A., N. Y. C.
Handler, Al, Alamo C., Chicago.
Hamp, Johnny, Congress H., Chicago.
Harkness, Eddie, 2020 Franklin St., S. F.
Harmon, M., Club Mirador, Washington.
Harris, Sid, Wardman Park H., Wash.
Hart, R., 20 Becher St., London, Can.
Heald, H., Calvin, Northampton, Mass.
Heidt, Horace, Variety, L. A.
Heiman, S. J., Radisson H., Minneapolis.
Heinie, H., Kosair H., Louisville.
Heiberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 139th St., N. Y. C.
Henderson, R., Savoy B., N. Y. C.
Henkel, Ted., Variety, Los Angeles.
Henshell, J., State-Lake H., Chicago.
Herbervaux, J., Palmer House, Chicago.
Harvey, Cope, Cinderella B., Chicago.
Hiatt Hal, Gardens, 3136 Sheffield, Chicago.
Hayes, Ed, Alhambra T., N. Y. C.
Hillbloom, M., Stratford T., Chicago.
Hodek, F. W., Roseland, Omaha.
Hofer, John, 1608 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Chez Pierre, Chicago.
Hoffman, I. G., 77 Fenimore Ave., Buffalo.
Hollander, Will., 121 Elcott Pl., N. Y. C.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y. C.
Horvath, Chas., Pismoor B., K. C.
Hlrabak, A., 1123 Goettman St., Pittsburgh.
Hyde, Alex, Buffalo, T., Buffalo.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston.
Indiana Five, Rosemont B. R., Brooklyn, N. Y.
Ipana Troubadours, WEAF, N. Y. C.
Iula, Robert P., Southern H., Baltimore.
Iula, Felice, Rivoli T., Baltimore.
Iula, Rufino, City Park Bd., Baltimore.

J

Jackson, Harry, 74 West 99th St., N. Y. C.
Jackson, J., Rainbow Gardens, Miami.
Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janover, A. L., 1253 Grant Ave., N. Y. C.
Jodel, H., 476 Hawthorne Ave., Newark, N. J.
Jehlo, John, 76 Driggs Ave., Brooklyn.
Jenks, Frank, Boulevard T., L. A.
Jockers, Al, 1587 Broadway, N. Y. C.
Jockors, M. M., 409 West 102d St., L. A.
Johnson, A., Park Central H., N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, J., Hotel Penn., N. Y. C.
Johnston O. W., 48 Grove Ave., Ottawa.
Johns, Brooke, Missouri T., St. L.
Jones, C., Orpheum Academy, 46th St., N. Y. C.
Jones, Isham, Rainbo Garden, Chicago.
Jordon, Art, 62141 Norwood St., Phila.
Joy, Jim, Brown H., Louisville, Ky.
Joyce, Ted, Loew's State T., St. L.

K

Kahn, Art, Variety, N. Y. C.
Kahn, Sammy, Century T., Baltimore.
Kahn, Herman, Tivoli T., Newark, N. J.
Kalis, H., Lido Venice C., Boston.
Kaley, Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn., 3222 W. Madison St., Chicago.
Katz, Al, 40 E. Front St., Newport, Ky.
Katz' Kittens, care of M. C. A., N. Y. C.
Katzman, Louis, 392 Audubon Ave., N. Y. C.
Kaufman, W., Earle T., Washington.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Geo., Olympia T., New Haven.
Kayser, Joe, Diversey T., Chicago.
Kelly's Sync., Poinciana H., Palm Beach.
Kemp, Hal, Manger H., N. Y. C.
Kentner, B., Franklin H., Philadelphia.
Kenin, H., Multonomah H., Portland, Ore.
King, Hermie, 5th Ave. T., Seattle.
King, Monty, Birkhimers D., Columbus.
Kings Melody, 68 Mueller St., Binghamton, N. Y.
Kirkeby, Ed, McAlpin H., N. Y. C.
Kerr, Chas., Golden Dragon, Phila.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Klein, J., Statler H., Detroit.
Kline, M., 5456 Spruce St., Philadelphia.
Knecht, J., Goodrich Co., Fisk Bldg., N. Y. C.
Knickerbocker Syn., State T., L. A.
Koestner, J., Balaban & Katz, Chicago.
Kosarin, H., Rua do Ouvidor, 153, Rio de Janeiro.
Kosloff, Lou, Paramount T., N. Y. C.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Kranz, Bill, Ansonia C., Chicago.
Krueger, Art, Wisconsin H., Milwaukee.
Krueger, Bennie, Uptown T., Chicago.
Krulee, Max, Westminster H., Boston.
Krumholz, G., 548 Middle St., New Bedford, Mass.

L

Lagasse, F., 47 French St., Lowell, Mass.
Lambert Bros., State B. R., Boston.
Lange, Harry, Arcadia B. R., St. L.
Lampe, Dell, Trianon, 6201 Cottage Grove, Chicago.
Lampe, Del, Terrace Garden B., Chicago.
Landry-Dooley Orch., Cinderella Roof, L. A.
Landua, Mike, Terrace C., N. Y. C.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, 195 B'way, N. Y. C.
Lee, Jack, Village Cafe, Hollywood, Cal.
Legier, J. Ed., 1522 Mono St., Fresno, Cal.
Lentz, Al., 1590 President St., Brooklyn, N. Y.
Lensberg, Julius, Hippodrome T., N.Y.C.
Leonard, Harold, Friars Club, N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Light, Enoch, Gaumont Palace, Paris.
Lilienfeld, Louis, Biltmore, H., N. Y. C.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, Granada C., Chicago.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, 1595 Broadway, N. Y. C.
Love, Burt, Statler H., Boston.
Lowry Ed, Ambassador T., St. L.
Lustig, Bil, Monterey C., N. Y. C.
Lyman, Abe, Cass T., Detroit.
Lynn, Al, Kings Garden R., Brooklyn, N. Y.
Lynn, Sammy, 2003 Wichita St., Dallas.
Lyons, Al, Warfield T., San Francisco.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Major, F. J., 3007 3d st., Ocean Park, Cal.
Maloney, R. B., 808 Ellnor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Marks, Gerald, Tuller H., Detroit.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach, Cal.
May, Hugh, Tacoma P., Covington, Ky.
McDougal, James, Regent T., Detroit.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit County Club, Detroit.
McIntyre, James, Chateau Laurier, Ottawa.
McMurphey, Geo., P. O. Box 504, Eugene, Ore.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Drake H., Chicago.
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyer, Vic, Butler H., Seattle.
Meyerink, Herb., Clift H., S. F.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miami Syn., Miami H., Dayton, O.
Miller, Jack, Press Club, Montreal.
Miller, S. N., 121 Williams St., Chelsea, Mass.
Miller, Ray, Hotel Gibson, Cincinnati.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Mills, Bill, Durant H., Flint, Mich.
Mills, Peck, P. O. 703, Cumberland, Md.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mitchel, Al., Olympia T., New Haven.
Moore, Dinty, Variety, N. Y. C.
Morris, Glen, Silver Slipper, Baltimore.
Morgan, Gene, Loew's State, L. A.
Morgan, Russ, Strand, Brooklyn.
Mosher, C., 3137 40th Ave., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Morey, Al, Worth T., Ft. Worth.

N

Nathans, Cy, Commodore H., N. Y. C.
Naylor, Oliver, 1650 Broadway, N. Y. C.
Neibauer, Eddie, Rendezvous Cafe, Chicago.
Noff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, R. Roosevelt, N. O.
Northrup, Leo, Coliseum, St. Petersburg, Fla.
Novak, F. J., 125 S. E. 1st Ave., Miami.
Novit, Jules, Parody, Chicago.
Nussbaum, J., 147 Windsor Ave., Hartford.

O

O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trace, LeClair H., Moline, Ill.
Olsen, George, Club Richman, N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owens, Dale, Palace T., Flint, Mich.

P

Pace, George C., Roseville, O.
Parker, Don, Piccadilly H., London, Eng.
Panico, Lou, Paradise B. R., Chicago.
Payne, Al, Vineta H., Palm Beach, Fla.
Peabody, Eddie, Loew's State, L. A.
Pearl, Morey, 263 Hunting Ave., Boston.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccino, A., 800 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Variety, N. Y.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Previn, Chas., Roxy Theatre, N. Y. C.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1305 Sellers St., Frankford, Phila.

R

Raitano, A., 5417 New Utrecht Ave., Brooklyn.
Randall, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Redman, Don, Arcadia B. R., Detroit.
Reed, J. H., 1433 1st St., Rensselaer, N. Y.
Reisman, Leo, Brunswick H., Boston.
Renard, Jacques, Cocoanut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Ricketts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rizzo, Vincent, Sylvania H., Phila.
Robbins, Fred, Garden B., Baltimore.
Robbins, Sam, Variety, N. Y.
Rodemich, Gene, Metropolitan T., Boston.
Roesner, Walt, Capitol T., N. Y. C.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., Palais D'Or, 48th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Romano, P., DeWitt Clinton H., Albany.
Rose, Irv, Statler H., St. L.
Rose-Taylor, Montmartre, Hollywood, L. A.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, Bamboo Inn, Chicago.
Rosenthal, Harry, Bath and Tennis Club, Palm Beach.
Roth, Earl, Mirador C., Chicago.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubini, Jan, Criterion T., L. A.
Rupoli, Carl, Riverview B., Chicago.
Rupp, Carl, Hollenden H., Cincinnati.
Russell, R., King Cotton H., Greensboro.
Russo, Dan, Schroeder H., Milwaukee.

S

Sanborn, Ed, Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Sears, Jerry, Strand T., Brooklyn.
Schmitz, Fred, Rialto T., Denver.
Schooler, D., Wisconsin T., Milwaukee.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Seattle Kings, Rendezvous, Chicago.
Seidel, Emil, Apollo T., Indianapolis.
Seideman, S., New Mayflower H., Wash.
Selinger, Abe, Piccadilly C., Phila.
Selinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Seminolians, 27 Abbott St., Lowell, Mass.
Setaro, A., St. Francis T., S. F.
Seven Aces, Baker H., Dallas.
Severi, Gino, California T., S. F.
Sheffere, H. C., Wilbur's, Taunton, Mass.
Sheridan Orch., Odd Fellows B., Boston.
Sheridan Orch., 91 Edwin St., Ridgefield Pk., N. J.
Sherman, Maurice, Sherman H., Chicago.
Sherman, Maurie, College Inn, Chicago.
Short, Albert, Piccadilly T., Chicago.
Six Ala. Ramblers, 355 W. 39th St., N. Y. C.
Silverman, D., Missouri T., St. Louis.
Simons, Seymour, 1504 Broadway, Detroit.
Skeels, L., Mission T., Long Beach, Cal.
Slater, Archie, Lotos Club, Washington.
Smith, LeR., Walton Roof, Phila.
Smith, Murry, Royal Danelli, Palm B'ch.
Smith, Harl, Blossom Heath Inn, Detroit.
Smith, M., Venetian Gardens, Palm Beach.
Snowden, E. C., Club Bamville, N. Y. C.
Sodero, Dick, WEAF, N. Y. C.
Souders, L., Olympia H., Seattle.
South, Ed., Club Alabam, Chicago.
Specht, Paul, 1585 Broadway, N. Y. C.
Speciale, Mike, Variety, N. Y.
Spindler, Harry, Variety, N. Y. C.
Spitalny, Phil, Lafayette T., Buffalo.
Spitalny, H. Leopold, Tivoli T., Chicago.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., B'klyn.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Nebr.
Stahl, Willy, Strand T., Brooklyn, N. Y.
Stark, Ferdinand, Curran T., S. F.
Stock, B. E., Market Gardens, Akron, O.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Stevens, L., Maison La Fitte Club, N. Y. C.
Stoddard, Harry, Friars' Club, N. Y. C.
Stono Bros., Box 335, Lorain, O.
Straight, Charley, Frolics C., Chicago.
Straight, Chas., Rendezvous C., Chicago.
Straight, Chas., Rendezvous, Chicago.
Sweet, A., 624 S. Michigan Ave., Chicago.
Sweeten, Owen, Granada T., S. F.

T

Teppas, J. J., 538 Glenwood Ave., Buffalo.
Thaven, A. F., 64 E. Van Buren St., Chi.
Tierney Five, Rittenhouse H., Phila.
Timothy, Tom, Frivolity Club, N. Y. C.
Tipaldi, Andy, Jarden de Dance, Montreal.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Van der Zanden, Ambassador H., N. Y.
Varvara, Leon, Stanley T., Baltimore.
Veo, Harold, Arrowhead Inn, N. Y. C.
Vescey, Armand, Ritz-Carlton H., N.Y.C.
Voorhees, Don, 325 W. 45th St., N. Y.

W

Wadsworth, W., Morrison H., Chicago.
Waite, Fred, Samovar, Chicago.
Walker, H., 1434 Harvard St., N. W., Washington.
Wagner, Sol., Green Mill Cafe, Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Warshauer, Frank, Wald.-Astoria, N. Y.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Walton, E., Palais de Dance, Detroit.
Wardell, "Tick," Wardell's, Asbury P'k, N. J.
Waring's Penn., Palace T., N. Y. C.
Watson, Monk, Gd. Riviera T., Detroit.
Webster, Claude, Tearle Bldg., San Diego.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Arlington H., Hot Springs.
Weidemeyer, Box 691, Huntington, W. Va.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, R., Ambassador T., L. A.
Whidden, Ed, 125 Dikeman St., B'klyn.
White, E., Gen. Oglethorpe H., Sav'n'h.
Whiteman, Paul, 1560 B'way, N. Y. C.
Weldoeft, H., McKlroy B., Portland, Ore.
Williams, B. E., Strand T., Hartford.
Williams, Ra., Frolics C., Chicago.
Williams, D. G., 250 W. 57th St., N.Y.C.
Williams, F., Rosemont B. R., Brooklyn.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, D., Grand Lake T., Oakland, Cal.
Wilson, F., Marcell Country Club, Pasadena.
Winegar, Frank, 1607 Broadway, N. Y. C.
Wittstein, Eddie, New Haven.
Wolf, Tubo, Warfield T., S. F.
Wolfe, Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Yankee 6, Rendezvous, Buffalo.
Yoder, A., Biltmore H., Coral Gables, Fla.
Yellman, Duke, Mah Jongg Inn, 95th St. & Broadway, N. Y. C.
Youngman, H., 382 51st St., B'klyn, N.Y.
Young, L., 1855 Prospect Pl., Bklyn, N. Y.

BURLESQUE ROUTES

Week of Feb. 20 and 27

Bare Facts—Gayety, Louisville; 27, Mutual, Indianapolis.

Band Box Revue—Gayety, Washington; 27, Empire, Providence.

Banner Burlesquers — Columbia, N. Y. C.; 27-29, L. O.; 1-3, Colonial, Utica.

Bathing Beauties—Gayety, Baltimore; 27, Gayety, Washington.

Be Happy—State, Springfield; 27, Columbia, N. Y. C.

Big Revue—Academy, Pittsburgh; 27, Lyric, Canton.

Bowery Burlesquers—Mutual, Indianapolis; 27, Garrick, St. Louis.

Bright Eyes—Empress, Cincinnati; 27, Gayety, Louisville.

Carrie Finell—Casino, Brooklyn; 27, Trocadero, Philadelphia.

Dimpled Darlings — Trocadero, Philadelphia; 27, Gayety, Baltimore.

Follies of Pleasure—Lyceum, Canton; 27, Grand, Akron.

French Models—Lyric, Dayton; 27, Empress, Cincinnati.

Frivolities of 1928—Gayety, Boston; 27, Academy, Pittsburgh.

Ginger Girls—Plaza, Worcester; 27, State, Springfield.

Girls from Happyland—Garrick, St. Louis; 27, Gayety, Kansas City.

Girls from the Follies—Garrick, Des Moines; 27, Gayety, Minneapolis.

Girls of the U. S. A.—Gayety, Milwaukee; 27, Haymarket, Chicago.

Happy Hours—Orpheum, Paterson; 27, Plaza, Worcester.

Hello Paree—Howard, Boston; 27, Lyric, Newark.

High Flyers—Cadillac, Detroit; 27, Empire, Toledo.

High Life—Gayety, Montreal; 27, Howard, Boston.

Hollywood Scandals — Gayety, Minneapolis; 27, Gayety, Milwaukee.

Jazztime Revue—Gayety, Scranton; 27, Gayety, Wilkes-Barre.

Laffin' Thru—Grand, Akron; 27, Gayety, Buffalo.

Land of Joy—Gayety, Buffalo; 27, Gayety, Toronto.

Lid Lifters—Lyric, Newark! 27, Gayety, Scranton.

Merry Whirl—Hudson, Union City; 27, Orpheum, Paterson.

Moonlight Maids—Empire, Toledo; 27, Columbia, Cleveland.

Naughty Nifties — Columbia, Cleveland; 27, Lyceum, Canton.

Nite Hawks—Gayety, Rochester; 27-28, Geneva; 29-1, Oswego; 2-3, Schenectady.

Nite Life in Paris—Gaiety, Wilkes-Barre; 27, Casino, Brooklyn.

Nothing but Girls — Empire, Brooklyn; 27, Hudson, Union City.

Parisian Flappers — Orpheum, Grand Rapids; 27, Cadillac, Detroit.

Pretty Babies—Empire, Providence; 27, Star, Brooklyn.

Puss, Puss—Empress, Chicago; 27, Orpheum, Grand Rapids.

Record Breakers—Gayety, Kansas City; 27, Gayety, Omaha.

Red Hots—20-21, Geneva; 22-23, Oswego; 24-25, Schenectady; 27, Gayety, Boston.

Saratoga Chins—H. & S. 125th St., N. Y. C.; 27, Gayety, Brooklyn.

Social Maids—20-22, L. O.; 23-26, Colonial, Utica; 27, Gayety, Montreal.

Speed Girls—Casino, Boston; 27, Empire, Brooklyn.

Snyder, Bozo—Gayety, Brooklyn; 27, Park, Bridgeport.

Sporty Widows—20, L. O.; 27, H. & S. 125th St., N. Y. C.

Step Lively Girls—Gayety, Toronto; 27, Gayety, Rochester.

Stolen Sweets—Gayety, Omaha; 27, Garrick, Des Moines.

Sugar Babies—Haymarket, Chicago; 27, Empress, Chicago.

Tempters—Casino, Brooklyn; 27, Casino, Boston.

NEW ACTS

Wally Gluck may make a vaude version out of "Half a Widow." It had a short-lived legit engagement. Dolly Kay and Jimmy Steiger, 2-act.

New Lew Cantor revue, headed by Marino and Mona, with seven people.

Steever and Lovejoy's new revue, "Fan Fan," opens at the Chester Feb. 27. Cast includes Nelle and Donaldson, Bobby London, Viola Kay, Clayton Wentworth, Walter Cox.

DeMarco is rehearsing a new act with Patricia Bowman, formerly of Fokine's Ballet.

Meyer Gold is producing a new revue directed by Ariel Millais with Mildred Truce and Leon Barre.

Reinhard's 1-a-Week

Los Angeles, Feb. 21.

Hans Reinhard, directing Tiffany Color Classics for Tiffany-Stahl, is turning them out at the rate of one a week.

His latest will be "Mission Bells," with Myrna Hoffman playing the feminine lead.

BURLESQUE REVIEWS

PRETTY BABIES

(Mutual—At Columbia)

Fox and Krause, Mutual wheel burlesque show, now on merged wheels and at Columbia, New York, this week (Feb. 18). Peggy Mayo starred, with Maurice Cash and Benny Platt featured. Program credit given to Gus Arnold for staging.

Other principals: Francine LaRocque, Bobbie Lavera, George Clark and Jack Baker, with 16 chorus girls. $1.65 top.

"Pretty Babies" revealed itself for the first time in New York last week at the Columbia, with the chances the house did $10,000 gross.

No extra attraction, and there's nothing in the show to warrant that gross, quite high for the Columbia this season. When the Columbia about three weeks ago stuck in an extra attraction it paid $1,800 and the show did not share. The extra act was liked and may have done a little business, but the following week the house did $400 more without an extra attraction, and last week had nothing added either, yet got ten.

So the Columbia must be building up on its old-time burlesque, as the Mutual exemplifies and the Columbia's runway. Chances are the runway is doing the most. A woman is almost a rarity now at night in the Columbia audience. Wednesday night with a capacity house and over $1,000 in, not 30 women in the theatre. That may cause no shouting, but it's better than grief.

That runway is a man-getter. It takes up about 30 seats, running over the front row and half-way up the orchestra's centre, cutting out two seats wide on the way. With the Mutual's scheme of burlesque to shake 'em up and do it bare, that's some tempting for the men around, besides the boys below and above.

This came out strongly when, in one of the runway numbers, the leader said she would allow two of the seven-eighths naked girls to do "The Varsity Drag," with the audience to select the winner. Being choristers, not much was expected and neither girl disappointed. But the second girl, Katie Sherman, was of the idea "The Varsity Drag" is danced from the waist up, so she won.

The first number on the runway was an undress affair. There's plenty of nakedness in this show, with principals and girls. The second runway number was covered up. It might be better to hold the undressing for as near the finals as possible, as everything in this show seems aimed to go as far as possible.

Principal women look very well, the show is costumed fairly for stock men from the northwest, and the Minneapolis idea is prevalent, or maybe this one is using most of the stuff that raised the fuss in Milwaukee. There's enough of it to start something anywhere.

Comedians are in-and-outers, with no material. Money changing all through, old-timers dug up, and the best bit, of course, is next to closing, the police station (but not "Irish Justice").

Maurice Cash as the Hebe appears to have some ability in the Joe Smith way, but nothing with which to show it off. His parody-on-straight singing a la Herb Ashley does big, because Cash takes an awful chance in one verse. Whoever wrote the lyrics must have been sitting on the radiator. His straight might hold down his voice. It can't sound any worse. Also the orchestra leader when pushing himself in had better glide over that top note stuff. It may say okay, but it's far from okay, even in a burlesque house, and he did three encores.

Forced encores here cut off about 20 minutes and an early closing hour, so that tells you the kind of a show it is, although it will please stag audiences. And the women it drives away from the theatres will never return.

Miss Mayo isn't sufficiently identified by prominent work, although starred. Starring may have come from her looks. That's one noticeable and commendable point about the women, they look good. And if that's the angle, it's not unwise in a performance where spice or dirt is the only seller.

At the Columbia "Pretty Babies" got the flat guarantee for that house under the merger rule of $2,000 for the week. In other places the guarantee is $1,690, with sharing terms over an amount that is seldom reached. With 23 people on the stage, staff and other expenses besides the probable profit held out by the producer for himself of $250 weekly, on $1,690 for the show's gross, you need not look for much talent, for talent with seven principals and 16 chorus girls isn't purchaseable in the show business nowadays for that money. Fox and Krause are fortunate they have been able to get lookers.

One credit for F. & K. on costuming. With all of the limits this show is under, it is nicely dressed, and the clothes look fresh, even at this time of the season, also remembering what little dressing often is on exhibit.

And the chorus girls can shake. How they must shake when allowed to go! It looks as if those things above are trained within their funny silken breastplates. On the runway, with so much flesh so near and bare, all aquivering, the men around must be happy that they are in a $1.50 house.

But you can see just as much and swung around just as loudly on the nite club floors of Times Square, where the couvert is $3 and the booze awful.

MIDNIGHT SHAMBLES

(CHICAGO)

Chicago, Feb. 15.

Quivering, shimmering, shivering flesh, female flesh! Occans of flesh!

Listless looking chorus girls, exhibiting legs and other things.

Every Saturday Sidney Anschell's midnight show, the "Shambles," packs 'em in at the Star and Garter. Best seats are at $2.20, main floor $1.65 and the balcony at $1.10. Every seat was filled, and it was noticeable that a better class of people seem to be frequenting the midnight flesh flurries. A large number of women and girls attended with escorts, with most of the uproarious laughter coming from the women.

Show opened with an overture by an augmented orchestra—fair, considering the class. Topping the overture a tuxedoed man ascended the stage and engaged in a prolonged dissertation bearing upon the quality of "Shambles" as a new confection. It seems that "Shambles" sells at 25 cents, and that there is a prize in each and every package. The man next opened his and found a safety razor. After removing the blade for use with his own razor he gave the instrument to a sailor who sat next to him. The sailor liked the razor. The man liked the candy all the way through the show.

At Chicago burlesque the thing to do is to try and outsmoke your neighbor. To make that convenient a young woman dashes up and down the aisles selling smokes.

Coarse comedy is interpolated between sexy choruses and scotch specialties. Loud mouthed character small timers tell dirty yarns, and are rewarded with harsh laughter. After all, the audience wants to see the hip-waving. More and more of the hip is being shown.

A young chap by the name of Russell Trent did well as a juvenile. Frank Mallahan, a genial Irishman of weight and height, does a few characters okay. Sam Weston, leading comic, does his coarse bits well and exhibits ability in changes of make-up and costume. Mildred Steele, specialty dancer, does splits and novelties along the dance route that make her a charming attraction, unexpected in burlesque.

Included in the cast of the midnight show are 64 chorus girls, about 20 principals of varying importance, and two or three added players especially engaged for the performance. Gathered together in the finale they make quite an imposing aggregation.

The show, a burlesque, is hot. Plenty hot! Nice scenery, and a bewildering array of costumery make the "Midnight Shambles" a standout in its field. A battery of six back-wavers, who gradually diminish their attire, take care of the temperature.

The "bits" are changed every week, so the same patronage returns.

Leo Stevens produces the frolic and does a good job considering the material he works with.

Big Banner Burlesquers

Jack Dickstein presents "Bennett's Big Banner Burlesquers," featuring Blossom La Velle. Staged by Ella Sears. Only full names spelled out on program are Ella Sears and Banner Girls, probably chorus. Bebe Brennan, Dona Fanstil, Lottie Burke, Blossom LaVelle and "Entire Company." At Columbia, New York, week Feb. 20. Mutual Wheel show. $1.50 top.

"Where do we go tonight?" says the Head of the House.

"To the Columbia, dear," I says.

"Listen, mutt," says she, in her nice, roughneck way, "don't think I'm a chump."

"What's the up-stage for?" says I.

"You know well enough," she barks, "every time you go out with me it's a hideaway and a bum show, while every other dame gets a break with you."

"Listen, crab," I says, and boiling, "don't call burlesque bum and stop lamming my ladifren dames."

"You my hat," says she, with her Central Park manners perfect, "I've been hep to you and now I'm squawking."

"Well, you either take what you get or air," says I. She knows that means home.

"That's it every time," she says. "You slip me a lousy table d'hote then try to start a racket to blow, but I'll go with you this time."

So we go, both with a grouch—the taxidriver was wise, too—to the Columbia and "Bennett's Big Banner Burlesquers."

The curtain hadn't been up over 10 minutes when she started.

"Is this a show?" she says.

"Sure, dear," I says, "a burlesque show."

"That 'dear' thing will never square this turkey," says she.

"Turkey!" says I, "don't say that. Wait awhile. This is a Mutual show."

"Mutual, Mutual?" she says. "What's mutual about it—who's the rottenest or is it a tie?"

"Sh," says I, "we came in on a pass."

"We did, did we?" she says. "Then I've still got something coming."

"You've got a bust in the nose if you don't stop that noise," says I, "because Mr. Herk may be listening."

"Mr. Herk!" she shouted, "where's that bird. I'd like to tell him something about his lousy show."

"Listen, dear," I says. "Mr. Herk doesn't own the show, he only stands for it."

"That doesn't make me stand for it," she says, "take me away from this place and to a joint where I can see performers."

"Please stop, darling," I says, "Mr. Herk is in Atlantic City."

"I wish him plenty," says the girl friend, and I could see she was sore, "if this is the kind of thing I've got to sit through because you can deadhead in."

"What's the matter with this show?" I says.

"What's the matter?" says she, "you blind stew, the matter is six principals and 16 chorus girls."

"But it's The Big Banner Burlesquers'," I says.

"Whatever you call it, dumbbell," she says, "it's still a turk."

"And I thought you were going to have such a nice time," says I.

"You'd better take me home, if you want to dodge a pinch," she says.

"As bad as that, dear?" I says, for the dame knows a show at that. "Can that dear," says she, "and take me away from this bust."

"Don't you want to wait until the next number?" says I, "it's on the runway."

"How far can a troupe like this run?" she says.

"From Brooklyn to Kansas City, for 38 weeks," I says, thinking that would get a laugh.

But she got up and walked out.

Following her, I says:

"Another word and the next time you go to the Palace."

"Pardon me," says she, "not another word."

BURLESQUE ROUTES
will be found on page 38 in this issue.

HURTIG & SEAMON'S 2 NEW SUBWAY HOUSES

Building at Yonkers and Jamaica—Shuberts in—No Thought of Retiring

Disposing of a single theatre will not cause them to leave show business, say Hurtig & Semon, unless they receive equally tempting offers for the remainder of their holdings.

Among the remainder are three theatres H. & S. will build in Yonkers and Jamaica. One in each of the suburban towns will be on the subway legit circuit and the Shuberts are reported interested with the firm in them. The third house will also be in Jamaica, devoted to Mutual burlesque.

All of this came out through Variety printing last week that H. & S. might make a deal with the Minskys, for the latter to absorb the H. & S. 125th Street music hall. Even so, says Harry Semon, who admits anything is possible, the Hurtig & Semon name will never come down in Harlem.

Joe Hurtig, of the firm, referred to as "the late" last week, wants it on the record that the only time he ever did a Jimmywalker was when late Sunday for the pinochle game.

H. & S. now operate theatres (burlesque) in Dayton, Toledo and Grand Rapids, besides four shows on the Mutual wheel.

Yonkers looks like a fertile field for the subway, Harry Semon believes. Yonkerites claim it is the fifth city in size now in New York state at 130,000. They say it will be the third at the present ratio of increase by 1932, following only Buffalo after New York.

Yonkers seems to be becoming a live theatrical city after years of the Warburton and Proctor's.

Jamaica this season has been a bonanza for John Cort's new house there, which has been playing catch-as-catch-can legits.

MALE DETROITERS ARE WILD FOR STOCK BURLESQUE; 6 NOW

All on Grind With Midnight Shows—Newest Called "Girlesk" in 500-Seat House at 40c—Men Move from One to Other for Revealments

Detroit, Feb. 21.

"Girlesk" is the title tacked on the burley-q with which the Loop theatre opened last week. House is the fifth of its kind downtown and the sixth in Detroit. New and seats 500. Two stage changes and four screen changes weekly, at 40c, top.

This town has gone burlesque. The revealment places are running five and more a day with big turnover, and each trying to outdo the other. Not forgetting the midnight shows. And nobody forgetting anything.

One went in for brassierelcss posing, all announcing another and better specialty "dancer" for the coming week.

A little over 150 people employed as performers in stock burlesque in Detroit at the present moment.

No interference with the unveil and grind stuff yet.

It needs no master sleuth to detect 100 gents emerging from one house and going right on to the next.

Reformers Panned

Los Angeles, Feb. 21.

Two ministers in this town, the Revs. Bob Shuler and Gustav Brieglieb, were the object of a heated panning from Charles B. Hazelhurst, attorney for the defense in the "Hot Mama" burlesque show case. The attorney was appealing to Judge Carlos Hardy to reverse the conviction against Thomas Dalton and Robert Whalen, producers of the show at the Folies, who were given 150 days in jail and a $500 fine for presenting an indecent performance.

"Both these ministers are publicity seekers," Hazelhurst told the court. "They came in to see the show, bought the best tickets and sat as near the stage as possible, sticking to the finish, missing nothing and seeing everything.

"After the performance they made no complaint to the theatre officials but went to Rodney Webster, police commissioner, who had the show people placed under arrest."

Hazelhurst concluded by saying that the preachers were not honestly working for law enforcement but for publicity.

Shuler and Brieglieb were the principal witnesses in the sensational trial last December when Judge Fredericksen heard the case and a jury acquitted 27 chorus girls in the show.

Burlesquers Idle

There are more burlesque players at liberty in New York and Brooklyn than ever before, according to the old-timers of burlesque.

The condition became more acute when the Columbia merged with Mutual and closed some of its shows. Even the opening of a number of burlesque stocks didn't help much.

One agency has placed a number of the burlesquers with vaude acts. The burlesque condition is not expected to materially improve for this season, anyway.

Brooklyn Casino Sold; Office Bldg. on Site

After housing burlesque for 15 years at the Casino, Brooklyn, N. Y., operated by the Columbia circuit, has been sold to a New York syndicate by the Excelsior Amusement Company, of which George Rife, of Baltimore, is president.

They paid $600,000 for the property, and just what is to happen to the Casino now no one seems to know. Probably a large office building will spring up. The neighborhood is becoming mostly commercial, and the reason offered for selling is that the site is too valuable for a small burlesque house.

Izzy Weingarden Dead

Chicago, Feb. 21.

Izzy (Israel M.) Weingarden died Feb. 20 at his home in this city. Death was caused by double pneumonia.

Mr. Weingarden was preparing a stock burlesque show. He had been connected with burlesque for many years.

(An obituary notice will be printed on Izzy Weingarden in next week's Variety.)

JERMON'S NEW SHOW

John J. Jermon has recruited a new show, which will bear one of the old Jermon burlesque titles of "Sporting Widows," for the Mutual wheel.

The show, scheduled to open Feb. 27, has engaged as its principal men Charles LeVine, Al Allen and Dew and Stone.

"RANG TANG" AGAIN OUT

"Rang Tang," reorganized, started playing last week. Miller and Lyles are not with the show, and their former roles are taken by Roscoe Montella and Joe Sims.

Ford Dabney is musical director and has the Dabney band with him.

It is understood the show will play the colored houses for the present.

New S.-H. Sign Up

The Scribner & Herk Holding Company insignia has gone up on the former executive offices of the Columbia Amusement Company, in the Columbia building, New York. Columbia still holds several offices at the other side of the hall.

Sam S. Scribner is in Palm Beach, where he will remain for several weeks, while I. H. Herk has been spending several days in Atlantic City. Accounts of the remaining Columbia shows are still being taken care of by the Columbia auditors, while the Mutual accounts are being handled from the regular Mutual headquarters.

Mike Joyce and Emmett Callahan have been alternating on trips where Columbia houses are operating with stock burlesque.

Minskys End Winter Garden

Minsky Brothers have relinquished their lease on the National Winter Garden, New York, after having operated stock burlesque at the downtown East Side stand for six years.

They have shifted the Winter Garden stock to the Grand Street.

Burlesque Changes

Roy Butler, stage producer, of the burlesque stock, State Congress, Chicago, has resigned and replaced by Roy Cummings, sent on from New York.

Eddie Lloyd and Helen Brundage, with "Lid Lifters" (Mutual).

Estelle Harer, ingenue, with Gayety stock, Philadelphia; Jack Mayes, technical director, with Issy Hurst's stock, Philadelphia; Bob Eugene, eccentric comic, with Gayety stock, Philadelphia, through Ike Weber's office.

Bob Travers, managing the Olympic, Cincinnati, during its Mutual show regime, is now handling the Walnut Street theatre there. Walnut has a straight picture policy.

Jeane Diemers has supplanted Gertrudc Foreman as soubret with "The Jazztime Revue," having joined the company this week.

Haymarket on Mutual

Irons & Clamage placed their Chicago house, the Haymarkct, on the Mutual wheel this week.

They also operate a show for the Mutual, putting a new one on this week at the same time the Haymarket opened as a burlesque house.

PITTSBURGH STOCK ENDED

The burlesque stock at the Gayety, Pittsburgh, operated by George Jaffee, who also has a Mutual Circuit show, closes Saturday.

Just what the house will play later has not yet been decided by the Herk & Scribner Holding Corp.

Hodges' Atlanta Stock

Jimmy Hodges is going to open a musical burlesque stock in Atlanta, March 4.

GRAY MATTER

By MOLLIE GRAY
(TOMMY GRAY'S SISTER)

Artistic Lingerie

Good show at the State starts with a friendly argument between the orchestra and the organ, as reliable as Lindy or the flag.

Miss Brant played dumb for Mr Walton and the reason her pale pink frock was buttoned all the way down the front became plain near the finish. She had rather artistic lingerie. Later she wore yellow velvet coat with collar and cuffs of chinchilla. Kelly and Jackson Co. have laughs, scenery, story and singing. Okay. The company was pretty in a full skirted lace trimmed frock, but lovely in one of dark blue net over light blue satin. Naturally, the net was ruffled over the skirt and a big bow on the left shoulder was not so usual. Silver slippers were worn with it.

Mildred Green's Girls are dancers who sing occasionally. Many changes of costume kept them busy and fooled the audience once into thinking it the finish. They opened in pretty taffeta frocks with lace panels in the skirt fronts and flowers scattered here and there. When two of the girls harmonized their robes de style were of satin one blue, the other coral), and each trimmed with one large and several smaller bows of the other's color. The dress parade that deceived the audience had the girls in fancy costumes of different colors, all helping to fill the stage with material. They finished as artists, dressed that is, the girls in purple and blue with Miss Greene in light beige satin decorated with painted flowers.

«Pipes at Columbia

Peggy Mayo was the prettiest of the Columbia's "Pretty Babies" until she opened her mouth. Costumes of the girls were probably the mistakes of several costumers, no one house could make so many. Theatre will have to provide fireplaces and slippers now that the men are bringing their pipes.

Isabelle Van is joshing either the Columbia audience or Anita Loos. She stages a contest between a blonde and a brunette member of her "rosebuds." Isabelle's eye-filling costume was of white net, form fitting, long sleeved, trimmed even to the train with spangles and tiny mirrors and topped by an elaborate headdress of rhinestones and white peacock feathers.

A black net gown of Miss Mayo's was prettily beaded and had a hem of black and white ostrich. Diamond buckles and heels on black slippers completed the costume. Francine Laroque's silk frock was embroidered in a darker shade of pink and the skirt flared at the sides. Yellow and black lace dresses, which the girls wore for the same number, came nearest to being worth a look.

A Lincoln Departure

Roxy's memorial to Lincoln was thoughtfully and tastefully presented. George Billins did not recite the Gettysburg address, just a few lines from the Emancipation Proclamation, a radical departure.

"A Study in Black and White" started with a bottle of ink and a quill and a short song by Lillian La Tonge. Then a white set with a scene in back that could have been an etching, and a variety of black patent leather costumes trimmed with white. Gamby wore white with only piping of black and a narrow black ribbon around her white wig. This was surely a study that nobody could flunk, but Rothafel's famous stepdaughters, the Roxyettes, came nearest the top.

Dancers in the "cabaret" wore snappy red and white satin costumes and high hats in one group, others in metallic lace skirts had bodices trimmed with small mirrors that reflected on the gold fan shaped screen back of them as well as the audience. This cabaret didn't seem to be doing as much business as others the Roxy has presented.

Capitol's Strand Idea

Capitol's stage presentation, "The Fast Mail," was, elaborately gold mounted, a magnified version of the Strand's Postcard Series.

The first foreign arrivals were the Foster Girls, musically announced from England, and wearing a Broadway adaptation of the Eton suit. Their finish with the red and green lanterns was clever and well done. The drop for a group of love letters was just two motor hearts arrow pierced. It must have been a German who put that face on King Albert on the Belgian stamp.

Myrtle Gordon wore a flowered black shawl over her black gown that was bead fringed in an unusual way. It was brought diagonally across the bodice back and front from the right shoulder to the left hip and continued down the skirt and around the hem. Bead tassels on narrow black ribbon hung from the right shoulder to below the skirt. The Foster Girls appeared again as Roman gladiators in gorgeous scarlet and gold costumes and to prove that some metal could touch their gold shields they crossed swords and struck the shields at the proper beat of the music. They finished in fluffy white frocks with big red and blue bows at the hips and smaller ones on the hats.

"Crowd's" Angles

Capitol's orchestra are wearing red ribbons across the white open spaces this week, maybe in honor of the world premier of "The Crowd." As a picture it's entitled to a lot of ceremony, but not the kind that box offices grow fat on. Movie audiences don't usually consider anything like symbolism a big treat, unless it is marked "imported." It must be some of the old country that's left in most Americans. "The Crowd" has camera angles, still, it won't be shown here next week.

James Murray and Eleanor Boardman are very fine and considering James' history, audiences should be more respectful to picture house attendants. Eleanor had many frocks in her varied career, one with the ends of the scarf collar split and making a double knot. Another of black satin with diagonally closed bodice and only the front flare of the skirt pleated. Her jersey dress was odd, too, using light and dark shades in big blocks on the bodice, but the skirt of a light color with dark edge.

Lots of Jewelry

Capitol's stage presentation, "Gems," was properly set in black and gold and ropes of pearls. Pauline Gaskin, dancer, shone in a blue frock with its full skirt trimmed with tiny lace ruffles that started narrow at the waist and broadened toward the hem where they made a band all around. The Three Dennis Sisters harmonized perfectly in frocks of lustrous satin covered with black net that made wide flounces on the skirt. Each had a large bow of the satin in front at the waist line, the colors being pale shades of blue, pink and orchid. Ormonde's Sparkling Gems were well named, especially so in costumes of deep blue, the short skirts of which were covered with bows of varicolored metalic ribbon. They wore tri-cornered blue hats bound with silver and dripping yellow plumes in back.

Finale glittered. Jeweled pendants, revolving girl-filled contrivances and a curtain of more girls. David Rubinoff's violin was the most popular gem, and the most genuine.

Rain in California

"Sporting Goods" must have come from the notion counter at Woolworth's. The story had more holes in it than the sidewalks of New York. A poker game gave the men a laugh that should last them through the income tax period.

Gertrude Olmstead's black net gown with long tight sleeves and ruffled skirt was very becoming and her sport costume, too. Of dark jersey, the sweater was diagonally striped and the plain skirt's box pleats sewed half their length. A square silk scarf was tied at one side. Her suit of printed material was smart, and of course a silver fox scarf didn't detract from it.

Myrtle Stedman had cause for legal action in one scene, but otherwise she appeared her usual well-dressed self. What an intrepid director to put a rainstorm in a California picture. He's probably had his seed privilege taken away by his Congressman by now.

Beautiful and Damp

The floodgates are down at the Gaiety. No disk records or sheet music being sold in the lobby after the performance, but an assortment of dry handkerchiefs would be an accommodation. Number of men in the audience is surprising. They come in groups as well as alone, so they aren't being dragged in by their womenfolk.

"Four Sons" is beautiful and damp. When Margaret Mann walked down the isle after the picture she received heavy applause, and deserved it. Hers is a perfect performance. And the quaint old village is a delight too.

June Collyer's charm probably helped considerably in raising the delicatessen to a self service salon with crystal chandeliers. Her business frock was of black satin with a narrow white band on the high neck and white buttons down the front of the bodice. Ermine collared black velvet coat and hat were becoming, too.

"Four Sons" deserves its shower of praise, but a practical person might wonder how "Mother Bernle" gets off Ellis Island, not being Erle or Lindy.

A Standout Youngster

The year may be young and June La Verne, too, but she has earned herself a prominent position among the baby stars in "That's My Daddy." She has a more expressive face than some of the screen sirens who have been experimenting with theirs a good deal longer. Four thousand of our best heroines could fall off twice as many yachts without causing a flicker of a program, but when Jane fell it created more excitement than the subway fare raise.

Barbara Kent was pretty in an all gray costume. Lillian Rich looks better in dark clothes. Her black satin frock had a crushed collar and elbow length cuffs of ermine and a narrow band of the same down the center of the skirt. She was married in a light satin frock over which a short lace coat was worn, her hat being small and transparent, flower trimmed on the right side. Reg Denny adopted Jane, and the Roxy adopted "That's My Baby" by a unanimous vote.

Tom Santchi Heroic

Of all the disturbing things for a director to do—make Tom Santchi a hero when he has always been a treacherous, villainous bully. How could anyone believe it wasn't a deep laid scheme when he was so sweet to Gladys Brockwell? But even children cried when he was convicted, so it must have been real.

"The Law and the Man," there they stood with Gladys the district attorney who could either bring them together or separate them. She did both but it took three trials to get the guilty man, then she sentenced the innocent one to life, with her.

A real reward for virtue because Gladys has a very smart haircut that gives an unobstructed view of a fine profile and looked stunning in a black velvet street dress trimmed with monkey fur.

The players made "The Law and the Man" more interesting than it deserved to be. Florence Turner's long experience made a small part count.

"Cohens-Kellys" Laughs

It didn't seem possible that another argument between the two most famous "ishes" could make Broadway again laugh, yet "The Cohens and Kellys in Paris" did that and unmistakably.

Vera Gordon and Kate Price must engage a surveyor when contemplating a new wardrobe, and if the people who head their gowns are paid by the quantity of beads used they have probably all retired after completing the costumes for this picture. Both of them made the most of Mrs. Cohen and Mrs. Kelly. Sue Carol was pretty in a lace-trimmed crepe negligee, with a single row of roses as a collar, and again in a smart cloth coat with collar and high cuffs of krimmer.

Falling for Agnes

Agnes Franey, the chorine engaged by Archie Mayo for a picture, is putting over a fast one on the Park Row boys and girls. Her press-agent appears at the various offices and snaps into a song and dance about Agnes not being able to afford a press-agent and needing the breaks, so he's trying to get some space for the kid just because she's a good one.

The downtown children all lined up for the fall and even are ready to buy her a new scrap-book.

IN COURT FOR $1.15

Grace Sumner, Hostess, Could Not Pay Taxi Fare

Because she did not have $1.15 to pay her taxi fare, Grace Sumner, 306 West 62nd street, hostess in the Fireside Club, was arrested on a charge of disorderly conduct.

Later, before Magistrate Macrery in West Side Court, she said she did not realize she was so short of money. On her promise to pay Frank Bracken, 322 West 17th street, chauffeur, she was released.

Who's Who and Why On Stage or Screen

The brains which made "A Girl in Every Port," certainly didn't call a female into consultation. Here's is a man's picture! Every girl in it is a double-crosser and a cheater. The only decent emotion is a sturdy friendship between two men, which survives the dirty maneuvers of the girl one loves, and the other has loved. It's all anti-femme stuff from start to the concluding title: "No dame ever will come between us."

The girls aren't going to stand for that without a squawk. They all know in their hearts a dame's a dame, but they aren't going to relish watching it manifested in a Cinderella picture. Especially will they howl at paying 50 cents for handling of the sex. Honesty isn't up the girls' alley. They like the "noble little woman" stuff and strong.

"A Girl in Every Port" is all from the man angle.

Gasta's Economic Theory

Gosta Ekman, the Swedish Biograph Company blonde sheik, has been turning down fancy offers from Hollywood. Gosta's reason for declining the heavy dough is fantastic. He believes that he's set for life in Sweden, where he's the matinee girls' idol, and that a picture star over here only lasts two years.

Blanche Mehaffey's Ideas

Blanche Mehaffey, the former "Follies" girl, who went West to appear in Hal Roach comedies, has ideas of her own productions. Miss Mehaffey recently married George J. Hausen, wealthy dealer in oil drilling and piping supplies. The couple are about to leave on a trip to India.

Upon their return, they will go back to the coast, where Mrs. Hausen, who was a Wampa baby star of 1924, will resume her picture work, with the idea of branching out on her own in it.

"The Crowd" Lonely

"The Crowd" may get the country girls, but what is there in it for the poor urbanites who have to marry such weak sister bookkeepers and live with the poverty-ridden crowd day after day? It may have been intended for an epic, with that impressed title, but it's just a good picture, too sordid to hit the girls, and too dreary to enchant many people except those whose financial level is above the one it celebrates.

The little house with its cheap furniture, the tacky clothes, Eleanor Boardman's straggled hair and shabby brat—all are authentically middle-class, but are they middle-class entertainment?

That's as welcome as the fellow who runs up to you on the street with a "Now, I'll tell you what's the matter with you!"

Of course, it does hold out hope. But, when the rest of the picture is morbidly on-the-level, aren't the fans going to notice the phoneyness of the finish?

"The Crowd" is a film "Saturday's Children." The rich cream might get a kick out of "The Crowd," just as the middle-class gets a kick out of Long Island estates and yacht elopements. But it's hardly possible "The Crowd" will set the fan girls dizzy.

Margaret Mann's Future

With plugs in the ads, plugs in the exploitation and publicity, and a guest trip to New York, Margaret Mann still has her feet on the ground about "Four Sons." Miss Mann, who is 60 and was an extra, has no pink illusions about what the picture will do for her. Her characterization in "Four Sons" was splendidly made, the sort of "restrained acting" the highbrows rave over, but it isn't the conventional "mother stuff." Miss Mann drew acclaim notices from everybody here and on the coast, but she isn't yet assigned to a new production. If she doesn't fall into a real fan part, "Four Sons" will not have done her any good, and she's canny Scot enough to have acquired star temperament on the strength of it.

"Shepherd" Needs Hair Cut

"The Shepherd of the Hills" is not aimed at the girls on Broadway, though it probably will have them sobbing in regions outlying. The picture is sweet, but Broadway girls are off sweets and on thyroids. It's all faith and gentleness and light, and how tensely it holds the house speaks plenty for the cutting and direction.

Men, who are constitutionally sweeter than girls, might go for the Harold Bell Wright story. But the girls have a picture here, with no strong love interest, no clothes, no slick sheik, no nothing for them.

What's a girl going to look at in reels and reels of faith drama? She might wish that John Boles had had his hair cut, but beyond that her interest won't carry far.

Chance Taking Film

"Love and Learn" is a good girl picture out of the moth-balls. Whether the fans have been weaned away from this Constance Talmadge style of compromise farce or not, they'll still laugh at it. And envy Esther Ralston.

It's the kind of stuff that every girl tied to a typewriter or a sewing machine wishes that she herself could put over. That ought to cinch it mildly, even if Paramount did have to send it in a "Take a Chance Week."

A TIMES SQ. GAL WRITES HOME TO MA

(Letter sent by Adelaide Smithson, of 46th street, to her chum, Louisa Chesterbrook, of Cumbersome, Idaho).

New York, Feb. 21.

Dear Louisa:

Do you miss me, dear?

It's so nice here now on the streets. No snow. When I think of Cumbersome, I think of you and the snow. Oh, my Lord, Louisa, that snow, that I ran away from and forgot my snow shoes.

I know you want to hear about New York, but I haven't much to tell yet. I'm so new here.

Met a nice man on the train and he gave me this 46th street address. It's a rooming house. Very nice people I guess. No one speaks to me.

This is Times Square, Louisa. You remember, Times Square we used to read about. It's a very busy place. Lots of picture houses.

But I don't know what I'll do about seeing pictures. It seems to me a girl alone must buy three seats, I have been to a couple of places and in each I got some awful pinches. First, I thought it was bugs, but each time it must have been the man next to me.

Don't tell mama, because she told me not to go any place alone. But I don't know anyone.

That man on the train gave me his card, but I've lost it. He told me he sold gold bricks for silver linings, but I forget the name of his firm. I miss him, too.

Funny Cops

And the policemen are so funny. I started to tell one about the awful pinches, but he said:

"Blow, dame, and be happy; you're hustling in peace."

A couple of different fellows started to talk to me, but I didn't know them. One told me I needed a new dress, but I had no money to buy from him.

When I get more friendly with the bunch in this house, I'll find out a few things and then I'm going to look for a job.

All the girls you see on the streets have their faces made up and they look handsome. Just like the girls in the colored sections of the Sunday papers.

Hank's a Good Boy

How are you and Hank? Hope you forgave him. He's a good boy, but don't forget he's lived in Cumbersome all his life.

If mama asks if you have heard from me, say no, because I wouldn't want her and the boys to think I didn't write home first. If you see Joshua and he asks anything, tell him I mentioned his name to you.

Maybe I'll be lucky, but I think I should have stopped off in Chicago first, but that man on the train was so nice.

Will write you just as often as I have anything to say.

Love.

Addie.

P. S.—When you write here, please address me as Mrs. Adelaide Bracer. That nice man told me it would be easier to get along if everybody thought I was married. Don't tell Ma.

RITZY

Shades of Keith's Union Square theatre in 1909, when the Dolly Sisters, billed as such, sang and danced! They had previously been Jansci and Roszicka Deutsch, born in Hungary, but taken to New York as small children. Becoming headliners, they were in "The Echo" in 1910 and in "The Follies of 1911." One divorced Harry Fox and the other divorced Jerome Schwartz, both inheriting jewels from the estate of "Diamond Jim" Brady.

Going to Europe in 1920, they have remained there ever since, and this fall co-starred in a revue at the Casino de Paris, where they are said to own a half-interest. After having lived in magnificent style in Paris, they have been maintaining a similar standard on the Riviera, their costumes and jewels creating astonishment even in the most blase section of Europe. A few weeks ago, after both sisters had been ill, they announced their retirement from the stage, after careers of 18 years.

Here are two American girls who are well known in the show business on both sides of the Atlantic are so plentifully supplied with money that their present mode of life must seem to them, when they consider their past, like a glittering dream! One has for some years past been sought by a multi-millionaire who, after a business career in America, migrated to London, there attaining not only prosperity but prestige, members of his family marrying into the aristocracy. The other has had as a constant admirer a much younger man, who, if not actually possessed of millions, is son and heir of a man of enormous wealth. The father, who has a title, is now married to a girl once a phone operator in the old Knickerbocker Hotel in New York.

Cora Urquhart's Villa

Living quietly but comfortably in her villa on the Riviera is an American woman who in a former era caused a series of sensations. As Cora Urquhart, daughter of Col. David Urquhart, of New Orleans, she was a fashionable belle. Wooed and won by James Brown Potter, a nephew of the late Bishop Henry Codman Potter, of New York, she was welcomed in the best society. She studied acting under David Belasco, just as did Mrs. Leslie Carter years later, and finally made her professional debut in England in 1887. That same year she returned to America and acted in New York with the late Kyrle Bellew. These two co-starred for many years and toured the world with their own company.

After her divorce, Mrs. Potter ceased to be associated with American society. In London she was of the coterie of beautiful women approved by the then Prince of Wales, later King Edward, another being Lily Langtry, the English actress. Mr. Potter married another society belle, May Handy, from Baltimore, who survives him, now living in New York.

Cora Urquhart Potter is the mother of Mrs. James A. Stillman, who also has caused a series of sensations. She charged her millionaire husband, banker, with being the father of Flo Leeds' son. Flo Leeds, who formerly appeared in revues, is a daughter of James S. Lawlor, who has a small plumbing shop on Sixth avenue, New York. She now calls herself Mrs. K. Lincoln.

Twin Sisters Abroad

Mrs. Reginald Vanderbilt spends most of her time in Paris, where she live luxuriously, and her twin-sister, Lady Furness, is first in London and then in Paris, living in even grander style, as Lord Furness is enormously rich and devoted to his young American wife.

It seems strange to recall that only a few years ago these sisters were thrilled at suping in a movie studio in New York, and that later Thelma, who divorced James Vail Converse and married Lord Furness, cultivated the society of Gloria Swanson, haunting the Famous Players Studio at Astoria.

Converse was previously divorced by Nadine Melbourne, who then became the fourth wife of the late J. Ellis Hoffman, later divorcing him. Converse is a grandson of the late Theodore N. Vail, president of the American Telephone Co.

Lord Furness was first married to Daisy Hogg, who was drowned in 1921. He has showered his present wife with gorgeous jewels, including a string of black pearls. At one time she was reported engaged to Richard Bennett and a $5,000 diamond ring was declared to be the actor's gift.

The older sister of Lady Furness and Mrs. Vanderbilt, Consuelo Morgan, divorced Count Jean de Maupas and married Benjamin Thaw, Jr., a relative of Harry K. Thaw.

Mrs. Langtry on Riviera

Oddly enough, Mrs. Potter's former rival, Mrs. Langtry, also lives in retirement on the Riviera at present now known as Lady de Bathe. Born on the Island of Jersey, daughter of a clergyman, the Rev. W. C. E. le Breton, she married Edward Langtry, and first acted in London in 1881. By reason of her beauty she soon attracted Queen Victoria's son and heir. In 1883 she visited New York, meeting the late Frederic Gebhard, uncle of the first wife of Reginald Vanderbilt. Mrs. Langtry had a town house in West 23rd street and a cottage on Staten Island. In later years she paid many visits to America. At one time she owned a racing stable.

Gebhard subsequently admired another actress, Drina de Wolfe, who had married a brother of Elsie de Wolfe, then an actress, but now an interior decorator, who was recently in Paris sporting a title. Gebhard finally married Marie Wilson, of the orginal "Florodora" sextet.

Billy Reardon's Rise

Prior to marrying Thelma Morgan Converse, Lord Furness was often seen with Julie Thompson, of Philadelphia. Julie is now as often seen in Paris with Robert Guelde, stepson of Cornuche, the millionaire who controls a chain of hotels and casinos all over France. Robert seems 20 years younger than Julie. She is associated with Billy Reardon in the smart new and successful night club, the Blue Room.

Reardon was formerly in the chorus of Broadway productions and at one time danced with Mary Hay. Later he danced at the Club Lido with Dorothy Clark, who got into the Social Register as the wife of Bradford Norman, Jr., of Newport.

The Blue Room in Paris was previously controlled, as the Jardin de ma Soeur, by Elsa Maxwell, who is equally well known in New York and Paris. She straddles the fence between Bohemia and Society. She has visited Mrs. Cole Porter, who was the first of the three wives of the late E. R. Thomas, owner of the "Morning Telegraph," before marrying the American song writer. In New York, Miss Maxwell, always about to have an opera produced, was constantly with Miss "Dickie" Gordon, singer, and they rented the studio-apartment of Alphonse Jongers, who married a niece of the famous Ward McAllister, creator of the term "the 400."

Popular Away From Home

Harry Pilcer, in the current revue at the Moulin Rouge, always gets a reception, and not from the claque, when he makes his entrance and when he sings "Hallelujah." Certain Americans, especially those who are show wise, never cease marveling how this boy from Yorkville gets away with it. But Paris, at any rate, accepted him as the partner of the late Gaby Deslys and heir to part of her fortune. A generation ago Harry, who still looks half his age, was in small time vaudeville in the States as a light-ning-change artist, and was also in burlesque. His sister, Elsie Pilcer, followed him into the show business. Harry now lives in fine style in Paris.

The Klaws Devoted

There is no more devoted couple to be encountered at Monte Carlo than Mr. and Mrs. Marc Klaw, of New York, favorable comment being made on that account. The veteran theatrical manager is looking very well, away from the wear and tear of Broadway. Sir Walter and Lady de Frece are also at Monte Carlo, she being remembered for a quarter of a century of success in vaudeville in England and America as Vesta Tilley, male impersonator.

Connie's Second Doing All Right

Capt. Alastair MacIntosh, the second husband to be divorced by Constance Talmadge, is much in evidence in Paris in the best society, recently encountered with Vincent Astor, Prince and Princess Serge Obolensky (Muriel Astor), Prince and Princess Andrew of Greece, Prince and Princess Jean de Faucigny-Lucinge, Princess Edmonde de Polignac and Princess Lucien Murat.

The belief prevails that whereas Constance and the Englishman got along very well together, she rather resented not being taken up by his fashionable friends, some of whom, it is said, openly snubbed the cinema star.

Ruth Draper's Reception

Ruth Draper, who gained fame and fortune in her native land as a monologist, following triumphant engagements on Broadway with tours of the country, is now reaping added laurels in Europe.

A year ago she met with great favor in London, appeared before royalty and was taken up by the best society. This year she packed them in again. Recently in Berlin she appeared at the Komoedie, one of the Max Reinhal theatres. While in Berlin Miss Draper stopped with the British Ambassador and Lady Lindsay, who gave a big reception for her, attended by the American, Italian and Spanish ambassadors and other noted persons of diplomatic and social circles.

A few years ago Miss Draper, a granddaughter of the late Charles A. Dana, famous New York editor, enacted a minor role on Broadway in support of Marie Tempest in "A Lady's Name." Another "character" part, in the same production, afforded an apportunity to Lynn Fontanne.

Carlyle Blackwell's Cruise

Carlyle Blackwell, after a visit at Cannes, is now cruising on his fine yacht, Adventuress, through the Mediterranean. After early struggles in the show business, Blackwell became a favorite in the movies and had quite a following.

Divorced by one wife, he married another also a divorcee. She was an heiress to great wealth, as a daughter of Barney Barnato, who was born and bred in the slums of London, but made a fortune in South Africa, finally committing suicide by jumping overboard from an ocean liner.

Marie Tempest's Husbands

Marie Tempest recently starred in London in "The Marquise," by Noel Coward. Now Miss Tempest, who first appeared on Broadway in musical comedies in the 80s, is starring in London in "The Masque of Venice."

The Duke of Richmond recently passed away. Had that happened a few years ago Miss Tempest would have had to don mourning. Her first husband was named Izard, her second Cosmo Gordon-Lennox, and her current husband Graham Browne, an actor, is now, as for a decade past, her leading man. Gordon-Lennox was a grandson of the Duke of Richmond, and was known as an actor and playwright, moving in a temperamental set, and once collaborating with the American dramatist, the late Clyde Fitch, a congenial spirit.

Leonora Hughes' Pledge

Leonora Hughes, former dancing partner of the late Maurice, and now the wife of Carlos Basualdo, rich and handsome South American residing in Europe, is about to present another "pledge of her affection," having already offered one evidence.

When It Works

Mrs. Ted Lewis was tendered a testimonial luncheon by some society she is interested in, at the Hotel Astor the other day. It was strictly hen and understood there would be speeches.

Mrs. Rufus LeMaire got a hunch she would be called upon. To make her talk sound impromtu, Mrs. LeMaire worked over it for days.

Contrary to all the laws of human nature and toast masters, Mrs. LeMaire was called upon. She delivered her address as memorized, making it sound ad lib and it got over pretty.

Quite a party, from reports.

Grace LeMar, Shoplifter

Grace LeMar, 22, alleged show girl of the Forrest Hotel, West 49th street, pleaded guilty to shoplifting in Special Sessions and was continued on bail for investigation and sentence Feb. 24. Miss LeMar was arrested Feb. 2 by detectives of the Stores Mutual Protective Association, after she had taken three dresses from a rack in Macy's.

The young woman told probation officers she had appeared as a show girl and ingenue in burlesque shows The last attractions she appeared in she claimed were the burlesques, "Happy Hours" and "The Best Show in Town."

Among the Women

By the Skirt

The Best Dressed Woman of the Week
INA CLAIRE
"Our Betters"—Miller Theatre

Seems like the ladies are gathering the laughs at the Palace this week. Josephine Harman starts it with her old partner, Georgia Sands. Miss Harmon was dressed becomingly in black that sported a white yoke. Her partner chose a chartreuse net made with a wee bit of buff ante and a plain bodice.

A decided hit was Peggy Chamberlin (with Ross Hines). This miss of the small stature and big voice wore her tough make-ups nicely.

Another who fared well was Irene Ricardo in old songs and new. Her "Well" number failed to be funny as to costume, it was vastly becoming. A blue robe was enveloped in a cloak of blue of a darker shade. Miss Ricardo brought her act to a close in a crystal evening gown made with a long waisted effect and bordered with feathers that shaded from pink to red.

Funny Ward was in a red velvet kiddie coat and a large hat. Miss Ward is dis and robing before the audience behind a gauze drop. Very foolish as the view of Miss Ward in her combies accentuated that her figure is not so slim. A green evening frock was feathered trimmed as also was the evening wrap. The blonde wig was covered by a mop cap of gold lace. A French flapper was done in a cloth dress and red tammie.

Worth Sisters and Coly early in the bill followed a great juggler, Serge Flash. The girls were in white, one in satin and the other in chiffon.

The girls with Teck Murdock, Iris Kennedy, Marion Meredith and Adele Webster, wore dresses of blue, pink and mauve. The three were made with ruffles in different design. The act could be improved were the girls to appear in bride's costume at the finish. But it takes money to dress brides, stage or otherwise.

Lucila Mendez as Possibility

In the picture, "Coney Island," Lucila Mendez leaves Lois Wilson in the lurch. With stories and right direction Miss Mendez should take a place with the best of the active picture players. She has the face and figure

Lucila has been carefully dressed in this picture. First in a bathing suit, then in a combination of black lace, and finally on a cabaret floor in a white buffant. A black buffant seemed to shade into some color.

Several street dresses of cloth.

Clothes in "Our Betters"

It was foregone that the revival of "Our Betters" would come in dressed to the top notch. Messmore Kendall, in association with Gilbert Miller, has a revival play that should run a long time at the Henry Miller theatre.

Ina Claire is so fitted for Lady George Grayson, the part might have been written for her. Her clothes are the last word. In the first act a black dress was of a material that looked like a shiny leather. The skirt was shirred on to a rather long bodice. This same skirt was cut with an uneven hem being longer in back than front. Pink edged revers formed a long V in the bodice, while the same pink faced the hem of the skirt. A small black hat and a double feathered ornament.

Her evening gown in the second act looked for all the world like a coat of mail. Heavy sequin material formed the bodice and extended to a long point down the back of the skirt, which was of many pleated rows of white net. A white satin and chiffon negligee was just the outfit for the heavy emoting in the last act.

Constance Collier perfect as the silly Duchess. The huge first night audience hung on her every word. At the conclusion of one scene in the last act when this artiste left the stage, the applause lingered so long it was to be expected that she would return and take a bow as they do in vaudeville.

An afternoon gown was of tan chiffon edged with brown. It was very fluffy and worn with a brown hat of fine straw. Her evening gown was of a pinky crystal material. From one shoulder hung a long chiffon scarf of a rose color. This color was carried out in a large feather fan. The last act dress was of sand colored crepe studded with beads to match. A short coat effect was also studded. The hat was brown with a facing of orange velvet. A fox trimmed coat of orange completed this costume.

Lillian Kemble Cooper stunningly gowned during the three acts. Her evening dress was black lace and chiffon. A raspberry cloth dress was oddly made in semi jumper fashion with diamond shaped pieces forming a border. In the first act Miss Cooper was all in gray.

Madge Evans had three gowns of the school girl variety. A rose pink cloth dress was made with a fisehu extending from throat to hem. The skirt had a clever circular flounce.

At "The Strange Interlude"

Probably the most interesting play is at the Golden theatre, "The Strange Interlude, produced by the Theatre Guild. It is with the feeling of adventure that one takes one's seats. Entering a theatre at 5:30 is odd enough. All around are remarks, "Where are you dining?" and "Will you go out with us?"

On comes the show and the unravelling of the story, as done by Lynne Fontaine, Glenn Anders and Tom Powers, the time passes so swiftly that at 10 minutes to eight, when it is time to dine, one isn't worried over dinner.

And back in your seats at 9. When it is all over you are sorry.

Miss Fontaine does the 10 acts in as many dresses. As the young girl, she goes in mostly for knitted jumper suits. One flowered chiffon is in rose shades. Her lovely bobbed hair is covered later by a wig with the ears showing. As a middle-aged woman with graying locks, a white coat and skirt are worn. In the final act, with really white hair, a long black dress trails the floor.

Eugene O'Neill has done a great piece of work in this play.

SOUTH AFRICA

(Continued from page 2)

Jack and Jill; Jerry and Co.; Ashley Sisters; Barr and Hope; Shishti's Marionettes.

Bijou (A. T.)—Films shown. "Queen in Parlor," "Don Juan," "Pig Leaves," "Faust," "Michael Strogoff," "Cohens and Kellys," "Diplomacy," "Battle of Coronel," etc.

Cinemas around town and suburbs report business quite good.

Clive Maskelyne, magician, is on a return visit. It is strongly rumored that the government intend to draft legislation to appoint a film censor board. Hitherto, this work has been carried out by the provincial administrations. It is stated that this move has been caused by representations to the government of undesirable films shown to children.

NATAL
Durban

A company styled Durban Hotels, Ltd., has an authorized capital of $1,500,000. It has acquired two Durban hotels and the new company has made provision to carry on proprietors of theatres, halls, cinemas and exhibitions.

Judge Swindell, American greyhound expert, has commenced work on the site for a dog-racing track. He had previously negotiated for ground belonging to the town council, but owing to the restrictions laid down by the town council, that no betting should be allowed on ground rented by them, Swindell cut out the deal and went for private ground. One hundred dogs are on the way from Australia. Judge Swindell is receiving good support. He says dog racing is popular in Australia and America.

ON THE SQUARE

"The Ladder" for Long Life

The Sunday comment of Percy Hammond in the "Tribune" re "The Ladder" may incite Edgar P. Davis to continue his free performance of the million dollar flivver for another six months. Davis is that way. Every time someone advises him to take it off, he renews the rental period.

It is figured that "The Ladder" has been the butt of almost as many jokes as Henry Ford and his tin Lizzies. That goes for Broadway anyhow. Davis seems to enjoy that kind of stuff.

There is a story that Davis recently dreamed of a certain spot in Texas and that he went there and brought home gushers that will mean another flock of millions. He'll laugh at that too because he has been right in New York seeing that all the tickets for the show are given away free.

Among other things Hammond ventured the belief that Davis "has turned 'The Ladder' into a sort of poorhouse, making paupers of those who attend it without cost. All those who are connected with it, excepting Mr. Davis, must feel that he has cheapened their favorite art wthout doing a bit of good to the cause of reincarnation."

"Nothin on the Level"

A couple of the Square's wise boys arguing over a suspicion entertained by one:

"Ask anybody," said the first, "everybody knows; it's okay."

"Ask who?" replied the other. "Anybody will lie for you."

"Well, ask your mother then?" answered the first, "and you'll find out."

"Yeah. My mother! She likes you too."

"Then nothing is on the level?" asked the questioned one.

"That's it, kid," joyfully rejoined the questioner. "That's a great idea and let's call it all off."

Talking on New York Only

Mayor Walker, on a tour of the South, made a speech in Baltimore last Saturday night and didn't mention Al Smith's name once.

What he did was to plead that New Yorkers were as good as any other people. Outside New York you have difficulty persuading some people that that is so.

Jimmy's abstinence from political talk occasioned much comment in Baltimore. Maybe he was smart, for at his side was the man they are also figuring on as a possible presidential candidate in case the Smith thing can't be swung, Governor Ritchie. On Walker's other side was a Republican mayor, Broening.

Mrs. Mann as Permanent Audience Fixture

Mrs. Margaret Mann, 60, and the exploited member, playing the mother of Fox's "Four Sons" at the Gaiety, New York, seems destined for there during the run as an audience fixture. At the ending of each of the two performance daily, Mrs. Mann is picked out by the spot and the audience's attention diverted to her.

Her personal appearance is impressive and the house likes the flash of the mother in the flesh. But if Mrs. Mann is to return to the Fox lot at Hollywood, she will have to find a double.

Stripped Emily to Feathers

Emily Sherman, Gertrude Hoffmann girl with "A Night in Spain," is suing the "Ten Story" magazine for $50,000. The magazine, she alleges, placed her photograph on its cover recently, without her consent. What Miss Sherman really objects to is that "Ten Story" deleted a pair of trunks and a chiffon belt from the picture and substituted a very few feathers. "And, besides," says Emily, "they didn't even mention my name." She said that the photograph was made in a New York studio for her own private use and that she never authorized its use for publication.

Peggy's Bejeweled Arms

Quite a number of suburban matrons have discovered the establishment at which Peggy Joyce has her nails manicured. In league with the manicurists, they get there before the time Peggy usually arrives and stand at the windows to watch her drive up in a foreign car, that has so many nickle appliances on it it looks like a dentist's chair.

Before Peggy enters the place, the curious ladies scuttle back to their seats from which they interestedly watch Peggy getting a rose colored nail shine. After the spectacle is over, they go home and tell their husbands Peggy Joyce has so many bracelets on her arms she can hardly lift her arms on the table.

Alice Ridnor's Costless Publicity

Alice Ridnor, who looks like a No. 2 Mary Pickford, of the Benny Davis 54th street club staff of entertainers, got a costless publicity break last week, with Alice knowing naught of it until secing the story and her picture in print. A woman publicist calling at the club and attracted by Alice asked if she had a press agent. Alice said no. She's a musical comedy girl.

Without saying any more, the woman, probably out of good will, stuck over a story of how Miss Ridnor had refused two $1,000 bills from a wild westerner who came into the club and wanted to substantially show Alice his appreciation of her work.

Alice thought it was funny and so did everyone else who knows how scarce even hundreds in coin are around the nite clubs these evenings.

Auto Smash Blame

The latest statistics on vehicle accidents lists taxicabs as being responsible for 38 per cent of the bumps, private pleasure cars as guilty of 34 per cent, trucks 28 per cent and street cars chargeable with five per cent of the knock outs.

A bunch of Friars tendered Dave Mallon a surprise dinner Sunday evening at Keen's chop house on 44th street. It is in the same building that once housed the Vaudeville Comedy Club and in the same floor (fourth) that once was used for similar happy events. Mallon is to sail for Australia, the occasion for the stunt.

Mallon, until he joined "Queen High" early this season, was known for his imitations of George M. Cohan. He got so used to that that everything he did was ala Cohan. And George M. attended the dinner to Dave. He asked Mallon to "mention my name once in awhile when you get to Australia." The walls were dotted with photos of Cohan, so Dave was not entirely alone.

So far as he was concerned the dinner was to the hosts. Everybody ate but Mallon, until they got down to the coffee. Then food was given to the guest of honor. There were speeches too. But the speakers spoke about everybody and everything but Mallon.

Dave got even by saying he was off Cohan because the latter is now playing "old men's parts." "I'm going to do Bert Wheeler in the Australian 'Rio Rita'."

Times square is developing a marquee complex. The Chinese joints started it with canopies extended to the curbstones, patterned after the nite clubs. Now the mercantile institutions are going in for marquees a la the theatres. The new A. S. Beck shop on Seventh avenue has one and the Brass Rail sandwich bar adjacent to the Earl Carroll is erecting a huge marquee.

Ice Skaters De Luxe at Mats

Ice skating rinks are getting a great afternoon play from the high hat crowd. Carriage line in some instances looks like a matinee day at one of the hits. The class of the crowd changes markedly at six p. m. when the hoi polloi shows.

DISORDERLY JOINT FOR 'BOYS' AND 'GIRLS'

Red Cellarette Raided by Bolan's Men—Noisy Bunch Elated Over Joy Ride

Twenty detectives of Deputy Chief Inspector James S. Bolan's staff, under the direction of Sergeant Patrick Kennelly, raided the Red Cellerette, 269 West 51st street, and "bagged" 18 girls and 20 youths. The raided premises are in the basement and directly across from the Knights of Columbus club house.

The patrol wagon had to make four trips to take the "girls and boys" to the West 47th street police station. They considered their arrest as a great joke and shouted when the sleuths entered: "We are going to get a nice joy ride."

The girls were taken to Women's Court for arraignment and later to the Florence Crittendon Home for several days, pending an investigation. The youths spent the night in West 30th street police station and arraigned the following some hours later before Magistrate Andrew Macrery in West Side Court.

Thomas Mulvihill, 24, who said he was of the New York Stock Exchange, "tube clerk," 341 Waverly avenue, Brooklyn, was charged with interfering with a bluecoat while the raid was going on. He apologized and received a suspended sentence.

Louis Napietano, said to be manager, 111-11 130th street, Richmond Hill, Queens, was arrested on the charge of violating the Volstead law. He will be arraigned in the federal court. A quantity of liquor was found in the place, the sleuths said.

Sitting on Laps

"Your Honor," said the testifying officer to Magistrate Andrew Macrery, "the shrieks of the girls and youths could plainly be heard on the street level. We entered as a couple emerged. We found the youths seated on each other's laps. The girls were seated on the girls' laps.

"They were holding empty bottles aloft. Music was being played and the revelers were having a merry time. Some tried to escape when we entered."

The youths were charged with disorderly conduct, and the girls with being wayward minors, less than 21. They gave fictitious names and addresses as did the male prisoners.

The Red Cellarette has been in the 51st street address less than four months. Since that time it has been the talk of midtown. When Inspector Bolan learned of the alleged orgies he quickly put the quietus on the place.

Magistrate Macrery imposed suspended sentence on the men.

P. A. Sues for Work on "Inquisition" Paintings

Irving Strouse, press agent, has taken action against Joseph A. Maloney, operating the "Spanish Inquisition Paintings Exhibition" on Broadway, for 10 weeks' salary. Abner J. Rubien is attorney for the plaintiff.

According to the complaint Strouse was hired for approximately 13 weeks, the first eight weeks at $350 and later contracted at a reduced salary for part time attention. After four weeks on his part time job Strouse was notified that his services would not be paid for, Maloney refusing to carry out the term of the agreement, it is alleged.

Strouse is now p. a. for Rosray & Cappella and Vincent Lopez.

Myrtle Cox Slapped Masher; Sheik Fined $25

Charles Bernstein, 45, 126 East 29th street, of the Amalgamated Clothing Cutters' Union, was fined $25 before Magistrate Macrery in West Side Court on a charge of disorderly conduct.

Myrtle Cox, 323 West 88th street in the "5 o'Clock Girl," said Bernstein tried to flirt with her and slapped her face. Miss Cox said she was walking in 42d street at Broadway, when Bernstein walked alongside her and said, "Hello, Baby."

She told the magistrate she turned quickly and bawled out Bernstein, saying she did not know him. "You will know me," she declared he said, whereupon she slapped his face. The actress said that Bernstein then struck her.

A free-for-all fight followed between some men who went to her assistance and men believed to be friends of Bernstein. As a result, several of the combatants were arrested. In Night Court they were all discharged.

The following morning Bernstein was arraigned. He denied speaking to Miss Cox. He said he recognized a friend passing and shouted, "hello," when suddenly the actress rushed at him and struck him a blow in the face.

Magistrate Macrery said he believed the girl and imposed the $25 fine. Bernstein paid.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

The first birthday party of the DeSilva, Brown and Henderson firm at Janssen's was a wow. We broadcast whatever parts of it could be put on the air, and introduced more stars in less time than ever before in the history of our radio.

It was a get together joy party for stars and near stars. Ninety-nine per cent of the people there were in show business. Outsiders were strictly taboo. And for that reason everyone had a good time. The performers felt that they could do anything they pleased and laymen, envious perhaps of the fact that no one in the world can have as good a time as performers, would misunderstand their happiness.

The evident jollity of the party, the fact that everyone there knew everyone else, recalled again what we have frequently said, that the men and women of the show business need a club, a place where laymen are barred, where they can go aftr the theatre or before it, for luncheon, an hour's relaxation, for dinner or supper after the show.

At present there is no place except a public restaurant where an actor can take his wife or sweetheart. A club would fill a tremendous void in the lives of many a professional.

Among the stars and celebrities at the party were George White, Sid Mercer, Jackie Osterman and his mother, Belle Baker, Maurice Abrahams, Sallie Starr, Zelma O'Neil, Mary Lucas, Arthur Behim, Eva Clarke Taps, Maxine Lewis, Dave Dryer, Ruth Mayon, Emerson Yorke, Abe Libman, Harry Cooper, Fred Waring, Eddie Conrad, Lucille Moore, Jim Sinnott, Frankie Marvin, Margaret McKay, Ethelind Terry, Sidney Claire, Paul Frawley, Bert Lewis, Ethel Bryant, Shirley Vernon, Inez Courtney, Gus Shy, Johnny Sheehan, Lynn Overman, Mr. and Mrs. Jesse Crawford, Walter Kingsley, Bert Wheeler, Doreen Glover, Irene and Mable Swor, Stewart Sisters, Fred Fisher, Paul Whiteman, Lou Holtz, Bugs Baer, Oscar Levant, Frances Shelley, Charley Mosconi and Louis Shur.

Our voice gave out and we asked Jackie Osterman to announce for us. His opening gag was:

"This party costs 100,000 copies of "Among My Souvenirs."

Paul Whiteman has lost 60 pounds. He looks and feels marvelous.

The radio hit wasn't even heard by the gang at the party. Little Frances Sheeley, of the 54th street club, crept up to the microphone and crooned a song which was a wow in Rutherford but couldn't be heard five feet away at the party.

Jimmy Getting Better

Mayor Walker was a sensation. His address was a masterpiece of clear thinking and delightful choice of words. Having been broadcasting Jimmy for some four years we'll tell the world he's getting better all the time. He paid a marvelous tribute not only to the three boys but to show business in general.

Alice Lee Lands

Some three years ago a little chorus kid out of a "Follies" road show wandered in to us. We got her a job in the Silver Slipper. She was in the chorus and occasionally stepped out to do an acrobatic dance. She got $65 a week. She went to Europe with a band for $400 a week.

And last week we read in Variety that she's a hit in Cannes and Nice, and has been held over for six more weeks on the Riviera. Her name is Alice Lee. Her pictures are in front of the Slipper now as one of the chorus girls.

A little booklet, a copy of which was mailed to the home address of every taxi chauffeur in town, came to our attention. It contains information regarding New York, hotels, theatres, stations, etc. On the front is the name of a so-called night club, which is merely a camouflaged speakeasy. On the back are the words: "Don't forget, We Give 33 1/3 per cent. Get Yours."

Taxi drivers who deliver prospective live ones to the joint usually wait around until the boob has paid his check, when they cut in for the third of the gross.

Picked the Wrong Taxi

The owner of a legitimate night place told us of the experience of a friend of his from out of town. He called a taxi and said: "Take me to the so and so club."

The driver said, "That place is raided and closed."

The man then asked to be taken to the Little Club. That too was closed, according to the chauffeur, who said the revenuers had closed up eight places on Broadway.

The chauffeur then suggested a place he knew, and drove him to a speakeasy in the 50's. The man entered, saw about 16 hostesses sitting around, ordered a bottle of ginger ale, paid his check, and went out. Picking up another cab he drove to the cafe he first wanted to visit, and found it running full blast.

A chorus kid was visiting another musical comedy on an off matinee day. It was boresome.

"This is worse than——," said the kid, mentioning another musical. "At least, that's dirty."

A Popular Gag

Percy Hammond takes a slam at gag men in the "Tribune." In speaking of "Rain or Shine," he says:

Aside from Mr. Cook's witticisms the play makes but one joke that seems worthy of publication. "You were born with a silver spoon in your mouth," says the ringmaster to the snake charmer, "but it had the name of a hotel on it." The same bon mot adorned the libretto of "Sunny Days" on Wednesday evening, a coincidence which goes to show how alert the authors are in their endeavors to give you a good time.

Percy evidently doesn't know that the gag is used in two other Broadway shows.

Blaming it on Romance

Met Donald Brian at a benefit. Told us he had just become the father of a girl. Supremely happy. Married one year. Wed his prima donna, Virginia O'Brien. Baby is his first. Which reminded us that it was over a quarter of a century ago that he first appeared in "The Merry Widow" and starred in "The Chocolate Soldier." Which proves that romance never dies or other things.

An Industrious Kid

We know a kid, part of a great dance team, doubling in a theatre and cafe, who spends two hours a day studying at Columbia University. She's a French kid, and in addition, teaches French to a class composed of stars and chorus girls in her show.

And some people think performers lead a wild existence.

PALM BEACH

Palm Beach, Feb. 18.

The plan to bring Flo Ziegfeld's newest musical "The Three Musketeers" here for three days, following its opening in Washington and prior to its New York premiere, was called off. Company of 180 and necessarily extensive alterations to the Paramount theatre stage were reasons for the abandonment. It called for Tony Biddle, John C. King and J. Leonard Replogle guaranteeing the producer $50,000 to bring the show here for benefit performances for the Good Samaritan Hospital.

M. S. Benthain came to Palm Beach this week on his annual business-pleasure trip. He signed Morton Downey, youthful tenor, to appear at the Cafe de Paris, London, opening April 3 for four weeks with an option on his services to double into a Charles B. Cochran revue.

Bathing Suit Conferences

Jed Harris returned to Palm Beach accompanied by George Kaufman. This is the young producer's second trip to Palm Beach this season, he first coming here following the opening of "Coquette."

With his weekly income well up in five figures from his current attractions, Harris is beginning to like Palm Beach. Last year he blew out after stopping here three days, but that was when he only had one success, "Broadway." Harris has a repertory theatre bug for next season and held several bathing suit conferences on the Breakers beach.

Only two after-dinner places getting a play here—Bradley's and the Venetian Gardens. Many starting the evening at the former exclusive to wind up at the whoopee Gardens. No big losers reported as yet at the Beach Club, but with the volume it looks like that rumored million-a-season take for the Colonel is a pipe.

Vaudeville (Keith-Albee) at the Kettler, West Palm Beach, and the Fairfax, Miami, was discontinued last week. Both houses are Publix-controlled. No squawks from anybody yet—not even the Albee crowd down here.

Arthur Hammerstein intends to sail for Berlin early in March to produce "Rose-Marie" there. Arthur, who headed the managers and producers committee for the annual Kiwanis Club benefit, held Feb. 21, left matters with Joseph Leblang. Sam Harris and Ned Wayburn were the stage managers. The managers committee had Al Jolson, who acted as master of ceremonies. Among the acts programmed were Willie Collier, Bugs Baer, Louise Groody, Irving Caesar, Ben Bernie-orchestra-combined Meyer Davis-orchestra, Harry Rosenthal orchestra, Juliet Day, Morton Downey, George Gershwin, Murray Smith, Grace Kay White, Grant and Adair, Ogden Goelet, Honolulu Serenaders, Louise Meyer, Dorothy Dalton and Joe Weber.

Noted on the Breakers Beach this week: Myrtle Schaaf, B. S. Moss, Josephine Davis, Mr. and Mrs. Louis Mansbach.

John Charles Thomas substituted for Emilio de Gorgorza at the Society of Arts concert, appearing with the Cleveland Symphony Orchestra.

FREE GAS FOR LIGHTERS

Detroit, Feb. 21.

A local drug store has established a filling station for cigaret lighters, service free.

Apparent gag is to get fuel-cuffers interested in punchboards for more lighters.

FAST WORKING LARRY GOT GIRLS AND COIN

And Then Bail of $2,500 for Larceny—A Good Talking Non-Sheik Dancer

Larry Donnelly, 35, of 1 Irving place, who posed as a son of a millionaire, was arraigned in West Side court before Magistrate William C. Dodge on the charge of petty larceny and held for the action of the grand jury in bail of $2,500. Donnelly, Assistant District Attorney Eugene McAuliffe, in West Side Court said, was the fastest wooer he had met in his long years as a prosecutor.

Donnelly, short and squatty, is not of the sheikish type. But he is glib of tongue. While arraigned for giving a barber of the Times Square hotel a rubber check, his bride of one day sat in court seemingly unconcerned.

McAuliffe told the reporter the bride said she is going to seek an annulment. The ephemeral bride, formerly Fayette Andrus, dancer with Stone and Pillard, is living with her folks. She has titian hair and is good looking.

Charles was charged with giving Charles Spadaccino of the barber shop a bunching check for $55. Bill Hazelton of the Times Square said that Larry owed the hostelry an unpaid lodging bill.

Cashed for 100 Berries

With the bride sat Loretta Phelan, 23, manicurist, of 23 Flatbush avenue, Brooklyn, and her brother, Edward J. Phelan. Donnelly met Miss Phelan where she was employed, at the Time Square. He courted her and proposed marriage, said McAuliffe.

Larry related to Miss Phelan of his tremendous wealth and she invited him to "meet the folks." Larry did. He whispered into Eddie's ear that he was a little short in cash. Eddie cashed Larry's check for 100 berries. The check came back, but Larry never did.

Then came the wedding of the dancer and Larry. A clerk in the Municipal building tied the knot. Larry invited 20 persons to attend his wedding feast at the Lenox Gardens, 135th street and Lenox avenue. When the feast was over, McAuliffe said that Larry gave the manager of the Lenox Gardens a check. And this also bounced, said Detectives Joe Fitzgerald and Pat Harty.

GREENWICH VILLAGE AS IZ

By LEW NEY

(Self-Designated Mayor of G. V.)

A restaurant more or less doesn't matter much, but I did not like to see the Troubadour Tavern on West 8th street pass out by the fire route. It never was a commercial success. Five years ago Charlie Reed, who owned the Purple Pup before the war, remodelled the old livery stable at 46 and called it the Little Bear, but his balalaika orchestra did not draw, and Charlie went back to his Miami Inn. For a time the name of the new venture changed every month until Troubadour Tavern stuck these last three years. For nearly two years poets have gathered there on Tuesday nights to read their unpublished verses to girls from Brooklyn and others who enjoy dancing. For a few months Yosians, hikers in the summertime, have whiled away Monday evenings there club fashion.

Bared Their Verse

At the weekly Thursday night Poet's Soiree at 17 East 14th street last week Maxwell Bodenheim, Myron Porter Chaffee, Augustus Tiberius, "Clarence," Anton Romatka, Henry Harrison, David George Plotkin, Alice Packard Palmer, Shamus O'Sheel, Charles A. Wagner and Leo Israels paraded their hearts and bared their souls in free verse and otherwise. The spacious studio was filled to standing as usual.

Poets Dancing

The Grub Street Club, after months of suspension, has come to life again at the Green Witch Inn, 68 East 11th street. Here, too, poetry is the palaver of the evening and comers are also lured with refreshments. The grub grabbers gather on Mondays. Eli Siegel opens his new poetry meeting this week on Wednesday at the Village Mill where most of the evening will be spent dancing.

On Tuesday evenings in a chapel-like room at the Labor Temple, Anton Romatka holds his poetry forum at which poets who have arrived read endlessly. Some there are who run religiously from one meeting to another, night after night, and never tire nor slip from the slopes of Parnassus.

Hans Stengel's Ashes

The ashes of Hans Stengel are all about us. They were not shipped to relatives in Germany, as reported in the press, but scattered to the four winds from the top of the Woolworth building, a gentle gesture premeditated by the artist and carried out by his friends.

Story of Aimee Cortez

And Aimee Amore Cortez is at rest in Lebanon Cemetery. It's a long story, the tale of little Amy. Here's the short of it, shorn of fiction.

Four years ago Amelia Klein left her East Side tenement home. She preferred to live beyond her stepmother's control. Tiny and pretty, a lusty woman of wealth on Park avenue made a mess of her.

Two years ago she came to the Village. A showman thought she belonged in the movies. A tabloid tried to put her there by "electing" her mayoress" a year and a half ago. But little Amy could not capitalize the publicity.

For another year she drifted in and out of the Village. Last June her psychopathic irresponsibility was made more self-evident than ever when she balled up a beauty contest by appearing in the nude. Immediately after she disappeared for five months upon learning the vice squad was after her.

In November she reappeared as Aimee Amore Cortez. And continued to live on her wits. But the poor kid was exhausted physically, mentally, morally, spiritually. She was mentally ill. She needed institutional care. She had needed it for years. She admitted as much to me but did not have the nerve to negotiate a voluntary commitment. She continued to burn her perfumed candle at both ends, and it sputtered out.

Suicide was on her mind long before the day I met her two years ago. I gave her a job then. But she had neither training nor inclination to run in a rut even for a day. She lived in the clouds, sometimes light and fluffy ones, mostly dark and deathlike ones.

In a moment of aloneness and depressed solitude in her little gruesome hall bedroom she couldn't stand the struggle with her colorful past, miserable present and hopeless future. No one was near to cheer her.

NITE CLUB BIZ SO BAD STEERERS USED

Police Arrest 3 at Hotel Manger—Guests Complained—Hard Times for Speaks

Speakeasies and alleged night clubs are apparently experiencing hard times. This became known following the arraignment in West Side Court of several men arrested at different times in front of prominent hotels in the Rialto.

It developed not long ago at a hearing in West Side Court of a complainant who testified of being robbed in a night club after he had been solicited on the street by a total stranger who told him where "a dandy night club" was nearby.

The "steerer" made his stamping ground not far from the entrance of a successful night club. As the patrons began to emerge, Mr. Steerer would approach them and tell them of a corking night club he could take them to.

In most cases they fell for the "steerer's" story. Only to regret it later. The colossal bill submitted by the management staggered the patrons with the result that a fight ensued and in all cases the patrons would be arrested.

In West Side Court the following morning the patrons were discharged. However, they had spent the night in jail.

Now the steerer makes his hangout in front of hotels seeking out-of-towners. Having no tickets of introduction the steerer approaches guests of hotels and whispers about the wonderful night club that he can take them to.

Complaints

Patrons have complained to the hotel managements. The latter notified Captain Edward Lennon of the West 47th street station, who assigned Detectives Joe Glennon and Pete Donohue to "clean up" the steerers.

Glennon and Donohue anchored in front of the Manger Hotel. They were there only a short time when they arrested three men for accosting pedestrians to lead them to night clubs. The defendants gave their names as John Collins, Marie Antoinette Hotel, salesman; Irving Lasker, 23, salesman, 834 De Kun avenue, Bronx, and Phil Singer, 27, who said he was stopping at the Manger.

Magistrate Andrew Macrery scored the defendants and cautioned them to remain away from the hotel. They denied the charge and were dismissed.

BAD CHECK PASSER GIVEN A STRETCH

William Olcott, 24, of Madison, Ind., who for several months passed has been posing as William Mallory, the famous Yale football star, and at other times as Herbert Lubin, picture producer, was sentenced to an indeterminate term of from six months to three years in the penitentiary by Judge Cornelius F. Collins in General Sessions, following his plea of guilty to defrauding hotels.

Detectives, probation officers and managers of hotels told Judge Collins that Olcott had "lived the life of Riley" in New York since he came here in the spring of 1926. Although born in Indiana, he had lived most of the time in Florida.

On his way from Miami to this city, posing as Herbert Lubin, he married an actress, Evelyn Benson, in Norfolk, Va., and brought her to New York, putting up at the Hotel Pennsylvania. He deposited $6,000 in a bank, and with his wife started in on a life of ease, visited race tracks, bridge parties, golf links and the night clubs. When his funds ran out, his wife also took the air.

Since that time Olcott has flitted from one big hotel to the other, paying his board with rubber checks. At the Hotel Astor, where he registered as Villiam Mallory in January, 1927, he passed several bad checks and then went to the Plaza, where he posed as Lubin. While there he victimized B. Altman & Co. of $200 in merchandise. Arrested by Detective William Lynch, he escaped, ran into the New York Athletic Club, 59th street, leaped from a third story window. He broke his right leg and was taken to Bellevue Hospital.

According to probation officers, Olcott made a practice of drawing all the bouncing checks on out-of-town banks and in this way defrauded practically every hotel of standing in this and other cities he visited.

10 for "Beaverbrook"

Robert Whitman, alias Lord Beaverbrook, was sentenced to ten years in Sing Sing by Judge William Allen in General Sessions Monday. He had been convicted three weeks ago of grand larceny on the complaint of Mrs. Rose Burkin, divorcee, of Freeport, L. I., who claimed that the suave Lord had induced her to part with about $90,000 worth of jewelry after a two weeks' courtship.

Greatest Mardi Gras

New Orleans, Feb. 21.

This is the town's greatest Mardi Gras, and with perfect weather.

King is Leon Irwin, and queen, Betty Watson.

City's guest of honor is Mayor Jimmy Walker, hugely popular. He is having a great time, and so are the natives.

DE VERNEIL DISAPPEARS

Chicago, Feb. 21.

Chicago police and newspapers have been asked to search for Robert Carricart de Vernell, 23-year-old French picture actor, who disappeared recently from Hollywood. He was formerly connected with the Fairbanks studio.

De Vernell is described as being 5 feet 6 inches tall, weighs 125 pounds and has light hair and complexion. Any information concerning his whereabouts should be sent to Mrs. Doris Freeman, 943½ Valencia street, Los Angeles.

Sword Cane Charge Dismissed

A charge of carrying a concealed sword in a cane was dismissed by the Justices in Special Sessions against a man who the police say is Raymond Brady but who recently became known along Broadway as Colonel Raymond C. Trowbridge of New Mexico.

The defendant was arrested in his room at the Hotel San Rafael, 65 West 45th street, by Detective Thomas Ford.

The defendant denied ownership of the cane.

LOOPING THE LOOP

(IN CHICAGO)

Loop Mourns Eddie Foy

They hadn't forgotten Eddie Foy here.

Every newspaper in Chicago carried a front page streamer and columns of stories and photographs the day the trouper passed away. Follow-up stories mourned his death and recalled a wealth of incidents in the career of Chicago's favorite old-timer.

Friday morning the body of Foy, resting in a lavendar casket, was borne into Chicago on the Santa Fe "Chief" to be met by a battery of cameramen and reporters exceeded in numbers only by those attendant to arrival of a president. Every national news service had two cameramen present to get pictures of the casket and the young Foys, who were accompanying the body to New Rochelle.

Eddie Foy will long be remembered in Chicago, especially the most dramatic incident in his career, the Iroquois theatre fire, when Foy whispered encouragement to the pit musicians and to the chorus behind him as the building burned.. Laughing and clowning in his grotesque make-up, he kept the show moving until the heat became unbearable and he was the last to leave the stage.

Flock of Hostesses

Chumps are thick as flies on West Madison street. One taxi dance cafeteria, Colonial Dancing Academy, claims 100 hostesses and is calling for extra piece-work dames to help handle the Sunday afternoon crowds.

One method of getting hostesses for the taxi emporiums in Chicago is by handing out "call" cards in the Loop.

The raids on the leading night clubs a fortnight ago were so misleading that the public is baffled. "Open as usual" are the newspaper ads, but trade is awful. One of the leading night clubs checked fourteen guests at table at an unusually busy hour the other night.

At one of the previously well patronized night clubs the entertainers rush to the box office when any real money check is paid, and the split is made in the anteroom.

It required more than a week for some of the treasurers to recover from the most successful treasurers' ball.

Bombing of Judge Scarboro's home on N. Wells street has deadened activities in the 42d ward, where the height of Chicago's night life is found.

Chicago newspapers have tightened up on all press agents. There hasn't been a chorus girl story sprung for the last seven months, and there have been a bunch of merry-merries in town. Cameramen are borrowing society girls for their picturial plants.

Pop songs are getting a nifty plug in Chicago, with "The Chicago Tribune" illustrating a currently favorite ditty daily and offering prizes totaling $5,000 for those guessing titles of the illustrations.

The daily's radio station, WGN, is broadcasting each number the night previous to publication of the picture.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

F. B. O. and Macfadden have arranged a tie-up whereby the film concern will make two subjects based on "True Story" (magazine) yarns. In return Macfadden's publishing outfit will run page ads on the pictures for six months in the affiliated magazines besides Macfadden's two tabs, "Graphic" (New York) and "Daily News" (Philadelphia).

The second story selected will be the winner of a contest.

Edna Davenport's gesture toward reconciliation with her husband, Frank Tinney, was brusquely chopped when Tinney's father, with whom he is living in Philadelphia, said coldly there was nothing doing in that direction.

Juanita Hanson, involved in suit to recover for jewelry purchased, replied that trinkets were purchased and paid for in full from the suing jeweler's former partner, a woman friend of the actress, and the action is designed only to embarrass the original partner due to a business disagreement.

Dr. Jules S. Nayfack's suit against his wife, Emily Nord, dancer, gave another airing to stage domestic rows, when the dentist charged misconduct by his wife with her dancing partner, Dan Sebastian. Nathan Burkan asked the court to broaden the inquiry into other alleged instances of misconduct and the motion was taken under advisement.

With Blanche Mahaffey, former WAMPAS baby star, now wife of millionaire, getting a publicity play, Ziegfeld hopped aboard to cop space by offering her a part in a new play.

Pauline Garon, born in Canada and a British subject, obtained her American citizenship papers in the New York federal court Monday.

Reports of stolen jewels revived Helen Ferguson's half naked pictures in the tabloids for a week.

Marilyn Miller goes right on denying marriage engagements. This time it was William John Warburton, young New York society man, whose mama co-operated in the denials.

Stage marriages continue to get five agate lines, while the divorces and breach of promise suits get the 24-point display heads. The $200,000 breach of promise suit against Robert Ames, brought by Helen Lambert, club hostess, is being aired just now. Court refused to order examination of defendant before trial.

Several of the dailies made a little feature story of Maria Gambarelli's retirement from the Roxy personnel to run a training school for dancers.

Gertrude Ederle doesn't stay out of type long at a time. Her publicity is nicely handled on a permanent basis. After a lapse of several weeks she crashed on the theft of her car outside a Newark theatre and its subsequent recovery.

It was inevitable. Josephine Haldeman Julius, Kansas City girl who went into a companionate marriage and raised a country-wide storm, has gone on the stage. She appeared at a Lawrence (Kan.) theatre doing a "hot dance," and the New York tabloids seemed to be plentifully supplied with revealing photos of her in costume.

Otto Kahn placed on the market the site assembled on West 57th street for the new Metropolitan Opera House. The spot has been abandoned and the opera is again house hunting. Kahn bought the 57th street plot and held it for disposal of the opera directors at his own expense. It was decided the location would be too expensive.

Domestic disagreement of the Philip Plants (wife is Constance Bennett) hinted when Mrs. Plant left the home at 3 East 86th street and was reported in a sanitarium. Young husband grouchily refused to comment.

Several of the New York dailies fell for the late story from Philadelphia of the finding of Betty Compson's mother in a Pennsylvania almshouse. "The World" ditched the item after the first edition and then printed a flat correction, retraction and apology in its customary frank manner. Several of the tabloids played the yarn up and then let it go at that, making no correction. Betty Compson's mother lives next door to Betty in Hollywood, where she has a mansion and five servants, the two dwellings occupying a whole block.

The story started in Philadelphia, where a reporter traced down a tip by phone to the almshouse superintendent. Only trouble was that reporter mistook name of "Betty Thompson" for Compson.

LOS ANGELES

Johnny Walker, picture actor, objects to anyone else using his name. He petitioned Judge Sproul to vacate a court order permitting one Norbert Eugene Walker to legally adopt the name of Johnny Walker.

Mae Busch, film actress, has been living apart from her husband, John E. Cassell, according to friends. Miss Busch refuses to comment on the separation, declaring she is leaving on a vaudeville tour shortly. The pair were married in July, 1926, after an elopement to Riverside.

After filing a divorce suit against Jack Wagner, scenario writer, Mrs. Winifred Wagner withdrew the action. In the complaint she charged that Wagner had spanked her in presence of friends because there was no liquor in the house.

A man who can't remember when, where or by whom he was married should study up a bit before asking for a divorce, Judge Keetch told C. K. Moehring, film stunt man. Latter came to court for trial on his suit against Velma Edwards, but suffered a lapse of memory about important details. Court told him to return, when his mind was refreshed.

Norman G. Ross, U. S. immigration inspector and writer, was killed by Mexicans near the border line while he was taking them to Westmoreland after an arrest. His wife and child live here in Los Angeles.

Adolph Ochs, editor and publisher of the New York "Times," is on the coast for a month's rest before going back east. He made the trip by water. Arriving on the same boat was Clark Howell, publisher of the Atlanta "Constitution."

William E. Campbell, former Los Angeles musician, was granted a divorce from Mamie L. Campbell in Reno, Nev. He charged extreme cruelty.

Julian G. Dennert, reported to have made statements that he divorced Renee Adoree, came to Los Angeles from Reno, Nev., to deny everything. Dennert cleared himself with the police.

A bandit who figured on cashing in on some $1,500, week-end receipts of the Brown Derby cafe, was given the cold shoulder by Irene Smith, cashier of the place. The girl slammed the door in the would-be stick-up guy's face when he ordered her to throw her hands up at the point of a gun.

Ronald Coleman will star in a submarine story to be produced by Samuel Goldwyn for United Artists. Dana Burnet is writing an original story for the picture.

Adela Rogers St. Johns, writer, announced her engagement to Richard Hyland, Stanford university football star. Wedding is to take place this summer. She was divorced last year from Ivan St. Johns, former western editor of "Photoplay."

When Colette Helene Merton, picture actress, offered to leave her engagement ring as security for a fine for speeding, Judge Reed continued her case until she can raise the money.

Mme. Norma Lutge, America's first woman impresario, who brought to San Francisco its first symphony orchestra, is back in Los Angeles after 30 years.

Johnny Walker, screen actor, and Maude Wayne, formerly of the silver sheet, will be married soon.

Walter Gordon, 19, film extra, was arrested at Santa Monica, accused by police for impersonating Fred Thomson, and also passing fictitious checks. With Gordon at the time was a woman who gave her name as Minnie McKelvey of Calabasas.

Joan Crawford would not admit her secret marriage to Douglas Fairbanks, Jr., though she wears a ring on the correct finger. "We'll never be married," she said, "I want to keep on loving him."

Mary Ellen Randall, dancer and picture actress, wants to be free. Her complaint in Superior court states that Robert E. Randall, whom she married less than a year ago, has brought her nothing but grief.

Helene Costello has filed suit for divorce in superior court from John W. (Jack) Regan, whom she married about six months ago. Regan is a scion of a wealthy eastern family and the pair had known each other since childhood. They separated a few weeks ago.

Betty Compson was indignant when a report spread here that her "mother," a Mrs. Anna Fisher, was found living in a poorhouse at Pottsville, Pa. Miss Compson married to James Cruze, denied even knowing of the woman and proved that her mother, Mrs. Elizabeth Compson, lives in Glendale, Cal., and is far from being in want.

Lottie Pickford, sister of Mary Pickford, got a divorce in Paris seven months ago from Allan Forrest Fisher, known on the screen as Allan Forrest. This was disclosed by Forrest.

Couple were married in Hollywood six years ago, after Miss Pickford was divorced from Albert George Rupp, New York broker. There is a daughter, 10, by that marriage. Forrest was also divorced from Ann Little, picture actress, in 1918.

Cyril Chadwick left for London to visit his wife and family. He expects to be away several months.

Tony Leonard, manager of the Mission theatre, on Division street, received a fractured skull from a fall from the stage into the pit. His condition is serious.

Judge Yankwich dismissed the $150,000 heart balm suit of R. S. Bosco against Earl Fraser, Ocean Park amusement man. Busch accused Fraser of causing his wife, Sadie Busch, to leave him. Fraser denied it.

Hollywood police investigated the stories told them by Charles Morton, film actor, badly burned from the contents of a kettle of scalding water which landed him in the Receiving hospital. Morton first told the police that his wife had dashed the water in his face after a quarrel then later changed the story around and ascribed his injuries as accidental. Neighbors of Morton told a different tale and informed the police that Mrs. Morton was in the east. As a result of this police picked up a girl known only as "Lola," whom Morton later introduced as his wife. Although police records were conflicting in the matter no charges were made.

CHICAGO

Harry Duffy, alleged manager of the Triangle cafe here, was released in $10,000 on charges preferred by Mrs. Josephine Ryan, 29, a red-haired beauty contest winner of a few years back. Mrs. Ryan charged that Duffy shot at her.

Ferdinand Steindel, pianist and orchestra leader, pianist at the Chicago theatre for some time, committed suicide Feb. 18 by hurling himself from the window of his seventh floor apartment at the Algonquin hotel, Chicago. Steindel was called on the phone from the lobby of the hotel by three men who exhibited badges to the hotel clerk and a check in Steindel's name. The check, they asserted, was not honored by the bank. A petition in bankruptcy was filed by Steindel two weeks ago.

According to the hotel clerk, the men had been invited to go up to the musician's rooms. While they were waiting for the elevator the body hit the street just outside the lobby window. His wife was in the rooms in a hysterical condition.

Stanley G. Potter, Tully Warner and Mickey Meyers, racketeers, are being held by the Chicago police, charged with obtaining money under false pretenses. The men were the "organizers" of an ethereal "press club" and had sold over $1,500 worth of spurious tickets for a "press club banquet."

Town Hall police are investigating a fusillade of revolver shots, fired at the Lido club cafe which caused a panic among 150 patrons. One of the shots struck Nicholas Brown, waiter, who is not expected to recover. Patrons, when questioned, were unwilling to reveal who fired the revolver.

SAN FRANCISCO

Workmen excavating for the new Fox theatre uncovered three layers of coal at depths ranging from 30 to 60 feet down. The site was formerly the bed of Hayes Creek.

Francis Long, confessed dressing room thief, will go to trial in superior court on charge preferred by Vinton Ferrera, former musical director of the Imperial. Long admitted stealing a suit and a wallet from the bandman.

Louis Correa, 22, married, and living in Berkeley, and Mary Espinosa, 17 both said to be converts and evangelists in the faith of Aimee Semple McPherson, were taken into custody when found living in a companionate "marriage." Correa was charged with a statutory offense and the girl sent to the local detention home. When apprehended

(Continued on page 57)

Brown, Horseman, Indicted Under Mann Act Charge

Washington, Feb. 21.

The Daniel Brown, also known as H. D. Brown, indicted here under the Mann Act by a Federal Grand Jury, this month, is stated to be wealthy and one of the best known turfmen in the country.

Indictment charges that on April 12, 1925, Brown transported Constance Clayton, 16, from Florida to the Capital for immoral purposes. Charge is covered in three counts.

Jury indicted Brown after hearing evidence presented by Constance A. McCuen, said to be the married name of the alleged victim; Margaret James Clayton, Marvin A. Tyler, Mary L. Thatcher, Nephi W. Clayton, Nan J. Clayton and Robert P. Burness.

Brown, at this writing, had not yet been apprehended, though it was stated his whereabouts were known and that his arrest would be but a matter of a week to 10 days.

Speed Holman, Champ

Minneapolis, Feb. 21.

As a result of establishing a new world record for looping by making 1,093 consecutive revolutions in his mail plane over a local flying field, Charles W. "Speed" Holman, national air derby winner and Minneapolis mail pilot, is in receipt of vaudeville offers.

The record previously was held by Gene Shank, St. Paul student, who had looped over St. Paul 515 times, beating the previous world's record of 315 loops.

Over 4,000 people watched Holman start looping at 11 a. m. and keep it up continuously until 3:45 p. m., without once straightening out his machine to gain new altitude. He swung out of one loop directly into the next, gaining altitude when necessary by enlarging the loop.

Indoor Arena in Park

An indoor sports arena to seat 25,000 is to be built within the confines of Starlight Amusement Park, Bronx, this spring. The structure will measure 250x450.

A number of Chicago sportsmen are reported behind the venture and much of the building's material will come from that city.

NEWSPAPERMEN SERIES

(Continued from page 1)

World War for that paper. He has also been editor of the Washington "Post" and the Philadelphia "Public Ledger."

For five months Adolph S. Ochs, publisher of the N. Y. "Times," refused to entertain the proposal. When he was finally sold on the idea of the good will medium offered by the newsreel, he became enthusiastic and personally directed the shooting of the meeting of the Board of Directors of the Associated Press recently. No meeting of the Associated Press directorate has ever been reproduced, even for a still photograph.

U. P.'s Yearn

On learning of the Fox deal with the Associated Press, Carl Bickerel, president of the United Press, wrote to Will Hays protesting that U. P. had been ignored and asking if Fox wanted to incur the "displeasure" of the Scripps-Howard newspapers. Hays sent the letter to Fox with the result that a reply was forwarded to the effect that U. P. had not been overlooked and that Fox intended to photograph the leading lights connected with that organization.

Among the newspapermen to be cameraed are Col. McCormick, president of the International Harvester Co., and publisher of "Liberty," N. Y. "Daily News" and Chicago "Tribune"; Ralph Pulitzer, publisher of the N. Y. "World"; E. Lansing Ray, publisher of the St. Louis "Republic"; Col. McLean, publisher of the Philadelphia "Bulletin"; Wm. T. Dewart, publisher of the N. Y. "Sun"; Ralph Block, Newark, Pittsburgh and Cleveland newspapers; Norman E. Mack, editor and publisher of the Buffalo "Times"; Ralph E. Noyes, president of the A. P. and publisher of the Washington "Star"; Cyrus H. K. Curtis, publisher of the "Saturday Evening Post," "Ladies Home Journal," "Country Gentleman" and Philadelphia "Ledger."

Negotiations are under way to shoot William Randolph Hearst, Arthur Brisbane and publishers of the various Hearst newspapers.

HUDKINS BEATS BAKER IN GREAT SOCK BATTLE

Wildcat Evens Up Defeat and Earns Right to Meet Dundee —Rosenbloom Again

By JACK PULASKI

Great fighters appear to be born. Ace Hudkins may not be exactly great, but he has a world of color. The answer is that Madison Square Garden was packed when the Nebraska Wildcat met Sergeant Sammy Baker Friday night and beat him without question. Sometimes the boys sense a socking battle and sometimes they stay away when it doesn't look kosher or exciting.

Even when two of the eight rounders went sour and were stopped by the referee because one boxer in each bout was outclassed, the customers got their $11 worth when Hudkins and Baker started arguing. It might have been an early evening, for in the second round Sammy went to his knees from a poke in the stomach. At four he changed position and rested on one knee, getting up at nine and stalling off the red-head from the west.

Then in the seventh Baker was again dropped with a body blow. He was half through the ropes and complained of being fouled. Louis Magnolia rejected the claim and the count continued. Magnolia probably didn't see the blow, and it is fair to say that Baker was not stalling. He has the fighter's heart.

It wasn't a one-sided contest by any means. Only that the Ace boy can take it and shake off blows like water accounts for his staying perpendicular. Baker can hit and several times he measured Hudkins and landed on the chin. Ace was stung without question. For once he didn't do his usual stuff, and he held in the clinches. Baker copped the third round and in the eighth he might have leveled the Wildcat. Either he didn't smack hard enough or Hudkins can absorb anything. And that Baker can hit. Ask Ace himself. Last summer at the Polo Grounds Sammy damaged Ace's eye so badly that they stopped the match. That was a technical knockout.

Ace's Hitting

By winning decisively, Hudkins is now the leading contender for the welter title, and a match with Joe Dundee is in line. Ace, while a socker, has hardly been known as a K. O. boy around the east, but he is leaning on 'em now. Sammy reeled backward several times in addition to the knock-downs. Ace's style is to crouch, plant his head on an opponent's shoulder and whale away with both hands. He is all action. He rushes from the corner at the bell, sometimes before the bell. He is always anxious to mix it. He never stops and that is why the fans like him. Every one of the 10 rounds was action. Baker seemed to have hurt his right late in the fight, a break for Ace.

Maxie Rosenbloom put on another excellent exhibition when, in the semi-final, he won over Jack McVey, middleweight, regarded as one of the most dangerous men in the division. Maxie outhit and outfought the cocky colored boy. He also did most of the leading. His recent showing against K. O. Phil Kaplan was something of an eye-opener, because Rosie displayed class that had been lacking in his performances the past year. Maxie won himself some more boosters and it may be recalled his defeat by Leo Lomski last summer was nothing to be ashamed of. Leo has worried plenty others since them, while Maxie has been coming along nicely, as predicted when he burst into the pugilistic limelight. Probably not a champ, but still a real fighter.

Chorus Beaut as "Mgr." Of Pro Basketball Team

Chorus girls have been used for a variety of stunts, but new one is "managing" a professional basketball team.

Dollie Ferguson, former beaut in "Scandals," is boss of the New York Eagles, crack aggregation of basket tossers. She dons a uniform and appears on the floor for the practice session to show her "form," but does not participate in the game.

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15 YEARS AGO

(From Variety and "Clipper")

Film "trust" (Patents Co.) was nearing its finish. Kinetograph, split-off from General Film Co., threatened to handle distribution of manufacturers outside the "trust" circle, which would throw the whole trade open to independents, since Kinetograph allies controlled patents enough to operate against the Edison interests.

Meanwhile there was dissension among the "trust" manufacturing group. Richard Rowland, as a preferred stockholder of General Film, brought suit to restrain the "trust" manufacturers from distributing any more General Film Co. surplus, amounting to $1,000,000, among themselves.

One style of talking pictures was a flop, while another was being exploited. The Proctor houses tried out an Edison device employing synchronized phonograph for one week and then signed for the Kinemacolor (natural color) pictures as a substitute feature, the rights having been left open by the failure of another deal for New York territory.

The U. B. O. (Keith's) had been trying out the policy of 12-act bills. That style of show was demonstrated as a failure, and "big-time" was hot on the trail of important "name" features. For the moment it looked like a victory for the actors, who were demanding higher salaries and the elimination of the "try-out."

Another thing that was worrying vaudeville was the growing importance of tabloids in the Middle West. That type of show was assuming a status that looked to be a menace to pop vaudeville.

Dustin Farnum, playing South in "The Littlest Rebel," announced this was his last year on the stage. He contemplated pictures for the future. William Farnum had just closed in the same play in the West, but was not yet pointed for the screen.

50 YEARS AGO

(From "Clipper")

The "petrified man" found in Pueblo and exhibited as a fossil was shown to have been a fake. One George Hull molded the figure out of plaster of Paris, ground bones, ox blood and eggs and had it baked in a kiln in Pennsylvania. It was said P. T. Barnum financed the hoax. The figure was shipped to the southwest as "fine machinery" and then buried and discovered according to plan.

Prohibition isn't the only reform that looked absurd 50 years ago but has become reality. A Brooklyn woman began a crusade to compel barber shops to close on Sunday and was looked upon as a mild sort of crank.

The country was full of co-operative professional baseball clubs. New York had ten ready for the approaching season. Philadelphia alone had between 12 and 15.

"The Clipper" had a leading editorial bemoaning the decline of tragedy as popular stage offering, and the growing predominance of variety, minstrelsy and burlesque, typical forms of comedy attractions.

Ben Cotton, the comedian, produced a new play, "Faithful Bob the Bootblack," at Woods' theatre, Brooklyn, the event taking interest from the fact that it marked the debut of the star's young daughter, Idalene Cotton, known to vaudeville fans of this generation.

Another premiere was that of "The Mother's Secret," starring Mrs. Rachel Macauley, at Macauley's theatre, Louisville, Ky. William Gillette played a minor role in the piece.

Film "Names" and Vaudeville

A precautionary word to the picture players who may listen to the seductive wording of the vaudeville agent without knowing the thereafter. It's not altogether Don't, but it is to listen, stop and investigate.

With the picture stages nowadays lined up against those of vaudeville and with but a bare two-a-day theatre or so to uphold the prestige of the once fordimable Big Time, picture players perhaps seeing vaudeville as a recreationary period between pictures, may well deliberate whether the vaude incursion is to be of benefit to them, in sufficient importance in the eyes of the picture or lay public.

It isn't that vaudeville attracts largely enough to mark a difference in any picture fan draw the Hollywood names may have. It's the billing over the country. Picture goers read the amusement advertisements. They see the names of the picture players in the local vaudville house. And they may as no doubt they do, say, "Oh, Soandso is through in pictures."

That for the public. But how about the trade itself?

In the film trade where a name goes out in the picture houses for personal appearances, whether with their own picture or as an individual film stage attraction, the surmise is that they are picking up some easy money. Everyone in the trade and out says nothing. The names may attract to the picture houses as they fit in there and every one is satisfied, with no prestige or standing dented.

But not so in vaudeville theatres. Very seldom can a picture name draw to the same extent in vaudeville that it would in pictures. And the impression is entirely different. So much so that a vaudeville engagement for a film name can not possibly do that name any good other than in the actual money the salary in vaudeville means.

No one in pictures wishes to leave the impression that he or she is not in demand; that they are passing out of the picture's picture; that there is no call for them on the home lot. Yet that is what the vaudeville run may do to those of the film field alone. To those of the stage who were on the stage previously to a picture appearance, the stage showing is accepted as a matter of due course and a desire by the player to return to the footlights, a natural wish.

But those picture people who have established a name of any account on the screen alone should hold that name to the screen, until they are about ready to retire. It will be worth more to them exclusively on the film than on the stage unless it is a picture house stage.

And until the time arrives where it matters little where the appearance may be, the picture player of any repute or favor should dodge the wily lures of the vaudeville solicitor, for vaudeville holds nothing today anywhere in these United States for anyone of rank, outside of vaudeville. That also takes in the legit, except the money.

Vaudeville is completely submerged by pictures, and more so daily. Pictures have picked up vaudeville and will carry it onward, where vaudeville itself fails to do either.

Just a suggestion here from the outside for those who may not see outside.

INSIDE STUFF

ON PICTURES

Stage units at the Capitol, New York (Loew's), will be resumed as individual house productions, upon the merged Publix-Loew theatre operation becoming straightened out. Until then traveling units may come into the Capitol in alternation with Paramount, the surplus units taking up their time at points on the combined chain and smoothly touring thereafter.

It would not be expedient for the joined houses to play a new unit weekly at the Paramount and Capitol, New York, without the necessary time thereafter on the road. At present the temporary arrangement is in existence until the Loew houses added to the Publix become set on the unit score.

When the Capitol is again producing on its own, it is likely that much of the weekly stage unit material there will be sent to Indianapolis, for a week's showing in Loew's Palace in that city, shortly to open, and then go to Loew's State, St. Louis. At present the Publix-Loew stage units on the route will not play either of those southwestern houses, and the two theatres will be furnished with their stage shows from New York. Publix is interested in other presentation houses in both St. Louis and Indianapolis.

They tell a story on the eastern end of a wire coming from the Coast for a picture firm to try and get out of a $1,000 weekly contract with a musical director. The man given the "out" assignment called in the musician and was pleasantly surprised when the baton waver opened the conversation by saying he had just received another offer and would like to withdraw.

The manipulator who got the "break" then telegraphed the Coast informing how everything had been fixed, only to receive another message asking: "Why didn't you make him buy back the contract?"

To save cost of a special trade showing, United Artists permitted the Loop, new burlesque house in Detroit, to screen "The Gaucho" at the theatre's invitational opening. The fact that it was the opening of a theatre failed to dim the burlesque angle, and a number of exhibs are reported to have remained away on that account.

The picture opened as a regular attraction at United Artists' own house the following day.

The industrial film racket is badly crimped, by report, due to the efforts of some shoestringers who offer to turn out film of this character for 20 cents a foot. What they neglect to explain is that the rate does not include cutting, editing, titles, continuity or any other essential without which a picture is worthless.

The procedure of the shoestringers after getting their down payment is to hire a camera and suitcase lights and shoot as much film in as short a time as possible. Odds and ends are then turned over to the company which generally find it of no value.

This sours business men on the whole proposition of pictures as a means of exploitation, sales visualization or personnel training.

Hollywood pins this on a prominent film producer who would rather play cards than eat.

He was sitting in a poker game with three strangers on a recent trip west when the train conductor called him aside to inform the players were crooked card sharks. "I know that," replied the producer, "but who else is there to play with?"

After finishing his first picture under a stock contract at the Pathe-DeMille studios, Joseph Striker, actor, was assigned to dressing room 13 on the lot. That was six months ago.

The player has not worked since, although on salary under his contract.

Hearst's Washington papers, "Times" and "Herald" gave Monta Bell, former newspaperman in the Capital but now picture director, an opportunity to answer the home town critics of his recent "Man, Woman and Sin," as reported last week. Both papers gave Bell a column with the director wondering why all the excitement. The scenes, he said, objected to could have been credited to any city and been equally as true—and there would have been no complaint. He also said that numerous of the best known critics had praised his picture.

Couple of paragraphs were eliminated from the Bell letter, these containing a comeback at his critics from a personal angle—another asked what other city had its chief employer (meaning the Government), having white and colored working together, particularly in the South.

Carl Laemmle may be finding it difficult to iron out the political situation at University City, with Henry Henderson still the general manager. It is said there are now three factions in the studio, with Henderson steering clear of all politics and keeping on the job.

It is said that the position of director-general was offered to Roy H. Welch, former trade paper editor, brought to the coast by Laemmle some months ago. Welch asked time to think over the offer and next day was informed the offer had been withdrawn.

Universal's head then made George Melford, the director, an offer to go in as director-general of the studio. Melford is under contract to the company to direct a series of pictures, with one more to be made. Melford is said to have asked for complete authority in his position, with this power refused him, and he declined the job.

RANDOM REMARKS

By NELLIE REVELL

During my recent stay in Chicago, while coming out of the United Artists theatre, I saw Eddie Foy standing in front of another theatre on Randolph street. It was zero weather, but he was holding his hat in his hand.

"Put your hat on Eddie," someone called to him, "You'll freeze, and besides, you don't have to take your hat off to anyone." "O yes I do," he answered, and seemed to be in deep meditation.

Later that day he reminded me that it was the site of the old Iroquois theatre in front of which he had been standing. Just 24 years since the disastrous fire in that theatre, and Eddie was the star of the ill-fated attraction, "Blue Beard." There is a fine new theatre on that site now, but Eddie Foy never passed it without baring his head.

He never wanted to be called Edward or Edwin. He didn't even like to be called "Mr." but preferred Eddie.

Many stories will be revived and accredited to him, for which he may or may not be responsible. But there can be little doubt about the incident of Lee Shubert asking Eddie to name the last Foy baby after him. Without commenting on how the two names would look in combination the proud father reached for his pencil and wrote on a desk-pad, "Lee Foy."

That very popular dance, "The Ebony Rear" (slang for Blackbottom) seems to the Rev. A. E. Guest to be nothing less than the inhibitions of primitive animalism. Mr. Guest has just returned to his native heath in England. Twenty years he has spent in West Central Africa teaching the savages to eliminate a dance in which, according to the minister, each kick and each wriggle has a meaning too horrible to mention. Mr. Guest now feels that his life work has been wasted, for, returning he finds his country men and women indulging in the very gyrations that he spent years abolishing among the heathen.

Maurice Campbell, prohibition officer of this district, is a member in good standing of the "I was a newspaperman myself once" club. He has also been a theatrical manager and a press agent. His recent raid on Helen Morgan's night club proves he had lost none of his dramatic sense or his instinct for a smash hit.

It seems, however, that Helen didn't like the idea of having her nice little night club chopped down like the historic cherry tree. She didn't even want it chopped up, and filed a complaint at Washington. And, according to an editorial in the "Evening World," or perhaps it was the "Sun" (I read so many), Mr. Campbell was called to Washington and admonished against playing too rough.

And now we may expect to find all revenue officers business card reading: "Raids by appointment only."

Edward Douglas, an English actor for many years identified with the American stage, is desperately ill, and his recovery despaired of. The Actors' Fund recently made it possible for him to move from Bellevue where his case was pronounced extremely serious, to Seton hospital.

A trip to Saranac was out of the question because of his weakened condition. His wife made a heroic effort to take care of him at home, at the same time supporting herself and her child by nursing outside cases.

Joseph Frieberg, proprietor of Hotel Somerset, has returned from a six weeks vacation spent in Germany, Austria, Paris, and a dip into Ireland.

F. P. A.'s Conning Tower is my authority for the rather surprising information that the management of Carnegie Hall is remiss in fire precaution. I quote Mr. Adams:

"All during concerts, including intermissions, the gate leading from the east stairway from the dress circle is locked. The crowd that would pile up on that stairway in the event of a panic, trying to get upstairs again and down the west stairway, is a horrible thing to think about."

If William A. Brady tries to tell you that he doesn't like the part he plays of a bibulous attorney in "A Free Soul," don't believe him. Nobody could play it the way he does without being heart and soul in it.

While I'm in the mood for confession, here's a joke on myself and the folks behind me at a performance last week. So true to life was Mr. Brady's rum-soaked legal luminary that it was suggested he had actually gotten into the "spirit" of the role.

But at the close of the performance he stepped out of his character, for a curtain speech, and we realized that he had slipped one over on us, for he was never more sober in his life.

I hope when Riza Marks, of Hollywood, reads this, she will do just what I'm betting she will—and that is to communicate with her mother immediately. Miss Marks is the daughter of Nellie Sterling, erstwhile performer, and Hugo Marks, musical director. Mrs. Marks visited me Sunday and is very anxious to hear from her daughter, whom she has not seen or heard from in three years.

Mrs. Charles Grapewin, professionally Anna Chance, has opened a modiste shop in Hollywood. If her stock and styles are up to the announcements of her fashion revue, the bankrolls of the married men of Hollywood are in for a tough time.

Stephen Clow's article in a current magazine says that there are more brains then money among the inmates of the Atlantic Federal prison. His list of the professions of the prisoners includes but one actor and one theatrical producer, and one author, while there are 29 bankers, 22 physicians and 16 lawyers.

No newspapermen or press agents are reported as so-journeying there. Mr. Clow says that one of the famous wits of the prison frequently remarks to departing prisoners:

"My boy you ought to go out of here a happy man. Think of all of the celebrities you have met here who would kick you out of their office outside."

11 PAYING STOCKS IN CHI HELD UP BY LOOP'S HIGH PRICES

Mostly Replacing Vaudeville in Neighborhoods—Stock Now a Major Entertainment Out There—75 Cents Top in Picture House Town

Chicago, Feb. 21.

Stock has taken its place as one of the major departments of show business in Chicago, with 11 of the pop-priced legits now in operation.

Success of the permanent players is attributed in no small way to the high legit scales set in Loop houses. This is essentially a picture house town, and it can't see big admission money.

Several of the houses playing stock were previously vaudeville. Vaudeville is a dead issue here.

The list includes the Kedzie, Chateau, Warrington, National, Calumet (So. Chicago), Grand, Minturn-Central, Goodman, Evanston, and the Palace and Logan Sq. houses.

Average top 75c. week nights, and $1 otherwise.

"Optimists" Cold

"The Optimists" closed at the Century, New York, Saturday, after three weeks of tepid business.

The Shubert roof house, advertised as the Casino de Paris, appeared to handicap the revue, patterned after London's co-operative show, "The Co-Optimists." Melville Gideon staged the American version.

The 10 players in "The Optimists" played on a commonwealth basis. The Shuberts proposed to insert a dance band, with dancing to occupy the time from 10 o'clock or. and the show proper to be given at midnight. The players, however, did not take to the late hour idea kindly and it was decided to shut down.

No production loss of any amount. One of those 30c. hook-ups.

NEAR-SUICIDE REFORMS

Alexander Lockwood Tried Omaha Gas—Bad Booze and Lonesomeness

Too much alcohol and not enough companionship nearly cost Alexander Lockwood, of the Brandies Stock Players his life. After a performance last week he went to his hotel room and began brooding, he said, deciding the best thing would be to end it all. He turned on the phonograph and the gas.

He thought it best to call one of his friends in the company, Claire Sinclair, to say good-bye. He also told the room clerk to send someone to his room in about an hour. After that he fainted. But the call had aroused Miss Sinclair's curiosity, and the young player was revived after hotel people broke into his room.

He returned to the stage and has decided that it's better to live.

CAST CHANGES

Irene Dunn will leave "She's My Baby," replaced by Pauline Mason.

Louise Hunter was forced to leave "The Golden Dawn" at Hammerstein's Saturday. She was removed to the Harbor hospital and operated on for appendicitis. She was replaced by Lucy Lord. Miss Hunter was out of the show recently for several days when she was wed to Henry Haven Windsor, reputed to be a wealthy publisher and resident of Illinois.

Robert Chisholm, out of "Dawn" with a throat ailment, has returned to the cast.

Pauline Mason replaces Irene Dunn when "She's My Baby" goes on the road.

Killing Censored Out

The electrocution scene has been deleted from "An American Tragedy," being given a stock showing this week at the Rialto, Hoboken, N. J., by order of Bernard McFeeley, commissioner of public safety.

The electrocution scene is a silhouette shadow effect at the end of the show. McFeeley had seen the production in New York and when billing went up for the stock presentation, he ruled it out.

Burns Mantle Alibis In Matters of Ages

New, York, Feb. 18.

Editor Variety:

Thanks for calling my attention to the errors of the birthday table in "The Best Plays, 1919-27."

I have been conscious of them for a long time and try each year to get them straightened out.

But you know how the players are about their ages. You know how silly we all are about our ages. How old are you? Really? Aw . . .

The early tables were compiled from such records as were then available—Who's Who, World almanacs, newspapers morgues and such.

Then corrections were made. Sometimes the injured person would write in. Sometimes they called in person or by phone. One lady's husband swore on bibles and phone books that his wife was years and years younger than the table recorded—which, I found on further investigation, made her the leading woman of a New Jersey stock company at the old-fashioned tender age of 13 or thereabouts.

Then there are the helpful friends. You know—"That woman (man) 32? Listen, Burns, I played with her (him) 22 years ago in Milwaukee and I know she (he) was going on 26 then."

Also you know what printers can do to type. And even proofreaders? Hey.

And then I suspect a lot of actors live faster than others. Anyway, thanks for the tip-off.

I shall go on trying to straighten the record out until it is—shall we say approximately true? Save in the case of obvious errors, I think it is that now.

Hope you—and the boys—will be interested enuf to help.

Burns Mantle.

Helene Lambert's Damage Suit Against Ames

Helene G. Lambert, actress, who it is said was a hostess at the Helen Morgan Club, recently raided by the Federal authorities has brought suit in the New York County Supreme Court to recover $200,000 damages from Robert E. Ames, actor, for alleged breach of promise of marriage.

Justice Francis Delehanty granted an application of counsel for Ames to vacate a notice of his examination before trial.

In her complaint Miss Lambert declares she became engaged to the actor in January, 1927, and they were to be married the following month at her home town, Waukegan, Ill. She further claims she was induced by the defendant to accompany him to Chicago where he was to open "The Ragged Edge" on Feb. 10, the day of the marriage, and if she did not do so he would not become her husband. Miss Lambert alleges she was left alone in a room in a hotel in Chicago on the day her wedding was set, and on the same day Ames married Muriel Oakes of the Packard family of the "400" in Chi.

Bannister's Ptsbg. Stock

Pittsburgh capital is backing Harry Bannister, husband of Ann Harding, of "The Trial of Mary Dugan," in a summer stock policy at the Nixon, Pittsburgh.

Bannister has taken a lease on the house for the summer. Miss Harding will appear with the stock intermittently if she closes with the meller at the National, New York, before the summer.

BESSIE LOVE'S "BURLESQUE"

Los Angeles, Feb. 21.

Bessie Love will get away from the screen long enough to make her stage debut in the Coast production of "Burlesque," opening in Santa Barbara, March 2.

Miss Love has quite a local reputation as a dancer.

5 SHOWS OUT

Among outgoing attractions of which there are at least five on the weekly list, only one is a success.

"Salvation," presented by Arthur Hopkins, will be taken off at the Empire, staying but four weeks. It would have closed sooner but for the agency buy. Little box office trade otherwise. Business started around $8,000 and slipped away down.

"SALVATION"

Opened Jan. 31. Anderson ("Journal") commented, "intelligent and interesting study," while Hammond ("Herald Tribune") found it "hollow." Woollcott ("World") among the approvers, saying "sentitive and sure-footed play."

Variety (Abel) predicted: "early demise."

"Atlas and Eva," presented by Harry Delf, at the Mansfield will close Saturday, after three weeks of weak business. The gross last week estimated not over $3,000.

"ATLAS AND EVA"

Opened Feb. 6. Winchell ("Graphic") said: "pretty feeble piece." General regrets author had come astray from what might have been a good comedy.

Variety: "drab theme scarcely promises run."

"Hit the Deck," presented by Vincent Youmans (Lew Fields was also originally interested), will tour from the Belasco after an excellent run of 44 weeks. It was the first musical for that house and capacity ruled throughout summer and fall, with takings averaging over $25,000 (capacity), until the last two months.

"HIT THE DECK"

Opened April 25, 1927. Hammond ("Herald Tribune") said: "smart, pretty musical." Atkinson ("Times") liked its "snap and ginger."

Variety (Ibee) wrote: "may not rate the rank of smash but is good entertainment and should get across. Its high scale is the possible barrier."

"The Optimists," co-operative revue backed by the Shuberts, closed at the Century Roof (Casino de Paris) Saturday after three weeks. Gross estimated around $9,000 the first week, then dropped.

"THE OPTIMISTS"

Opened Jan. 30. Ignored by the major reviewers.

Variety (Abel) said: "will last as long as Joe Leblang can plug it, and that won't be long."

In addition, "Happy," a musical comedy at the Earl Carroll, stopped and was put on again, co-operative, at Daly's, intends trying the road starting next week. It played 10 weeks in all.

MURPHY'S COMEDIANS' PAY

Girl Musicians Complain of New Managers of Coast Rep Company

Los Angeles, Feb. 21.

Virginia Darnell, Ada Duffin and Aliene Reeves, girl musicians with Murphy's Comedians at the Belmont, filed wage claims with the Labor Bureau charging they were laid off with salary due them. The complaints name Ralph Parr and Otto L. Olmsteadt as responsible head of the show. These two are understood to have taken over the show from Murphy when the latter stepped out.

The Labor commission will hold a hearing on the matter.

Palm Beachers Back

The managerial colony at Palm Beach appears to be winging its way back to Broadway earlier than usual. Lee Shubert is due back shortly because of the dearth of attractions in his houses, particularly those of a musical nature. He rarely stays south for long, however.

Arthur Hammerstein came back Sunday but may return. Sam H. Harris is due back Feb. 27, a new production needing his attention. Jed Harris, who has been south twice this winter, got back on Sunday. George S. Kaufman returned with him, giving as the reason for the short vacation that they couldn't get anything good to eat down there.

ENGAGEMENTS

Thelma White, "Good News" (eastern Co.).

Grace Walsh, "The Shannons of Broadway."

Placements made by the American Theatrical Agency during the past two weeks include:

Richard Weight to the Irene Summerly players, Fort Worth Tex.; Fern Tarona to Prather and Sayles, Duluth, Minn.; R. F. Lewis, Peggy Lewis, Glenn Phillips and Sylvia Phillips, Christy Obrecht company; Harry North and Laura Lasky, White-Brown lyceum; Virginia Stewart and Douglas Hope, McCall Bridge Players; Herbert Robbins and Dorothy Rich, Olga Worth players at Little Rock, Ark.; Neil Hickey and George Edwards Laura Kasley Brooks at Wheeling W. Va.; Charles Phipps and Betty Colter, Lyceum theatre, Memphis, Tenn.; Pat Mills, Virginia Mills and Robert Sherwood, F. E. Gallagher show; Wally Esmond, Apollo, Chicago; Lila Bunnier, Milton Rieck, Lewis Shores, Forrest Smith, Mac Marston, Dorothy Fremont and Cecil Ferguson, Nolan & Kravetz company, Cheyenne, Wyo.; and Charles George, Evanston players Evaston, Ill.

Milton Schuster, Chicago agent, made the following placements:

Marion Grey, McCall Bridge Players; Frank Tunney, Thelma Millilar, Carol Lee, Maxine Murphy Ruth Andre, Princess Livingston, Star theatre, Chicago; Sidney Preston, Marie Belmar, E. B. Coleman's Honey Bunch Co.; Gladys Bong and Endora DeWitt, Johnny Burton show; Ruth Albright and Lawrence P. Wall, Colonial, Detroit; Kenney Brenna, Jess Wise and Art Bowers, Congress, Chicago; Billy Wash, Capitol, Kansas City, Mo.; J. Lynn Griffin, Irons and Clamage, Palace, Detroit; Evelyn Wayne, Jessie Meyers, Dorothy Wilson and Frank Mallahan, Star and Garter (burlesque) Chicago.

Helen Swan, prima donna, Jardin Royal, N. Y. C.

Don and Mar, dancers; Hilda Allison, dancer; Ethel Alderson, dancer; Leda Lombard, ingenue, Lido-Venice, Boston.

Allyn Reese, Hotel Richmond (Va.).

Riva and Orr, dancers; Madelene La Verne, dancer, Nixon.

Merrin Walker, for "Our Betters."

Camille Lenier replacing Marion Booth ("5 o'Clock Girl").

Mollie O'Dohorty, for "Whispering Whispers," London.

Betty Veronica and Delmar Sisters for Mossman revue.

Sam Wren with "Good News" (Eastern Co.).

Joseph Spree and Leonard Ceeley will replace Harry K. Morton and Walter Woolf when "Countess Maritza" goes from Detroit to Buffalo. Woolf has been cast for "Under the Red Robe."

Skeet Wagner to the Evison-Napier Players. Emmetta Germaine, Ralph Poe and Floyd DeForest to the E. B. Coleman attractions. Pat Carroll and Russell Brice to the Mildred Austin Stock company, Flint, Michigan. Al D. Brown to the "Bringing Up Father" company. Lawrence P. Wall to the Bobby Ryan Stock players, New Apollo, Chicago. Red Wilhoite and Grace McClure to the Billy Exton Stock company, Broadway Strand, Detroit, Mich. Alma Coy and Mickey Kane to the "Moonlight Maids," United Burlesque. Bobby Whalen, Don Adams, Megg Lexing, Halene Stanzel, and Frank Mallahan to the Star theatre, burlesque, Chicago. Bee Cunningham to the George Jaffee players, stock, Gayety, Pittsburgh, Pa.

Marion Chambers, "Good News," Philadelphia.

Booked by Roehm and Richards: Marcial and Celete, Flotilla Club, Pittsburgh; Anita Furman, Nixon Restaurant, Pittsburgh; Ethel Stanley, rag and novelty singer, Lido Venice, Boston; Billy Taylor, tenor; Mary Lee Ellis, prima donna; Carroll sisters, with A. B. Marcus and Marcus revue; Le Don and Doresse, Hilda Allison, Tiny Belmont, Dorothy Whitehead, with Maurice Redman's "Dancing Around."

Keeps House Open

Aarons and Friedley admit their new spring musical is for the purpose of keeping the Broadhurst theatre lighted.

Show is due to go into rehearsal March 6 with Allan Kearns, Irene Delroy and Ben Bernie's band among the principals.

Sammy Lee will stage the dances and Roger Wolfe Kahn composed the score. Kearns is being pulled out of the firm's "Funny Face" for the new show.

The title, "Here's How," was previously used by the Mask and Wig Club of the University of Pennsylvania.

Saunder's New Year

Los Angeles, Feb. 21.

John Monk Saunders has been signed for another year by Paramount.

He is now writing an original for Richard Dix after being laid up on account of injuries received in Pasadena.

APPENDICITIS, BUT COMPLAINT STANDS

Edna Leedom Operated Upon —Could Not Appear in "Lovely Lady"

Although Edna Leedom, of "Lovely Lady" was operated upon for appendicitis at the Park West hospital last Wednesday, substantiating her claim for sudden withdrawal from the show, the complaint filed with Equity by the Shuberts still stands and may be brought before the Council upon Miss Leedom's recovery.

The managers claimed when Miss Leedom walked out prior to the matinee at the Harris theatre, another reason was existant. They also believe the appendicitis attack came after that. It appears that Miss Leedom had entered her dressing room and was about to prepare for the matinee when a dispute aroose in which Milton Shubert was concerned. The latter stated Miss Leedom donned her coat and entered her car parked on 41st street. Dave Stamper, talking for her, declared that unless a cast change was made and unless a wardrobe mistress let out, was not reinstated, she would not appear.

Young Shubert and Stamper, who wrote the numbers for "Lady," hurried to Equity. An official there got Miss Leedom on the phone saying it was her duty to report to the theatre. She answered that she did not feel able to go on for the reason that she had gone through two sleepless nights.

Dr. Philip Grausman, her physician, consented to an examination by an Equity doctor, Dr. McCall Anderson, and a physician sent by the Shuberts. Dr. Anderson concurred with Dr. Grausman that an operation was imperative at once. It was stated Miss Leedom was on the operating table for two hours.

Stamper's status when calling at Equity was not clear. He explained his contribution to the show and though not mentioning the royalty angle said: "I am divorced from Miss Leedom."

P. J. Martin Killed

P. J. Martin, constructor of electric signs with theatre work his specialty, was fatally injured by a truck on 11th avenue last Wednesday. He succumbed at the French Hospital Saturday morning (Feb. 18).

Martin, well known along Broadway and among the profession, was a brother of Owen Martin, who opened with "Spring 3100" at the Little, New York, on the evening of the accident. He had called at the theatre to get six tickets, intending attending the premiere with his family. Returning to his shop for a moment, he hurried home to dress.

The truck knocked him down, the wheels crushing the abdomen.

Barry Townley Fined $150 on Booze Charge

Los Angeles, Feb. 21.

Barry Townley, author and playwright, arrested some time ago when police found three bottles of liquor in his car, was fined $150 by Judge Stutsman in Municipal court. Townley got into the jam when the officers came to his home looking for personal belongings of Dorothy Mackaye, who is in prison in connection with the death of her husband, Ray Raymond. Townley is the husband of Helen Wilkinson, a chum of Miss Mackaye, and the latter asked the police to recover some property she believed was at her girl friend's home. At the trial Townley denied knowledge of the liquor, declaring he saw it for the first time when the officers showed it to him.

SASCHA BEAUMONT RESTING

Contradicting reports of her recent marriage is Sascha Beaumont, in person, convalescent at the Harvard Hospital, 667 Madison avenue, New York.

Miss Beaumont has been at the hospital for a month and may be there a week or so longer. She received a severe shock through the death of a close relative and was ordered into the institution for a disciplined rest.

GABRIEL'S TEACHING SYSTEM; LET STUDENTS FIGHT IT OUT

"Sun's" Dramatic Reviewer Sits as Coadjutor for N. Y. U.'s Class in "Dramatic Criticism"—One Co-ed "Went Nuts" Over "Goat Song"

Gilbert Gabriel, dramatic reviewer of the New York "Sun," has been conducting a class in "Dramatic Criticism and Editing" in the Commerce Schools of New York University in Washington square for several years now. Lively curiosity to see how such a subject might be handled in a mixed class of young collegians prompted Variety to smuggle a reporter into last Thursday evening's session.

The once-a-week class runs from 6.15 to 7.45, with between 70 and 80 young men and women assembled. Gabriel presiding over an entirely informal discussion. On this occasion he picked as text some comment upon "The Strange Interlude," from Heywood Broun's column in the "World" of that morning, having to do with the use of Freudian symbolism in the theatre. Broun made the point that the stage was backward in using new ideas, but Gabriel opposed the view, citing Ibsen's use of common symbols long before the Freudian theories were of general knowledge.

"Deep" Plays

The ice being thus broken a young woman wanted to know how one could penetrate the meaning of what she called "deep plays." With the reservation that one musn't confuse "deep" plays with obscure plays, Gabriel wanted to know what play she had in mind, and the girl confessed she was thinking of "The Goat Song." So the class slipped into discussion of that play and what it meant.

Gabriel admitted that on first viewing "The Goat Song" to him it was pretty hazy and indefinite, except for a dim feeling it had somewhere in it great beauty and meaning. He saw it again and again and ended by going to Germany during vacation to see more of Franz Werfel's work, upon which he talked briefly.

Girl Knew Backstage

He asked the young woman if she liked "Goat Song," and she confessed she was "nuts about it." Subsequently, Gabriel was at a loss to explain some point about technical lighting (it was the specific location of the "tormentor"), and it developed that the same young woman knew all about backstage. Whereupon she was brought forward to make diagrams on the blackboard and explain about lighting and grids and "teasers" and spots and bunch lights.

All this led into a debate about stage lighting. Gabriel didn't care particularly about Reinhardt's effects, because they were artificial, "arbitrary" and by drawing attention to a technical detail distracted the mind from the essence of the play.

Views on the subject were invited and a large number of arguments developed, some rather shrewd, but mostly trivial and juvenile. Several boobish young men held to the idea that inasmuch as people lived among commonplaces, when they went to the theatre "they wanted something different." Gabriel let the discussion ramble on, the understanding and the dumbbell together, shifting to something else when it got tiresome.

2-Way "Ghastly"

To get away from lighting technique, he asked if anybody had read a good play criticism during the week. Nobody had, as it happened, and he opined that none had been written because for a couple of weeks there has been only "ghastly" productions, which naturally brought out critical writing equally "ghastly." It had been so in his own case, he admitted.

Somebody mentioned one of his own reviews which the student thought was rather "indefinite." Gabriel readily agreed he thought so himself, but urged in his own defense that he had written so many slatings in 10 days he was constrained to give this particular premiere something of an indulgent break. He deplored such a loose standard but that was the way the situation acted on him.

Somebody produced a review of one of the Laboratory Players' productions by Robert Littell of the "Post." He was an awkward young man but he thought the review very able, having seen the production himself and agreeing with Littell's estimate. Class went into debate on the subject, the girl who was nuts about "The Goat Song" objecting that the review wasn't good at all, but "silly blurb."

Gabriel thereupon enlarged upon the necessity of a reviewer holding what he called a "rather hard edge," guarding against over-enthusiasm, so that he might have something in reserve for those rare occasions when he had the "devastating" experience of a truly great play—such as "The Strange Interlude" for example.

So the session went on for its appointed hour and a half.

From the details here set down, one may obtain a hint of how Gabriel teaches that difficult subject of "Dramatic Reviewing and Editing," using, as it seemed to, Variety's reporter, a cunning system of letting his charges riot as they please over the demonstrable things of the theatre, such as lights, settings and effects, and seizing such opportunities as flit along of helping them to absorb some dim understanding of those fourth-dimensional elements that make up the intangible essence of the acted play.

For this purpose Gabriel's attitude toward his pupils is admirable. He deals with them on confidential terms as one adult to another. Instead of the familiar professional defenses and reserves, he encourages controversy, handling the situation with a good deal of humor and tact, as for instance defending or explaining artlessly the criticisms he has written himself, or commenting with equal candor upon the comments of his confreres on the daily newspapers.

Jurymen's Petition for Dorothy Mackaye's Parole

Los Angeles, Feb. 21.

Several members of the county grand jury have filed a petition with Governor Young for commutation of Dorothy Mackaye's sentence. The state supreme court refused to reverse it and the Appellate Court upheld its opinion.

Miss Mackaye is on a one to three-year sentence in San Quentin prison for concealing facts in connection with the death of her husband, Ray Raymond.

SURPASSING "KIKI"

Buffalo Hears "Mimi" Is Even More Sprightly

Buffalo, Feb. 21.

Lenore Ulric, in "Lulu B lle" at the Erlanger last week, drove into town Sunday with a new Packard, bought in Detroit.

Miss Ulric also carried the script of "Mimi" the new production in which she is to be starred by Belasco next season. The role is reported to surpass even "Kiki" and "Lulu Belle" in sprightliness.

Fla. Stock Pays

St. Petersburg, Fla., Feb. 20.

A stock company has at last clicked in this city. Plaza Players, operating in the one legit house, Plaza, and with an overhead, it is claimed, $2,700 per week, are getting by. All about the theatre picture shows are fighting to make expenses.

The Plaza is using royalty bills for the most part. Scale 25c-95c.

O'NEILL WRITING "DYNAMO"

Los Angeles, Feb. 21.

After Eugene O'Neill produces "Lazarus Laughed" for the Pasadena Community Playhouse, he plans to remain on the coast for the rest of the winter.

He has picked out a spot at Del Monte where he will finish a new piece called "Dynamo."

Eddie Foy's Last Word

Kansas City, Feb. 21.

"Broadway—To Some people it's only a street, but it's a religion to me."

Perhaps only a bit of acting; maybe only a line, but to those who saw Eddie Foy's last appearance in "The Fallen Star" at the Orpheum it will always seem as though he put a little more fervor, a bit stronger emphasis into it.

The applause was genuine. He appeared and bowed. The applause continued and he came back. This time the well-known Foy smile was in evidence. He thanked them and was glad they remembered him and his step was lighter as he strutted off—forever.

Eddie Foy while waiting for his act to be called had informed an old friend that he did not believe he could finish the season; that it was his farewell tour.

A few minutes later when a newspaper interviewer called he declared he would fall into the orchestra pit before he would quit the stage, and in discussing the sketch said: "I like it better than anything I have ever done. I could keep on doing it for the rest of my life."

He passed on the next morning, conscious almost until the last breath, his last words being to his wife:

"Be good. I'm going this time," he said.

WASH. HOPES FOR MET.

Washington, Feb. 21.

The Capital is hopeful it can induce the Metropolitan Opera to stop off here on its way to or back from Atlanta. Congressman Sol Bloom of New York, in conjunction with the local Scripps-Howard paper, is working for it.

There is no assurance as yet, with definiteness seemingly dependent whether the Fox theatre will forgo its picture policy for the two or three days the Met might stop over here.

Atlanta is to get its 18th season of Metropolitan songbirds April 23-28. A full list of the singers is promised, including the Met's latest soprano, Grace Moore, of Jellico, Tenn.

"Diplomacy" Clean-Up

"Diplomacy," revived by George Tyler with a star cast, is a road clean-up. Although it was presented in Brooklyn last week, that is as near to Broadway as it will get.

At Werba's last week the show grossed $27,000. In stands like Philadelphia, Baltimore and Washington, grosses were reported from $41,000 to $44,000 weekly.

The players are appearing on a percentage, the same arrangement as applied to "Trelawny of the Wells" last season and the forthcoming revival of "She Stoops to Conquer," which will similarly play dates out of town.

Leslie Carter returns to the stage in "She Stoops to Conquer." Other name players in the cast are Fay Bainter, Glenn Hunter, Lyn Harding, O. P. Heggie, Patrica Collinge and Lawrence D'Orsay.

"BAGGAGE" IN L. A.

Los Angeles, Feb. 21.

Robert Woolsey, for the first time in ten years, is stepping out of musical comedy ranks to play in "Excess Baggage," which Arthur F. Smith is producing at the Figueroa Playhouse.

"Salome" in Color

"Salome," the Oscar Wild piece, has been selected as the attraction the Negro Art theatre will produce at the Alhambra, New York, at midnight, March 9.

Marion Coakley Wed This Week

Los Angeles, Feb. 21.

Walter M. Murphy, millionaire automobile dealer, will marry Marion Coakley this week at Scotia, Calif.

The bride, who came here Saturday from New York may retire from the stage.

ELSA PETERSON LOSES

Justification for Her Summary Dismissal from "White Eagle"

A claim for two weeks' salary by Elsa Peterson, who was let out of "White Eagle" during the Detroit engagement, was decided in favor of Russell Janney, the show's producer, by arbitration. It was charged by Janney that the actress was incapable of properly performing at a matinee and evidence of the Equity deputy upheld that.

Miss Peterson was replaced. Upon returning to New York she consulted an attorney, who, when acquainted with the facts, insisted on arbitration. Although having a claim against Miss Peterson Janney was not disposed to push the case and asked all concerned to forget it.

Miss Peterson told Equity she wanted vindication for the grounds of her dismissal. After listening to Mark Smith, the deputy with the show, the case was decided against her.

The arbitrators were David B. Belais, Henry M. Hogan and Warren P. Munsell.

"Revels" Out $150,000

Harry Delmar's "Revels" will end its Broadway engagement at the Shubert, New York, this week and is due to tour. The attraction is about $150,000 in the box.

Almost from the start the revue was in financial difficulty, but it was decided to establish the "Delmar" as a revue name for future editions, presumably seasonally.

Interested with Delmar are Samuel Baerwitz, vaudeville agent, Frank Fay and Bert Lahr, both the latter being in the show. Jeanette Hackett, Mrs. Delmar, and his vaudeville partner, is leaving to play vaudeville dates. She will present an act in which the Trado Twins and 8 Chester Hale girls, now in "Revels," will be in support. It is understood Miss Hackett accepted no salary for some time in order to aid the cause.

FRIEDA HEMPEL MYSTERY

Diva in Fla. and Reported Married —Plenty of Talk Over $1,000,000

St. Petersburg, Fla., Feb. 21.

Is Frieda Hempel, soprano of the Met (but a winter visitor here), married to Jack Taylor one of the big local realtors? And did Miss Hempel give Taylor a cool million as a dower?

These questions have the "Sunshine City" on its ear.

Miss Hempel, when asked, gave an "I-do-not-choose" answer in that she said she was here for a rest and did not wish any publicity.

Taylor has just secured a divorce from his wife. He is telling the townspeople he has a million dollars now to carry on his development work.

Miss Hempel has been stopping at Taylor's big hotel, Royal, for the past two weeks. Everywhere she goes, he goes too.

Taylor came to St. Petersburg a number of years ago, took a flyer in real estate and won.

This year his big development was declared broke. Taylor left for the North to raise money. Months went by with no success. All of a sudden he returned with Miss Hempel and the good news of a million dollars.

Taylor is as evasive as Miss Hempel as to whether the wedding bells have pealed. But he is not at all evasive about plugging the million idea.

AHEAD AND BACK

J. C. Duff in advance of the Beggar's Opera in Chicago.

Lee Riley ahead of "King of Kings" (picture) Chicago.

Al Canby ahead of "Hit the Deck," with George M. Ashby replacing him as company manager. Wrecker."

Ann Grosvenor Ayres, general press representative for Richard Herndon.

Charles Washburn, general press representative for George M. Cohan.

Leon Blumenfeld on the publicity for "Parisiana" at the Totten and "The Third Floor Back" at Wallack's.

Randolph Hartley will be ahead of George Arliss and "The Merchant of Venice" when that show takes to the road this spring.

DIRECTOR BACH TELLS ABOUT LEE SHUBERT

Interference on "Silent House" Caused Withdrawal — Play Vulgarized and Cheapened

New York, Feb. 21.

Editor Variety:

Following the launching last night at the Miller of "Our Betters," which I directed, I desire by this means to explain my withdrawal from association with the Shuberts and my resignation from the cast of "The Taming of the Shrew." This action preceded my undertaking the "Our Betters" staging.

I felt compelled to retire from "The Taming of the Shrew" because of the unwarranted interference with my work as director of "The Silent House" by Mr. Lee Shubert, even after it had established itself in Philadelphia as an artistic and financial success (I refer you to your own reviewer's comments in that city).

I felt that I could not afford to lend my name to a version of the play which in my opinion had been cheapened and vulgarized as well as miscast, all against my advice. I had directed this same play in London last May and it is still playing to capacity there.

In fairness to the authors of "The Silent House," I think I should make it plain that the whole character of the play has been changed, scenes have been deleted or revised and much effective material has been damaged by the introduction of gags and low comedy business. In short, what the authors set out to achieve has been seriously damaged and the result was so far from the original intent that I felt I should lose no time in disassociating myself from connection with the final outcome, and in making my position clear.

The statement that the Shuberts have purchased a play of mine called "Patricia's Diary" is not true. I have never written such a play.

Reginald Bach.

Jeanne Eagels' Film Deal With Sam Harris

Chicago, Feb. 21.

Jeanne Eagels is reported to have signed an agreement with Sam Harris, stipulating that if Harris disposes of the picture rights to "Carita," announced for production next season with Miss Eagels, it will be only on condition that she head the film cast.

Two of her previous starring plays, "Rain" and "Cardboard Lover," were taken over by picture companies without any request for the actress.

Maude Fulton Staging

Los Angeles, Feb. 21.

Edward Everett Horton has taken a six months lease on the Vine Street in Hollywood and plans to produce legit attractions which Maude Fulton will direct. A tentative opening date has been set for March 15.

This is Horton's second attempt to break into the legit since forsaking acting in pictures six months ago. He took over the Hollywood Playhouse but was forced out when the proposition turned out a flop. In acquiring the Vine Street, Horton made a deal with Adolph Ramish, who has the house under a long-term lease. The Vine Street has been a consistent money loser to Ramish.

Short's All-Star Musical

Hassard Short is readying an all-star cast musical, contemplated for Broadway in April.

Show will have a heavy salary list, Short adhering to the formula that it's no use without "names."

Harry Fender Okay

Harry Fender, one of Broadway's fav juvs, obliged to repair to the Drs. Mayo at Rochester, Minn., for treatment, has been dismissed from the observation of the eminent surgeons, marked okay.

"VENGEANCE" REVIVED

It is reported that "The God of Vengeance" will be dug out of the store house and sent on the road, with Chicago the objective.

It is said the original sponsor for "Vengeance" was inspired by the presentation of "The Captive" in Baltimore stock.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (17th week) (M-882-$5.50). Holiday matinee (Lincoln's Birthday) were fair, while business that night away off and last week not up to form; "Yankee" in nine performances got over $25,000.

"A Free Soul," Klaw (7th week) (C-830-$3.30). Getting $7,000 to $8,000; while trade moderate show not expensive and profitable pace indicated.

"And So to Bed," Bijou (17th week) (C-605-$3.30). Three matinees last week sent takings to $9,000; very good showing for play of type.

"Artists and Models," Winter Garden (15th week) (R-1,492-$5.50). Shortly leaving and new "Greenwich Village Follies" in; current revue rated around $25,000 with cut rates aiding.

"Atlas and Eva," Mansfield (3d week) (CD-1,056-$3.30). Final week; shown very little; last week estimated at $3,000; house probably dark.

"Behold the Bridegroom," Cort (9th week) (CD-1,043-$3.85). Will move to another house; started fairly well but dropped; better last week at $9,000; "The Wrecker" next week.

"Burlesque," Plymouth (26th week) (CD-1,041-$3.85). Sixth month completed by big money maker and season's first hit; nearly $19,000 in nine shows last week.

"Cock Robin," 48th St. (7th week) (C-960-$3.30). Making money both ways; last week quoted at $9,000; not exceptional but may last through spring.

"Coquette," Maxine Elliott's (16th week) (D-942-$3.85). One of season's outstanding dramas and excellent money getter; capacity again last week; with extra matinee, gross $21,000.

"Diversion," 49th St. (7th week) (C-704-$3.30). Management confident of landing but appears in and outer with most of call on lower floor; rated under $5,000.

"Dracula," Fulton (21st week) (D-914-$3.30). Eased off bit but did quite well at $11,500; no extra matinee; thrills are expected to stick well into spring.

"Escape," Booth (18th week) (D-704-$3.30). Using some cut rates; last week about $9,500, profitable for show and house, under same management.

"Excess Baggage," Ritz (9th week) (C-945-$3.30). Good agency call indicates chance to go through balance of season; novelty and liked.

"Five o'Clock Girl," 44th St. (20th week) (M-1,490-$5.50). Nine performances last week sent gross around $40,000; one of leading musicals and good into summer period.

"Funny Face," Alvin (14th week) (M-1,400-$5.50). Last week with added performance, around $39,000; a smart draw.

"Good News," Chanin's 46th St. (25th week) (M-1,413-$5.50). A musical smash; indications are for year's run, perhaps longer; nine performances here last week; $43,000.

"Happy," Daly's 63d St. (10th week). Final week; lightweight musical comedy listed for tour; company on co-operative basis; "Still Shufflin'," new colored show, next week.

"Hit the Deck," Belasco (44th week) (M-1,000-$5.50). Final week; going to road after excellent run to big grosses; lately $21,000; "The Bachelor's Father" next week.

"Interference," Lyceum (19th week) (D-957-$4.40). Still commands smart draw; trade principally on lower floor, but business profitable; pace since moving from Empire, $12,000.

"Jimmie's Women," Frolic (22d week) (C-602-$3.30). Frankly cut rated, with grosses moderate but satisfactory; around $5,500.

"Lovely Lady," Sam H. Harris (9th week) (M-1,051-$5.50). With Edna Leedom out of cast through appendicitis, agency sales dropped, but house claimed business as good; estimated at $20,000.

"Manhattan Mary," Apollo (22d week) (M-1,168-$5.50). Held to usual eight performances, playing matinee Monday instead of midweek; estimated around $38,000.

"Marco Millions," Guild (4th week) (C-914-$3.85). "The Doctor's Dilemma" played last week (11th week) with takings eased off like most others; $12,000.

"Maya," Comedy (1st week) C-682-$3.30). Presented by Actor-Managers group; opened Tuesday.

"My Maryland," Jolson's (24th week) (O-1,777-$5.50). Two-for-one kept operetta from closing; cut rating improved business almost double; rated over $20,000.

"Our Betters," Henry Miller's (1st week) (C-946-$3.30). Revival presented by Messmore Kendall and Gilbert Miller; Ina Claire starred and Constance Collier featured; opened Monday.

"Paris Bound," Music Box (9th week) (C-1,000-$3.85). Sells out with regularity and rated among smartest comedies of season; with one extra matinee, $24,000 last week.

"Porgy," Republic (20th week) (C-896-$3.30). Nine performances last week, but gross not up to normal at $12,000; however, colored cast drama novelty for Broadway; due for road next month; Boston first.

"Quicksand," Masque (2d week) (CD-700-$3.30). Chances not good according to initial week's indications; around $4,000 and must improve to stick.

"Rain or Shine," George M. Cohan (3d week) (M-1,111-$5.50). New musical hit; first full week's takings indicate smash, gross bettering $37,000, record trade for house.

"Revels," Shubert (13th week) (R-1,395-$4.40). Another three weeks and time; somewhat off but still profitable; $28,000; "Three Musketeers" booked to follow.

"Rome," Biltmore (1st week) (C-1,000-$3.30). Presented by James W. Elliott; written by T. S. Stribling and David Wallace, based on former's book, "Teeftallow"; opens tonight (Wednesday).

"Rosalie," New Amsterdam (7th week) (M-1,702-$6.60). No extra matinee but business as strong as previous week, not far from $48,000.

"Salvation," Empire (4th week) (D-957-$3.85). Final week; would have expired before but for agency buy; box office sales small; house dark next week, then "Napoleon."

"Shi The Octopus," Royale (1st week) (C-1,1M-$3.30). Presented by Jack Welch; mystery play traversed; opened Tuesday.

"She's My Baby," Globe (8th week) (M-1,416-$5.50). Another week; going to Chicago; business claimed around $25,000, but not up to expectations for musical of kind.

"Show Boat," Ziegfeld (9th week) (M-1,750-$6.60). With holiday matinee and mezzanine regularly priced at $5.50 nightly, musical leader got $57,748 last week; probably unprecedented in legit grosses.

"Spring 3100," Little (2d week) (D-530-$3.30). Some favorable notices on mid-week premiere, but balance of comment against what is really travesty on crook plays; business light so far.

"Strange Interlude," John Golden (4th week) (D-900-$4.40). Starting at 5:30 daily and playing six performances weekly because matinees cannot be played, one of Broadway's strangest offerings; capacity at over $11,000; grosses will be higher when subscription period is past.

"Sunny Days." Imperial (3d week) (M-1,446-$5.50). Last week first full week; new musical drawing only comparatively fair business at $20,000 or bit over; capacity at scale over $37,000.

"Take the Air," Waldorf (14th week) (M-1,111-$4.40). One of best liked of popular musicals; not exactly big, but business consistently over $20,000 and profitable.

"The Clutching Claw," Fotrest (2d week) (D-1,015-$3.30). Started mildly; first week about $5,000; management hopeful, but must pick up considerably to make grade.

"The Command to Love," Longacre (23d week) (C-1,019-$4.40). Should go well into spring; lower floor call from start, but still making some money; last week estimated around $12,000.

"The Golden Dawn," Hammerstein's (14th week) (O-1,265-$6.60). Definite standing; ambitious musical production of operetta type; business estimated around $29,000 last week.

"The Ladder," Belmont (72d week) (D-517). Record of this million-dollar flivver will probably never even be approached; oil magnate disciple of reincarnation still giving tickets away free.

"The Madcap," Casino (4th week) (M-1,477-$4.40). Was moved here from Royale Monday to keep Casino lighted; show will be two-for oned; only slight business for musical with average around $11,000.

"The Merry Malones," Erlanger's (22d week) (M-1,500-$5.50). Not as big as previously, but apparently bettering even break, with average recent takings $25,000.

"The Mystery Man," Bayes (5th week) (D-860-$3.30). With two-for-ones and other sorts of cut-rate distribution, getting by; costs little to operate; maybe $5,000.

"The Optimists," Century Roof (R-422-$5.50). Taken off Saturday after playing but three weeks; revue patterned after London's "Co-Optimists" could get little trade in roof house, called Casino de Paris.

"The Queen's Husband," Playhouse (5th week) (C-879-$3.85). Satire expected to attract more attention than it has; business between $9,000 and $10,000; indicates moderate rating.

"The Racket," Ambassador (14th week) (C-1,067-$3.30). Another week according to present plans; show due to open on tour March 5; moderate money show; claimed over $10,000 average; less recently.

"The Royal Family," Selwyn (9th week) (C-1,067-$3.85). Leader of non-musical group; biggest gross to date gotten last week, when takings went to $27,000; nine performances.

"The Shannons of Broadway," Martin Beck (22d week) (C-1,198-$3.30). May go on tour with arrival of spring, but has made money both ways at average of $10,000 and over.

"The Silent House," Morosco (3d week) (D-993-$3.30). New mystery thriller appears to be in big money; last week's pace estimated at nearly $21,000.

"The Trial of Mary Dugan," National (23d week) (D-1,164-$3.85). Still favorite as melodrama; plenty of class patrons; with extra matinee last week bettered $23,000.

"These Modern Women," Eltinge (2d week) (C-892-$3.30). Status yet in doubt, but smart play should build to profitable proportions; last week, first full week, around $7,000.

"Whispering Friends," Hudson (1st week) (C-1,094-$3.30). Presented by George M. Cohan, who also wrote it; highly regarded in close by try-out dates; opened Monday.

Outside Times Sq.—Little—Special

Sir Harry Lauder, Knickerbocker (4th week). Attendance consistently good and date indefinite.

"The Merchant of Venice," Broadhurst (6th week). Another attraction being readied, "Ben's How," and will be spotted here.

"The Shanghai Gesture," Century (2d week) (repeat date). Four weeks booked.

"The Taming of the Shrew," Garrick (18th week). Extra matinee this week, but a new show being prepared.

"The Passing of the Third Floor Back," revived at Davenport, moved to Wallack's Monday; rental arrangement.

Civic Repertory, 14th Street. Repertory.

American Repertory Theatre Repertory. "Dr. Knock" opens Thursday (Feb. 23).

"Hoboken Blues," New Playwrights. Drew solid panning from critics.

"Hot Pan," Provincetown. Opened last week, too, with about same critical reaction.

"Meek Mose," Princess. Colored cast show.

"Parisiana," Edyth Totten. Intimate revue appears to have little chance.

"The Ivory Door, Charles Hopkins. Cut-rated, but getting enough to show a profit.

"10 Nights in a Barroom," Triangle.

"Sherlock Holmes," stock; Cosmopolitan.

"B'way," 2d Wk., Wash.; "Musketeers" Is Opening

Washington, Feb. 21.

"Broadway," at the Belasco, on a second week equaled the gross of its first, close to $11,000. National closed, and Poli's held local opera.

National went dark through cancellation of Ziegfeld's "Follies." Opening of "Three Musketeers" was moved back until tonight (Tuesday).

Poli's is continuing for another week with the Washington Grand Opera Co., Edouard Albion, director general.

$9,000 REPEAT ADVANCE

Montréal, Feb. 21.

Princess is the only local legit house playing, His Majesty's being dark for two successive weeks other than for a three-day college performance.

"My Maryland" is estimated at around $26,000 at the Princess last week and advance bookings for "The Desert Song," returning for the second time in five weeks, total $9,000. This sponsors hope for a big week for the Schwab-Mandel operetta, if Lent doesn't dent everything.

THINK CAFE PADLOCKS HELP CHI LEGITS; "VANITIES" $30,000

"Good News" Opens Big—Non-musicals Having Tough Time Reaching $10,000—But Not "Constant Wife" and "Cardboard Lover," $20,500 and $17,000

Chicago, Feb. 21.

Legit managers see hope in publicity about padlocking town's night clubs. At least they picked the padlocking as the reason for slight increases in window sales near curtain time.

The night clubs are open for business but ghastly were the number of customers checked and the legit managers claim the folks have to go somewhere for entertainment. No other reason for the improvement unless it was a last minute rush before Lent.

Musical topnotchers are drawing real coin despite the competition. "Peggy-Ann" fell by the wayside but otherwise the cluster of musicals are stepping along.

With "Criss-Cross" extending its limited engagement through a real demand and with "Vanities" exceeding previous business, observers claim the competitive musicals have helped rather than proved the town is over flooded. "A Night in Spain" is mopping up at the Four Cohans. "The Desert Song" will probably go for another month to grab the endurance record this season in Chicago.

"Hit the Deck" will have to be called a Chicago disappointment because it never got set right and probably would have gone out before except for the grosses drawn through the holiday season.

The grief the owners of "Just Fancy" shouldered in New York is being forgotten with the profitable experiences at the Olympic.

"Good News" will cut into the musical field trade for at least four or five weeks. It's a stiff scale at the Selwyn ($4.40 top every night) and this means that the real coin will have to come from the demand at the stands. There hasn't been a $4.40 window sale call in Chicago for years. The stands always "other make" or "break" a $4.40 attraction and if "Good News" is contemplating a late spring engagement the dawback will be the scale, probably necessary in the less than 600 lower floor capacity of the Selwyn and the small balcony with $3.85 for the first four rows. The other hand was the reason the Sherman hotel lobby was emptied early, with the "gang of personal rooters" paying dearly for front row seats for one of the most enthusiastic Monday openings the town has checked since "LeMaire's Affairs." Insiders say "Good News" is a "favorite son" engagement. "The Constant Wife" can at this time be called the strongest dramatic attraction of the season in this man's town. The present Harris engagement will easily give Ethel Barrymore her triumph of all times in Chicago.

All other dramatic shows are having and have had all season a difficult time passing the $10,000 gross mark. The erratic experience of "Broadway" is probably scaring producers of dramatic shows because word now comes that "Burlesque" will be held off until the new season, which means "The Trial of Mary Dugan" is the only hit on the horizon and this will come to the Adelphi.

With the Woods and the Erlanger housing movies, the latter with the exit of "Criss-Cross" Feb. 25, the legit schedule dwindles and there are other house managers wondering what will be the late spring fare considering the punctured line up of Broadway possibilities. It's been a bad season in Chicago. Plenty of coin has been made in spots, but the houses that made it at odd times can't hold on to it because of scarcity of attractions to fill the full season's slate.

Last Week's Estimates

"Good News" (Selwyn, 1st week). —Stiff $4.40 scale with no increase week-end performances causes full support to be drawn from specs and will probably jump into lead for several weeks at the stands. Opening gross was smash for Monday night. "Peggy-Ann" had four disastrous weeks, yet liked by minority.

Irish Players (Blackstone, 1st week).—Nothing indicative of more than moderate trade and no advance sale. Limited to four weeks.

"Behold the Dreamer" drew the full strength of the average $10,000 gross. Could not be called either a failure or success, with house getting out O. K.

"The Constant Wife" (Harris, 9th week).—Outdistancing everything, encountering first competitive sales at stands from "Cardboard Lover," but nothing to worry about. Despite little slips early part of week hit $20,500 through the extra matinee. No signs of a letup.

"Cardboard Lover" (Adelphi, 4th week).—Highly satisfactory engagement. Average $17,000 mark will send this attraction westward with prospects of a road cleanup.

"Silver Cord" (Studebaker, 2d week).—House still in vogue with highbrow clientele, which is limited, netting this time not more than $9,000, even with extra matinee.

"Two Girls Wanted" (Princess, 7th week in town).—Little variation from trade drawn at Cort from which house it was transferred but manages to keep above the stop clause, which is profit. Average of $9,000 will hold it in.

"Kongo" (Central, 7th week).—Regardless of how small the audiences may check at times, weekly grosses of around $4,000 always pop up and they make money at this house on those figures. A lot of original inside campaigning always at this house.

"Hit the Deck" (Woods, 16th and final week).—One of those engagements that puzzle the New York managers. Never was substantially set in but probably drew enough holiday profits to offset the backward trade of recent weeks. Will have to fight for exit gross of $17,000.

"Wooden Kimono" (Cort, 2d week).—Maintaining this house's moderate gross, approaching $10,000, which evidently is O. K. both ends. Landed valuable newspaper laudations, which are being extensively used for plugging.

"Vanities" (Illinois, 5th week).—By far the most successful local enengement this organization ever had. Outside of Mondays and Tuesdays figures a smash lower floor sellout and is in good demand at hotels. Easily hits $30,000 mark.

"Night in Spain" (Four Cohans, 13th week).—Far exceeds most conservative opening night predictions, and turning out profits for both attractions and house. Sensational grosses now figuring in $30,000 class.

"Desert Song" (Great Northern, 25th week).—Considering length of engagement $25,000 grosses remarkable and but little variation, even in face of constantly changing musical play competition.

"Just Fancy" (Olympic, 7th week).—The personal plugging is doing this one much good and with special parties is drawing between $20,000 and $22,000.

"Criss-Cross" (Erlanger, 9th week).—Quite a contrast to the Philadelphia trade. Plenty of capacity permits $38,000 gross, maybe little smaller.

L. A. GROSSES

Los Angeles, Feb. 21.

After a quick flop "The Connecticut Yankee" exited at the Mayan with a gross of $6,000 on 3d week.

"The Desert Song," at the Mason, around $24,000, major figure for the town. Fourth week.

"Chauve-Souris" slowed up in its fifth week, but still big at $18,000 in the Belasco.

Shrine auditorium season of light opera continued consistent with a week of "The Chocolate Soldier," around $14,000.

Among the smaller scaled dramatics, grosses were average. Duffy's El Capitan reported $6,000 for the third week of "Two Girls Wanted." "Kongo," eighth week at the Orange Grove, about $4,000 "Funny Little Thing" survived but two weeks at the Morosco. Second week, $4,500.

Downtown Playhouse with "The Triumphant Bachelor" got $5,000, while the Hollywood Playhouse with "Undertow," after eight weeks in town and a change of theatre, around $3,700. "Married Virgin," third week at the tiny Egan, took in $2,700.

Minneapolis Grosses

Minneapolis, Feb. 21.

Legitimate houses held their own in the face of phenomenal business done by the film theatres and the attendance of over 100,000 at the Shriners' circus at the Auditorium.

What was announced as the first stock presentation anywhere of "Mister Antonio," with Robert Hyman giving a splendid performance in the Otis Skinner role, drew $5,500 into the Shubert (Bainbridge dramatic stock). Good.

A tabloid musical comedy version of "The Show-Off" grossed $5,300 for the McCall-Bridge Players at the Palace.

"Girls of the U. S. A." (United wheel), $4,500 at the Gayety. The Metropolitan dark and has nothing immediately in sight. March date for Tyler's all-star "Diplomacy" canceled.

'RAIN OR SHINE' BREAKS COHAN'S HOUSE RECORD, 1ST WK., $37,000

Broadway Biz Not Fancy Last Week—Current Week Peak of Season—Wide Range in Grosses Last Week—2 Shows Did Around $2,000 Each

A general squawk along Broadway regarding business last week in the legitimate houses. More was expected from Lincoln's Birthday than eventuated. Judging from the grosses it was not so bad, although there is little doubt that the mediocre attractions got none of the gravy, while the flops just flopped along.

This week holds another holiday, Washington's Birthday (Wednesday), and the week started out quite ahead of last week's going. Feb. 22 is usually regarded as the peak of the season. With the weather remaining crisp there is not special reason for a let-down, however, even with Lent starting today (Ash Wednesday). The anticipation of showmen that business would stand out well into spring has not generally stood up, February being under normal. Lent has not been a distinct handicap to theatres in New York, it is claimed. Trade from now on will tell the story.

The variance in grosses last week indicates the difference between a hit and a flivver. "Show Boat" got $57,748, an extra matinee counting in reaching that record. The lower floor scale is $6.60 for 15 rows and the mezzanine is $5.50 (boost of $1). The lowest figures were around $2,000, with one show less than that.

"Rosalie" did not play an extra performance, but maintained its big money gait with more than $47,500; "Good News" in nine shows got $43,500; "Five O'Clock Girl," $40,-000; "Funny Face," $39,000, both the latter inserting extra matinees: "Manhattan Mary," $38,000; "Golden Dawn," about $29,000; "Rio Rita," $28,000; "Merry Malones" and "Artists and Models," about the same; "Connecticut Yankee," $24,-500 (exceptional for Vanderbilt); "She's My Baby," leaving soon, about $24,000; "Take the Air," over $20,000; "My Maryland" and "Lovely Lady," $20,000; "Revels," $17,000; "The Madcap," $11,000.

New Smash

A new musical smash arrived with "Rain or Shine," which bettered $37,000 at the Cohan, a figure never approached in that house before. "Sunny Days," another musical which opened about the same time, did not reach the heights, grossing about $20,000 for the first full week at the Imperial; "These Modern Women" got around $7,000 at the Eltinge and may build; "The Clutching Claw" about $5,000 at the Forrest and also figures to have a chance; "Quicksand" was rated at $4,000 at the Masque; "Spring 3100" at the Little is in doubt; "Hot Pan" and "Hoboken Blues" are the newest Village impossibilities.

There was no change in the rating of the leading non-musicals, "The Royal Family" playing nine performances for a mark of $27,000, the best yet for this show; "Paris Bound," also with an added matinee, got $24,000; "Trial of Mary Dugan," $23,500; "The Silent House," newest among the money dramas, was credited with nearly $21,000; "Burlesque," with an extra matinee, nearly $19,000; "Coquette," in nine times, still capacity, $21,000.

Most of the others appeared to have slipped, although "Excess Baggage" did well at $13,000; "Command to Love," $12,000; "Interference," same; "Strange Interlude," over $11,000 (capacity); "Dracula," $11,500; "The Doctor's Dilemma" and "Porgy," $12,000; "Shannons of Broadway," around $10,000; "The Queen's Husband" and "And So to Bed," $9,000 or over; "A Free Soul" and "The Racket," $8,000; "Diversion" and "Jimmie's Women," $5,000, or a bit more than the balance entirely in the ruck.

Open and Shut

"The Optimists" was taken off at the Century Roof last Saturday; "Salvation" stops at the Empire this week; "Atlas and Eva" goes off at the Mansfield also, both houses being dark next week; "Hit the Deck" will be followed at the Belasco by "The Bachelor's Father"; "Happy" leaves Daly's and "Still Shufflin'" follows in; "Behold the Bridegroom" will move to another house from the Cort, which gets "The Wrecker"; "Improvisations in June" will be added to the Civic Repertory program, and one or two other attractions may be suddenly added to the coming week's premiere card.

26 Agency Buys

No change in the number of attractions handled in the agencies, 26 shows being in that group. One buy expired and another show was added Monday ("Our Betters"). The list: "Funny Face" (Alvin); "Manhattan Mary" (Apollo); "Hit the Deck" (Belasco); "The Madcap" (Casino); "Good News" (Chanin's 46th St.); "Salvation" (Empire); "The Merry Malones" (Erlanger); "The Five o'Clock Girl" (44th St.); "Rain or Shine" (George M. Cohan); "She's My Baby" (Globe); "Golden Dawn" (Hammerstein's); "Our Betters" (Henry Miller); "Sunny Days" (Imperial); "Rio Rita" (Lyric); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Paris Bound" (Music Box); "Rosalie" (New Amsterdam); "The Queen's Husband" (Playhouse); "Burlesque" (Plymouth); "Excess Baggage" (Ritz); "Lovely Lady" (Sam H. Harris); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Artists and Models" (Winter Garden); "Show Boat" (Ziegfeld).

32 in Cuts

The cut rate list offers nine musical attractions, more than in some time. Some of the newer attractions are present, too, as usual. The bargain list: "My Maryland" (Jolson); "Harry Delmar's Revels" (Shubert); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "The Madcap" (Casino); "Happy" (Daly's); "Artists and Models" (Winter Garden); "Sunny Days" (Imperial); "Parisiana" (Edyth Totten); "Jimmie's Women" (Frolic); "The Shannons of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "Taming of the Shrew" (Garrick) "And So to Bed" (Bijou); "Atlas and Eva" (Mansfield); "Spring 3100" (Little); "The Queen's Husband" (Playhouse); "The Racket" (Ambassador); "Interference" (Lyceum); "Cock Robin" (48th St.); "A Free Soul" (Klaw); "The Passing of the Third Floor Back" (Wallack's); "Diversion" (49th St.); "The Mystery Man" (Bayes); "Behold the Bridegroom" (Cort); "The Shanghai Gesture" (Century); "Salvation" (Empire); "Sherlock Holmes" (Cosmopolitan); "The Clutching Claw" (Forrest); "Escape" (Booth); "Quicksand" (Masque); "These Modern Women" (Eltinge); "Sh! The Octopus" (Royale).

"Sunny" Not So Strong In Frisco at $13,000

San Francisco, Feb. 21.

Legits clocked along nicely. No phenom business, but revenue satisfactory. "Broadway" wound up five weeks at the Curran, with three to go, and, at $2.50, around $15,000. Pauline Frederick doing very nicely at the Geary in her new "Scarlet Woman," with unusually heavy matinees. Two more weeks for this one, and then to Los Angeles. "Burlesque" comes into the Geary.

"Sunny" did so-so on its second week at the Columbia. Doesn't look like much profit for the house when salary of 34 stage hands is figured, along with advertising and other house expenses. Now in final week.

Duffy's stock attractions continue to draw, though there was a slight dropping off at the President. At the Alcazar, "New Brooms" as strong as ever, with engagement now figured for anywhere from 14 to 16 weeks.

Estimates for Last Week

Curran—"Broadway" clicked handily to $15,000, nice margin of profit.

Geary—"The Scarlet Woman." Plenty of word-of-mouth advertising. Around $13,500, highly satisfactory.

Columbia — "Sunny." Business spotty and failed to click as hoped for. Second week, $13,000.

Alcazar—"New Brooms." Way holding up looks as though Henry Duffy may be compelled to pull it while still in the heavy profit class. At $6,000, good indefinitely.

President — "The Nightstick." Started slipping and dropped to $4,500 last week. One to go, and then "The Shannons of Broadway."

Green Street—"The Bridal Bed." Numerous changes of cast has not helped. Figured at little better than $1,000.

Lift Tent Stock Royalty to Stop Piracy

Broadway releases will be rented to tent stocks and other smaller touring outfits at a uniform fee of $25 mid-weekly royalty.

The above royalty figure is set for troupes that have been unable to play the regular releases through the high royalty terms exacted by the brokers. In consequence they have had to resort to any sort of bill they could buy cheap. The mid-week royalty angle is figured on the basis that most of the outfits change bills semi-weekly.

The new terms for the tent troupes will not conflict with regular stock stands, but will be regulated to zones played by the tent outfits not touching within a certain area of stationary stock companies.

The reduction on tent show royalties is figured to abrogate piracy by the small companies.

'G.V.F.' QUITTING PHILLY; 'PARIS' SMASH THERE

Shuberts' New Musical Could Not Stand Up at $4.40—Bordoni's Show, $19,000

Philadelphia, Feb. 21.

With Lent just around the corner, business was corking in the legit houses last week.

The smash-hit of the town was Irene Bordoni's new play, "Paris," at the Adelphi.

With $3.30 top in the comparatively small capacity Adelphi it grossed about $19,000, all the house could hold.

"Chicago," while not a whale of a hit, did better in its two weeks at the Walnut here than it has in many spots on its tour. With the rain hurting Saturday, got around $11,000; O. K. to everybody.

"Greenwich Village Follies," new edition, although having the advantage of no competition, in the lighter field, couldn't stand the gaff at the Shubert, and grossed just over $20,000, extremely bad at $4.40 top, so bad, in fact, it leaves this Saturday with no musical competitors in sight. "The Great Necker," straight comedy, announced for next week (single week only).

Right now the openings in the near future here include the following: next week, "The Great Necker" (Shubert); "My Maryland" (Lyric), and "Abie's Irish Rose" (Garrick). March 5 George Tyler's all-star revival of "She Stoops to Conquer" at the Erlanger; "The Racket" at the Walnut, Delmar's "Revels" at Shubert, and "Four Walls" at the Broad. March 12 Erlanger and Garrick will have new shows, as yet unannounced. March 19 George Arliss comes to the Walnut in "The Merchant of Venice"; "The Desert Song" is due at the Shubert; "The Baby Cyclone" at the Broad, and "The Road to Rome" to the Adelphi.

March bookings are very plentiful, but after that it looks like finis for many of the legit houses because of a lack of shows.

Estimates for Last Week

"Tommy"—(Broad, 1st week). In for two weeks only. Irish Players picked up remarkably over first week; $13,000.

"Greenwich Village Follies"—(Shubert, 3d week). New revue, highly touted, flop here. Hardly over $20,000 last week despite $4.40 top. Going out this week.

"Patent Leather Kid"—(Erlanger, 2d week). Feature film off to $14,-000, figured satisfactory. Has two weeks, including this, to go.

"The 19th Hole"—(Garrick, 3d week). Frank Craven comedy doing satisfactorily and should leave Saturday with nice profit for moderately geared piece.

"Kidnapper"—(Walnut, 1st week). New melodrama got off to nice start. In for two weeks only. "Chicago" claimed between $11,000 and $13,000 last week.

"The Love Call"—(Chestnut, 7th week). Operetta one of season's surprises. Off a bit last week to $17,000 or little under, but still looks good for another three weeks at least.

"The Spider"—(Lyric, 5th week). Final week for this melodrama, which has had real success here. Last week little under $13,000. "My Maryland" back Monday.

"Paris"—(Adelphi, 2nd week). Smash hit of town and looks able to continue indefinitely. Last week over $19,000, solid capacity for comparatively small house at $3 top.

TENT REP AT SARANAC

Stock under canvas will again hold forth at Saranac Lake, New York, this summer, with the opening set for June 7.

Robert Duboise will again operate his casting company out of New York.

INSIDE STUFF

ON LEGIT

The story is told that when the players were rehearsing "The Trial of Mary Dugan" they were unanimously of the opinion that the show would prove the biggest kind of a flop. This happened about the time that Al Woods returned from Europe. He and Martin Herman after quite a talk about the show attended a rehearsal.

Woods made some quick decisions; one to cut the four acts to three and eliminate some of the cast who were doing a lot of chattering that interfered with the points. The rehearsals went on and the show went on. It is still running at the National.

While certain musical and legit shows that have previously had successful engagements in San Francisco have met with good response in the provinces (San Joaquin valley) other ventures, especially those without the San Francisco run backing, have not been so forte. Recently a coast "buyer" negotiated with the management of a musical produced in Los Angeles and played there before coming to San Francisco. The "buyer" bought the show outright for a Friday-Saturday date in one of the principal inland cities for five grand. The total gross on the two days (two nights and Saturday mat) was $5,900; leaving $900 with which to pay newspaper and postin bills of $1,100; stage hands salaries of $987, and rent and other expenses amounting to around $425. Total deficit of around two grand, on a two-day stand.

Vandals have bobbed up in some of the New York neighborhood vaude and picture houses. In one upper New York theatre, playing straight pictures, around 120 seats, mainly in the front of the auditorium, are slashed apparently by pocket knives and must be recovered with leather each week. This damage is attributed to small boys who take advantage of the darkened auditorium to try out their frog stickers.

Over in Brooklyn a number of vaude houses have lost about everything not chained.

At the Academy of Music, New York, a number of the boys have shown inclinations to spoil some of the decorative furnishing but a constant vigilance by the ushers has prevented any untoward damage.

One of the town's ministers, who condescends to ask press agents for seats "so that he may recommend their production to his congregation," has the swellest follow-up request of them all.

"I can't attend without my family," he tells the boys.

And the boys, following up, asks the size of the family.

"Oh, there are five of us!"

Plenty of turndowns!

When the Max Reinhardt troupe returns next year, as arranged, they will be under their own management and a rumor has it that they will play in the Cosmopolitan, New York, again. That theatre is only under lease to the Shuberts and their lease expires this year, although it is likely that it will be renewed especially for the Reinhardt engagment.

As the recent engagement was played, Gilbert Miller, the American sponsor, paid all the front of the house expenses, Reinhardt shared on stage hands, and received a guarantee of $10,000 to cover all his expenses, salary, etc. Top salary of the troupe was said to have been about $250 in our money.

The last weeks of the engagement, when shows more intimate than those at the Century were presented, is said to have shown nice profit and to have nearly counterbalanced the losses at the other house. The gross at the Cosmopolitan, particularly in the last three weeks, was bigger than most of the weekly grosses at the Century.

Story in the "Times" dramatic section last Sunday explained the whys and wherefores of the all-star revivals.

Mentioned all the good points from the producers' angle except the one about so many featured players and stars of the legit being out of work that their salaries were considerably lower than they used to be.

A report is around that the Shuberts have offered George White the Century theatre at a ridiculous rental for the summer. The idea is for White to take "Manhattan Mary" opposite Central Park at a $3.85 top to keep the house open. If White does this, the story says, the Shuberts will welcome his new "Scandals" at the Winter Garden.

"Red Robe" for Philly

Walter Wolf has been recalled from "The Countess Maritza" on the road, to play the male lead in "Under the Red Robe," new Shubert operetta, in rehearsal.

Evelyn Herbert, of "My Maryland," will be the prima donna.

In the cast is Arnold Korff, formerly with the Max Reinhardt company. "The Red Robe" is scheduled to open in Hartford, Conn., March 5, then go to Philadelphia for a run.

"SHANGHAI" CLOSING

"The Shanghai Gesture" will close its season at the Century Saturday. Florence Reed, starred in the play, is due to sail for a vacation.

Business at the Century last week, which is virtually a Broadway repeat date, grossed $14,000. Of that total $9,700 was derived from Joe Leblang's cut rates. "The Spider" follows in at the Century Monday.

'The Breaks' With Chance

Cleveland, Feb. 21.

J. C. Nugent opened with the Nugents' new meller, "The Breaks" at the Little theatre Sunday night.

Favorable reports are heard and that the play has a good chance on Broadway is the consensus.

STOCK IN CEDAR RAPIDS

Cedar Rapids, Ia., Feb. 21.

Majestic, closed a month ago when the Frank Amusement company went bankrupt, has been leased to Boyd B. Trousdale and was reopened this week with stock.

Trousdale operated stock here 15 years ago and now has companies in Cheyenne, Wyo. and Billings, Mont.

Ballyhooers Strike and Lose Their Job

At the Broadway Theatre, New York, Monday, several men dressed up like French Legionnaires for a sidewalk and lobby ballyhoo for "Beau Sabreur," struck when they found out that they could not have from 2 to 4 for lunch.

At 5 they returned to the theatre for their money and found that there had been enough substitutes to compose a small army.

The management told 'em they had automatically eased themselves out of the job.

"MARRIAGE" CLOSED

"Marriage On Approval," authored and produced by Michael Kallesser, closed in Paterson, N. J.

It may be revised and sent out for another try.

H. B. Toomer's Comeback

Henry B. Toomer will shortly stage a comeback in his former back-stage skit "The Headliners."

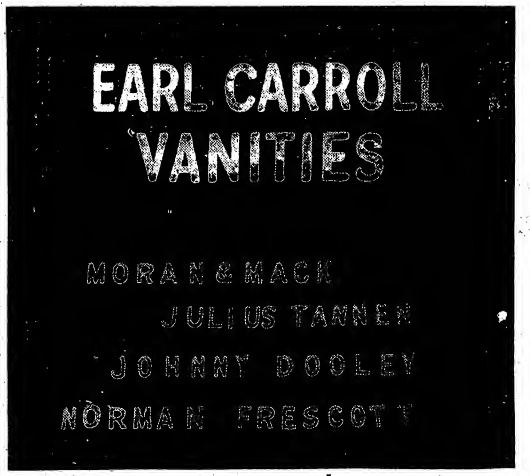
Three in support.

2 Stocks Closing

Danbury, Conn., Feb. 21.

Jacques theatre stock company at Waterbury, and the Poli Players at the Lyric, Bridgeport, will close their season this week.

A. P. Waxman's $100,000 plagiarism suit over "The Fool" was argued on appeal before the Circuit Court of Appeals, Waxman's triple counsel introducing new evidence. The complaint was originally dismissed on Pollock's evidence that he had discussed the idea of his theme as far back as 1904 with contemporary playwrights, although copyrighted and produced several years after 1911, when Waxman alleges he authored and copyrighted his "The Second Coming."



"Who said "There's nothing new under the sun"?

ILLINOIS THEATRE CHICAGO--

NOW

THE NEWARK LEDGER, NOVEMBER 10, 1927

Showing Off Something Different

That the public is always willing to accord praise to anyone who brings to them something new or some old thing done in a freshly entertaining manner, is wonderfully demonstrated by Norman Frescott.

* * *

He has been doing his mind-reading act and mental stunts before the public for several years—in fact long enough to have become stale in this age of hustle and hurriedness. And still when he presented his turn with a novel and never previously attempted setting in the new Earl Carrol "Vanities," which is now at the Shubert Theater, his became one of the brightest and most talked-about spots in the show.

* * *

Combining with Julius Tannen, Frescott turned a really scientific feat into a fun feast, a laugh festival. Mind readers gave the audience an occasional laugh, always, but here was a mind test with one laugh after another. It brought the act to a new public.

* * *

Such acts have always been confined to the vaudeville theaters, to popular-priced offerings and special events. It remained for Earl Carroll to devise the novelty of placing one of these really mystifying turns in the fluffy, irresponsible atmosphere of a modern revue. It is possible that the suggestion to Carroll came from the presentation of a famous fakir in a theater. But at any rate the public has shown its appreciation of the novelty.

L. T. RUSSELL, JR.

PLAYS ON BROADWAY

WHISPERING FRIENDS

Farce comedy in two acts by George M. Cohan; presented by the author at Hudson Feb. 20; staged by Sam Forrest. Daly .....Walter Edwin
Natalie .....Edith Gresham
Al Wheeler .....Chester Morris
Doris Crawford .....Elsie Lawson
Emily Sanford .....Anne Shoemaker
Joe Sanford .....William Harrigan

The Hudson has been seeking a hit for quite some time. In "Whispering Friends" it has its best prospect in at least a couple of seasons.

What is billed as George M. Cohan's newest story opened in the Bronx (Windsor) and word seeped to Broadway about the exceptional business drawn by the newcomer. Then a week in Brooklyn followed by one in Newark. Attendance out of the ordinary greeted it with the successive weeks and "Whispering Friends" arrived Monday $7,000 to the good.

It is the fourth production by George M. Cohan this season. Few managers present that many shows in a single season, single handed. While Cohan has been acting in "The Merry Malones" at Erlanger's, the same actor-author-manager found time to present "The Baby Cyclone," "Los Angeles" and the present premiere. That is rather an astonishing managerial feat, and for the reason that he wrote three out of the four plays ("Los Angeles," which was taken off, not of his authorship).

The first nighters enjoyed themselves beyond doubt. Admiration for the skill of the writing, the fun of the dialog and the humor of the situations. Cohan's little story started as a joke and of course it ended that way. It all occurs in the home of the Sanfords, newly married and just back from a European honeymoon. Emily was a wealthy widow and Joe just had a fair job in insurance.

She has a pal girl friend in Doris Crawford and he a pal in Al Wheeler. Both the Sanfords had spoken a great deal about Doris and Al. When the latter two meet they are attracted, in fact after a drive through the park that night they become engaged. But a lot comes in between and quite some afterwards.

Doris discusses the status of Joe in the house, owned, of course, by Emily. Joe has had it all out with Em. He is to pay his share of expenses. No one must think he married her for her money. She can use her cars for herself and friends but when they are together, it's the subway or perhaps a taxi. Doris is a bit skeptical about it. She is 28 and has looked about quite a bit. She believes marriage may occur for any one of three reasons: one way to possession, compulsory or mercenary. That was her idea before she met her man—Al.

It is agreed between the girls that Doris flirt with the bridegroom. The titles of the play considered during its writing may be a lead to what happens. They were "Mischief Makers" and "His Friend and Her Friend." Al detects the frame and agrees to do a bit of flirting with Emily at the request of Joe.

"Whispering Friends" is in two acts. The curtain drops to note the elapse of time between off stage episodes and the scene marking is significant of the occurences: Scene 1, Before Dinner; Scene 2, After Dinner; Scene 3, After the Theatre. And in the second act. Scene 1, The Following Morning; After Breakfast; Scene 2, Eleven O'Clock the Same Evening.

The joke is taken seriously first by the bride and groom, then by the engaged couple. At times the two girls fight and then the boys go to it. That pairs off the couples, taking each other's side of the argument.

The laughter created is irresistible. Doris has slipped Joe her phone number and he's burning until Al tells him it is all in the frame. Then she gives him a locket for remembrance, once borrowed from Emily for the purpose. Emily does not at first realize that Al is giving her the works too. How she burns when a card purporting to have Al's phone number turns out to be that of police headquarters.

The second act starts out with a flurry of laughs, becomes sentimental and serious, only to end in another laugh. Cohan's transposition of his four principal characters seems as excellent a bit of playwrighting as any he has ever done, perhaps the very best. They are king checkers, moved to some purpose at every turn.

The cast has four very well selected and clever players. Elsie Lawson as Doris, Anne Shoemaker as Emily, Chester Morris as Al, and William Harrigan as Joe. They all seem to get the Cohan idea as directed by Sam Forrest, as busy as Cohan in readying the latter's shows. Then there was Walter Edwin as the butler, hated by Joe because he stalked through the living room on his way to answer the door, "like the ghost of Hamlet."

"Whispering Friends" is sophisticated but clean, which is the Cohan way. It is bright and funny. It has a short cast and one set and it ought to make the distance easily. *Ibee.*

CLUTCHING CLAW

Mystery play in three acts, by Ralph Kettering. Presented by Barbour and Crimmins, Feb. 14, at the Forrest. Ralph Morgan featured. Staged by Rollo Lloyd. Scenery by Eastman Studios.
John Thornton .....Alex McLeod
Patrolman Cairnes .....Charles Slattery
Mrs. Midgely .....Minnie Dupree
Patricia Thornton .....Georgia Lee Hall
Carlos .....Bruce Leon
Captain Connelly .....Robert Middlemas
Agnes Hayden .....Dulcy Cooper
Jerry Hayden .....Percy Hilton
Gordon .....Ralph Morgan
Johannis Berlau .....Duncan Penwarden

Another assault upon the nerves of Manhattan in the form of an ingenious rewrite on familiar spook stuff, "The Clutching Claw" will probably be in the running with the rest of the mystery field. It is good bait for the murder tale addicts.

The author is Ralph Kettering, Chicago press agent. Kettering has been calloused the right forefinger for years. He has written numerous plays, including one about Abraham Lincoln, that Milo Bennett hires out every February to the stock impresarios around the Middle West. Other Kettering manuscripts also circulate among the dramatic outposts. "The Clutching Claw" is a fairly creditable bit of play-shaping, with neatness in continuity and sustained quality in suspense.

The second act holds a ghost effect, seemingly tricked with the aid of a crane and radiumized cloth, that is a pip for this kind of show. The conventional mystery play formula that the guilty person shall be the least likely is reversed. The original suspect is indeed the dirty-and-so when the bright young police reporter untangles the mess.

A minimum of explanation helps rather than otherwise. One-set, ten-Georgia Lee Hall adds an element of confusion. Minnie Dupree goes home after the second act, when she is dispatched in the dark during a seance. Alex McLeod never says a word, being killed off two minutes after the curtain goes up on the prolog.

The piece has been staged with smoothness. It ought to find a measure of box-office prosperity. *Land.*

SPRING 3100

Comedy-drama in two acts, by Arygll Campbell and Willard Mack. Adaptation and direction credited to Joseph H. Graham. Presented at the Little, Feb. 16, by George L. Miller in association with Maurice Wakeman.
Mike Callahan .....Owen Martin
James Nolan .....Edward Jephson
"Spanish" .....Tammany Young
"High Brow" Kregan .....Vic McLaughlin
Timmy Brownson .....Mortie Fogel
Larry O'Day .....Joseph Kilgour
Penelope Leland .....Lynn Eswood
Harold Storey .....Corbet Morris
R. J. Storey .....Joseph Kilgour
Josephine Douglas .....Mariposa Hayes
Jack Cohen .....J. Moy Bennett
Kelly .....John M. Washburn
Madge .....Maude Brooks
Nina .....Eda Moulton

Authors, of whom there appear to be three, apparently saw an idea in the cartoonist's idea of what people think about at certain times. In the case of "Spring 3100" it's a solution of what fighters dream about when they are knocked down and take the count.

Play is billed as a "cometric-drama," a term coined to describe the piece as a tricky comedy with a melodramatic slant. It is tricky, and the dramatic angle turns out to be a travesty on crook stuff. The first nighters didn't know what to think about it. The lines of Willard Mack seemed to please some. Argyll Campbell, who wrote the script, later denied any of his stuff was retained. Some left the Little with the impression it was fairly good entertainment. That's all the people directly concerned claim for it.

George Lefty Miller, agent and so forth, who has had pieces of shows for the past two years, none of them winners, is presenting "Spring 3100" in association with Maurice Wakeman, probably his financial backer. Lefty sent out word recently that the Broadway premiere was set back because it was difficult to secure a stage with the proper depth. When it was announced for the Little the boys laughed. However, that stage is more than 30 feet deep. There is a prize ring scene calling for more than the usual stage space. It is an 18-foot affair, but the platform is something like 24 feet.

The first scene is faulty because it is played in "one," before a flimsy drop, supposed to picture the employees' entrance to Madison Square Garden. Yet, the dialogue becomes important later in view of what transpires. Larry, a promising young heavyweight, has committed what Mike Callahan, his manager, believes an unpardonable thing. He has married, and to a girl used to fine things. The lad is for leaving the fight racket. Hard-boiled Mike is sarcastic and gives him a tip that if he quits the fight he'll wind up a thief in order to buy things for the wife. And so the ultimate would be an acquaintance with Spring 3100, police headquarters.

The action goes into a boxing bout in which Larry is dropped by his opponent, a real pug. While the referee is counting the lights go out. A scene change places the story in the modest flat of Josephine Douglas, Larry's sweetie, and her chum, Penelope Leland, of the chorus. Detectives slip in and out of windows and doors. Larry slinks in and hides. The wealthy Storey, in whose office Jo works, arrives with his son. Both have amorous ambitious in Jo's direction. Larry is set down as a thief.

All this occurs in the first act, there being but two. The latter session becomes highly dramatic. Callahan, now a detective, is tracking Larry, aided by Spark, one of Larry's handlers. In the home of Storey there is a murder, a rather confusing rattle of guns in the dark, and for a conclusion, Larry, a two-gun man, kills 'em all. People giggled at the absurdities, but the house was jerked to attention when again the lights went out and the scene shifted to the ring again, Larry getting up and fighting his way to a draw. Too bad that some hint of the idea should not have crept in sooner.

Owen Martin, who was straight man for Al Jolson, stands out as the fight manager, and he is a first-rate player. Jack McKee has his Broadway debut as a lead in playing O'Day, the fighter. McKee is from a professional family. He is just a kid, but he belongs without doubt.

That famous gate crasher, Tammany Young, was himself again as Spark, a fighter's second. He knows and talks the language and proved the funniest guy in the show. Mariposa Hayes did Josephine fairly well. Lynn Eswood, as her wise-cracking girl friend, was amusing.

Joseph Kilgour was the elder Storey, polished, but with an unbelievable role. Edward Jephson certainly looked an English ex-pug.

"Spring 3100" is just an idea. Its sponsors may get out of the red via the sale of the picture rights. As for a successful Broadway run, that is doubtful. The joke is sprung too late. *Ibee.*

HOT PAN

Second Provincetown Playhouse production of season at the Macdougal street theatre, opening Feb. 15. Three-act play authored by Michael Swift. Directed by James Light. Settings by Cleon Throckmorton.

"Hot Pan" is a three-act exposition in hysteria that precipitates a headache and drives one to drink. Conversely, a sure-fire way to lose a stew is to get a load of this meaningless hodge-podge of irrelevant epigrammatical fol-de-rol. If it doesn't sober you, nothing will.

The high rate of mortality in "Hot Pan" exceeds a Cicero gang war. If anyone voices anything that meets with momentary displeasure he is casually but convincingly rewarded with a dose of lead, this in turn inspiring the '49ers for another shot of whiskey. Each assassination is an excuse for a round of drinks.

Why the scene is "the central room of the Rancho Herrera," in California, during the 1849 gold rush days—the action takes place on a Sunday morning and afternoon"—and not in the Hotsy-Totsy Club is not quite comprehensible.

The costuming reminds of a cartoon conception of the Katzenjammer Kids' father in wild west for a Thanksgiving whopee. It is as fantastic as it is home-made.

Michael Swift, the author, of the Provincetown Playhouse producing staff must have been taken with the idea that anything which so totally ignores all things would command attention. Neither Swift nor the Provincetown Players seem capable of accomplishing this.

If this is a sample of the vo-do-de-o drahma, the Greenwich Villagers better get hotter than "Hot Pan." *Mabel.*

HOBOKEN BLUES

Greenwich Village group, which calls itself the New Playwrights Theatre, offer nondescrip freak performance by Michael Gold. Directed by Edward Massey and acted by a company of amateurs. At the New Playwrights theatre (formerly Cherry Lane) Feb. 17.

Extreme cubist in its shoddy settings and even more delirious in its subject-matter, the most interesting detail about this venture is the supreme crust of its promoters in inviting serious attention and setting up a scale of $3.30 top, at least for the premiere.

The thing is amateur, and raw amateur at that, in every department. The three-act piece is a futuristic rave with incoherent "art" settings, consisting of a 15-foot dias in the middle of the stage proper, the background being suggested by a square frame in which are unrolled painted drops labeled "A barroom in 1903"; "Butler's Cabaret, 1928"; Sally's Home," "A Harlem Revival Meeting."

Before this changing signboard unfolds a nutty series of episodes representing ideas probably the evil effect upon the author of seeing "Porgy," a number of Eugene O'Neill's symbolic plays, the sex appeal of "Artists and Models," remote recollection of "Rip Van Winkle," and all of it colored by a sort of anarchistic attitude toward life, letters and society on the part of the author himself.

Some 45 amateur players, all in black face and revealing in their total not a single s x of talent, act out the goofy medley, probably conceived as a fantastic and sympathetic treatment of the Harlem negroes' spiritual problems, but developed on the stage as a jumble of needlessly childish satire, humor, drama, burlesque and a touch of unintended travesty.

All tedious village nutism at its dinky worst. If it wern't that Otto Kahn sunports the group one would suspect they were pulling a Cherry Sisters. *Rush.*

Sam Salvin Takes Mayan

Los Angeles, Feb. 21.

Sam Salvin has leased the Mayan theatre. He will open it March 15 with a musical comedy policy.

Salvin is the New York theatrical man, financial backer and active in the operations of Lyons & Lyons, theatrical agency.

Salvin secured the lease from Gerhold Davis.

HODGMAN WITH "SOURIS"

Los Angeles, Feb. 21.

Tom Hodgman succeeds William Oviatt as manager of "Chauve-Souris," at the Belasco. Oviatt was called back to New York on account of his wife's illness.

Thoda Cocroft Wickmore, agent of the show, is also returning. He is replaced by Harry Davis.

After leaving here the show will play Canadian territory, the company sailing for Europe in June.

Shows in Rehearsal

"The Buzzard" (George Leffler).
"The Scarlet Fox" (Willard Mack).
"Romance, Inc." (Mrs. H. B. Harris).
"Excess Baggage" No. 2 (Shuberts).
"Romance Road" (J. A. Osborne).
"Dr. Knock" (American Laboratory Theatre).
"Another Bottle, Doc" (Thos. McElphany).
"Wolves" (James W. Elliott).
"Kidnapper" (Marcin & Shuberts).
"Furies" (John Tuerk).

Three Ticket Committees

Three committees continue to meet separately with the aim of devising some system of theatre ticket control. They are a citizens' group appointed by Federal Attorney Tuttle, a managerial committee and one of ticket brokers. As yet they have formulated no workage scheme.

Tuttle in a statement early this week believed that one office should be sufficient for any ticket agency. The idea in back of that was to eliminate the mushroom gyp places which spring up close by a new success. However, that idea may be fought by the brokers, who point out that a number of reputable agencies have branches in the leading hotels.

William A. Brady, of the manager's committee, spoke on the air through WHN Sunday night, berating the alleged ticket abuse and asking for letters from any theatre patron who was excessively overcharged. He promised to publicly berate any such broker.

Dixey in "Malones"

Henry E. Dixey went into "The Merry Malone" at Erlanger's Monday night, replacing George M. Cohan. He will remain with the show, due into the Illinois, Chicago.

Cohan jumped into the "Malones" cast on the eve of the premiere in Boston last summer when Arthur Deagon expired during rehearsals. Broadway was surprised that Cohan should remain in the cast continuously because of his production activities. While in "Malones" he presented three other attractions, the latest being "Whispering Friends." It is the author-actor-manager's most active season, and a fifth production is in the offing.

Chas. Ray in "Law"

Charles Ray will appear in the revival of "Within the Law" to succeed "Sherlock Holmes" at the Cosmopolitan, New York.

Ray's appearance in the revival will mark the screen star's first legit appearance in New York.

Hello, Chicago! We Will See You Soon

ABE LYMAN
and His
Brunswick Recording Orchestra
with
"GOOD NEWS"
at
Cass Theatre, Detroit

WANTED
CHORUS MEN AND GIRLS
FOR
Lew Fields' New Mammoth Musical
"PRESENT ARMS"
REPORT AT STAGE ENTRANCE
MANSFIELD THEATRE, West 47th St., New York
FRIDAY, FEBRUARY 24, AT 11 A. M.

CARLO RESTIVO
ACCORDION AND WHISTLING ARTIST SUPREME
Selected by Martin Wagner of the William Morris Office to appear with
SIR HARRY LAUDER
NOW AT THE KNICKERBOCKER, NEW YORK

PLAYS OUT OF TOWN

KIDNAPPED

Philadelphia, Feb. 21.

"Kidnapped," the new melodrama by Sam Shipman and Max Marcin, which was presented at the Walnut Street Theatre by Mr. Marcin last night, proved neither as gaudily pulse-stirring, nor as ingeniously novel in effects as Shipman's thriller of last season, "Crime," which opened at the same house.

The first act of the new piece is unusually full of promise, and holds the interest from the start when the millionaire calls his butler into his study, takes two pistols from a desk drawer, and asks the old man if he knows how to use firearms. That's the opening line and it's a corker. It develops millionaire has received a letter threatening to kidnap his flapper daughter unless $100,000 is given. The police are called in, but despite all precautions and guards around the house, the girl is taken as prophesied and that's the end of an act that promises all kinds of excitement and thrills and chills. Unfortunately, this promise is only partially fulfilled.

The authors of "Kidnapped" recently said their play had nothing to do with the Hickman case in California. They were right. Shipman and Marcin merely decided to build a play around a kidnapping case for a change, instead of a murder, robbery or jewel smuggling affair. Trouble with the play is that once having the beautiful blonde heiress kidnapped, they resort to ol.. and conventional angles to develop their action, some of which follow closely in the grooves of "Crime."

The kidnappers not only seize the girl, but they also capture a goofy kind of youth who is crazy about her. The next scene is in the lonely den of the vilyuns, where they are lying in wait until the time is ripe to raise their ante and demand $200,000 for the return of the girl alive. Otherwise, their threat is to send her home, hacked to pieces.

There is too much of the "when-crooks-fall-out" business; too much inside stuff in the lair of the kidnappers and the promised mechanical thrill at the end of act two, which was supposed to show a police boat pursuing a hydroplane was a complete bust last night. The scene ended very flatly. It looked as if something went wrong back stage; but, at any rate, as tricky as this might be, a real punch in the action itself would be a lot preferable.

The third act is back in the kidnapper's den with the crooks now decided on killing the girl because they believe the father has tried to double-cross them. Some of the gang refuse to commit murder, which results in the familiar card drawing. Well enough done, but a little drawn out. There will be many, too, who will object strenuously to the repeated references to hacking the body to pieces with knives after the girl has been "bumped off." At any rate, thanks to a ruse of the boy, the deed is postponed long enough for the police to come, and here again we find a rather stale and conventional ending for a scene that has had its thrills. Both the last two acts must not only be sharpened and quickened, but also given a few surprise twists and more moments of suspense.

The acting throughout is first-rate. Players hold up better than the play after the first act. Douglass Montgomery, who played the terrified youngster in "Crime," has a similar role here and makes it register sharply. The kid is a real emotional actor, has a sense of humor and always keeps the sympathy of the audience. Frances Dale, blonde, and attractive and possessor of a rather pleasant voice, is satisfactory as the heroine. Felix Krembs is admirable as the leader of the kidnappers and Calvin Thomas and Ralph Locke are excellent as two of his aides. Mary Robinson, as his little Italian wife, gives a particularly striking and colorful portrayal. A. H. VanBuren, as the harrassed father, and David Landau, as the police inspector, also deserve mention.

The melodrama, save for the disappointing absence of the mechanical punch that was promised, is effectively staged. There are chances for making it a satisfactory melo., but in season overflowing with thrillers, it will hardly stand the gaff, and it certainly doesn't look comparable to "The Silent House" or "Crime."

PLAYS ABROAD

GRAND GUIGNOL

Paris, Feb. 13.

Cholsy and his associates, having patched up an inside squabble which occurred over the management of the Grand Guignol, presented a new bill which is well up to the high-water mark of the now famous chamber of horrors.

"L'Homme qui a tué la Mort," two-act drama by René Berton, is calculated to give patrons the creeps, but they're inclined to chuckle at the wrong moment. A prisoner has been condemned to death on circumstantial evidence. The first phase is the preparation in the cell, trimming the hair round the neck and the last messages to the dear ones. In the second act the execution has just taken place. The severed head is taken by an inventive professor, who places it on a new reanimating machine, where it regains life and is able to speak. The head reveals certain facts suppressed during the trial, proving the innocence of the man executed.

"La Chambre Ardente" is likewise intended as a hair-raiser—for those who have any left. It is in two acts, by Henri Fauche and A. de Lorde. Some crooks are caught in their own trap when they attempt to intimidate a rich widow by supposedly summoning the ghost of her husband into sharing the fortune with them. Mme. Maxa, tragedy star of the house, plays the frantic widow.

As a change there is a clever sketch by Henri Duvernois, entitled "Le Haricot Vert" ("The Green Bean"), which is the gem of the program. A student induces a college chum to take his place in his bed when he wants to spend the night out, it being the habit of his affectionate mother to tuck him in when she retires. She seldom turns on the light, but on this occasion she starts a curtain lecture, scolding her son for a bad report from school. She blames bad frequentations, particularly Jean, an alleged scamp, who happens to be the youth in the bed. Jean protests at being branded as the "haricot vert," or dunce, of the college, revealing his identity. But his confession is so sincere, his admiration for his friend's pretty mother (the object of his first poem), is so ardent that the lady is exquisitely flattered. She kisses the lad maternally on the forehead before leaving, blushing at the thought of having been taken by her son's friend as his first ideal. It is a sweet little act, full of pathos.

The fourth item of the present bill is "Le Pharmacien," a one-act comedy of Max Maurey, former manager of the little theatre and now directing the fashionable Varietes. It relates the worries of a provincial druggist having given a poison in error, becoming meek while the danger of a ruined reputation is apparent and resuming his arrogance when the wrong prescription is returned.

This study of human nature by a keen observer and proficient playwright elicited laughter. *Kendrew.*

Future Plays

"With the Help of Emily," a new play by Robert R. Riskin and Edith Fitzgerald (Mrs. Riskin) will premiere March 4 at the Cass theatre, Detroit. Sam Harris and Hassard Short are producers. Mary Boland starred, with Sylvia Sidney, Raymond Hackett and others supporting.

"Dr. Knock" has gone into rehearsal as next for the American Laboratory theatre, New York. Cast includes Robert Gordon, Herbert Gellendre, Florence House, Harold Hecht and others.

Eva Le Gallienne has taken over the rights of **"Harlem,"** by Samuel Raphaelson, from Robert Milton, and will produce the piece later in the season.

"Somehow," comedy by R. R. Presnell, will reach production next month via Bella Blau, newcomer to producing ranks.

"My Public" is next on list for Jed Harris. Harris returned from Palm Beach last week and began casting the new production.

"The Whip Hand," second production for Shumlin & Streger, is being cast, due for rehearsal in two weeks.

"Oil," dramatization of Upton Sinclair's novel by Willard Mack, is next on William A. Brady's production schedule. Goes into rehearsal next week.

"She Stoops to Conquer" is next on the all-star revival list for George C. Tyler. The piece went into rehearsal last week, with William Seymour staging. Cast includes Fay Bainter, Glenn Hunter, Lynn Harding, O. P. Heggie and others.

"Robin Hood," the Smith-DeKoven operetta, will be revived this season with an all-star cast. A previous revival of the operetta was made seven years ago at the Knickerbocker, New York.

"Improvisations in June," fourth production this season by Eva Le Gallienne's Civic Repertory Company, New York, will be added to the current rep program at the downtown theatre Feb 27.

"The Booster" is to be revived with Henry White, author, reported financing the revival. It previously tried out for a week with the cast on commonwealth.

"Chatham Square" is set as Mae West's next legit vehicle. It is an elaborated version of "The Frame-Up," by Mark Linder. It will be produced by Jack Linder, James Timoney and Robert Sterling, new combination of producers.

"Jungle Fever," by Robert Siddons, will be initial production of Paige-Challis Productions. Casting and due for rehearsal in two weeks.

Miller and Lyles' new show is in rehearsal at the Harlem Casino, 116th and Lenox avenue, using only "hi yaller" girls in chorus.

A third company of "Good News" is in rehearsal and opens in Boston for a run, following which it will play the New England territory. In the cast are William Wayne, Marie Gallagher, Thelma White, Mildred Costello, Marian Chambers, Dolores Farris, Donald Rohan, Donn Lanning, Maurice Darcy and a George Olsen orchestra.

"Kidnapper," by Samuel Shipman and Max Marcin, will be produced next month by A. H. Woods. A. H. Van Buren will direct it.

Bide Dudley and Fulton Oursler are collaborating on a new comedy "The Man on the End," which Albert Lewis will produce in the spring.

"Furies," by Zoe Akins, in which Laurette Taylor will be starred by John Tuerk, will get under way out-of-town Feb. 28 and come into New York two weeks later. Support includes A. E. Anson, John Cumberland, Ian MacLaren, Fred Warlock, Alfred Keppeler, Ernest Stollard, Clarence Handyside, Greta Kemble Cooper, Madeline Delmar, Armina Marshall, Allan Campbell and Lester Hayward. George Cukor is directing.

"The Tenth Man," by Somerset Maugham, has gone into rehearsal and will supplant the current revival of "Passing of the Third Floor Back," at the Davenport, New York, in two weeks.

"Roulette," musidrama by Leon De Costa, will reach production the latter part of the month with De Costa as producer.

"Emily Lends a Hand," which Hassard Short and Sam Harris are co-jointly producing, now in rehearsal in New York, opens on the road in about three weeks, due to open in Chicago March 28. In the cast are May Boland, Ray Hackett, Charles Eaton and Sylvia Sidney.

"Marriage on Approval" is Mike Kallesser's new play, which made its first New York appearance last week at the Westchester, Yonkers. Among the principals are Phyllis Povah, Lou Ripley and Pat Barrett.

"The Radio Murder," mystery melordama by Dana Rush and John Milton Hagen, has been sidetracked until next season for production by Charles E. Blaney.

Lew Fields will produce a new musical on his own, **"Present Arms,"** which is listed as an early spring production. "Present Arms," originally classified as a musical version of "The Boys of Company B," is not, according to the report, but an original by Herbert Fields, Lorenzo Hart and Richard Rodgers.

"The Green Door" is new and by Clyde North, on the last door the condemned criminal passes through on the way to the execution.

Jed Harris has abandoned production of "My Public," scheduled as his next until spring.

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM
STARRING IN
"LOVELY LADY"
At the Sam H. Harris Theatre, N.Y.

CLAIRE NOLTE
Feminine Lead
(Billie Moore)
"BROADWAY"
Curran Theatre, San Francisco, Now Management JED HARRIS

MISS
BOBBIE TREMAINE
Featured Dancer in
"Just Fancy"
GARRICK, CHICAGO

BUDDY WATTLES
LEADING BOLE IN
"HIT THE DECK"
MAJESTIC THEATRE, LOS ANGELES INDEFINITELY

GARDINER HART
JUVENILE
Pacific Coast Company
"HIT THE DECK"
Majestic, Los Angeles

JEANETTE
MACDONALD
STARRING IN
"SUNNY DAYS"
IMPERIAL, NEW YORK

MARIE SAXON
CARE VARIETY, NEW YORK

CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

NEW YORK THEATRES

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Erlanger, Dillingham & Ziegfeld, Mg. Dir.
ZIEGFELD PRODUCTION
MARILYN MILLER
in **"ROSALIE"** with
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LYRIC THEATRE MATINEES W. 42d St. WED. & SAT.
ZIEGFELD'S INCOMPARABLE
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A Comedy
PLYMOUTH Thea., W. 45th St. Evenings 8:30
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LYCEUM Thea., W. 45 St. Eve. 8:30 Mats. Thurs. and Sat., 2:30
GILBERT MILLER Presents
INTERFERENCE
By Roland Pertwee and Harold Dearden
"Blithely blood-curdling."
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New York's Newest Shudder
DRACULA
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JOHN GOLDEN THEA., 58th, E. of B'way

MARCO MILLIONS
GUILD THEA., W. 52d. Eves. 8:30. Mats. Thurs. & Sat., 2:30.
Week Feb. 27: DOCTOR'S DILEMMA

PORGY
REPUBLIC THEA., W. 42d. Eve. 8:40. Mats. Wed. & Sat., 2:40.

GLOBE Thea., B'way & 46 St. Eves. 8:30. Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM Presents
BEATRICE LILLIE
in a New Musical Farce Comedy
SHE'S MY BABY
with CLIFTON WEBB
JACK WHITING and ULA SHARON

48th St. Thea., E. of B'way
Eves. 8:30. Mats. Wed. and Sat.
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A Play by
PHILIP BARRY and ELMER RICE

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THE MUSICAL COMEDY CLASSIC
MARK TWAIN'S
"A Connecticut Yankee"
Adapted by
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THE GREATEST LAUGHING SONG AND DANCE SHOW ON EARTH
The MERRY MALONES
with GEORGE M. COHAN
and 150 DANCING COMEDIANS
$75 GOOD SEATS AT $1.10

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A Mort Harris Revue
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WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way Twice Daily, 2:30 & 8:30.
All Seats Reserved

STOPPAGE OF REMOTE CONTROL GOES INTO EFFECT IN CHICAGO

150 Musicians Receive Permanent Studio Jobs—Anticipated Opposition Fails to Take Form—$50,000 Yearly Cost to Studio for 10 Men

Chicago, Feb. 21.

Broadcasting of orchestra music by remote control ceased Sunday in all but five of Chicago's 27 stations.

The five exceptions are WGN, WENR, WCFL, WBBM and WMAQ.

These stations are eligible for remote control tie-ups through having complied with orders issued by James C. Petrillo, president of the Chicago Federation of Musicians, whereby the privilege of remote control broadcasting of orchestra music is denied stations not maintaining their own regularly employed studio orchestra.

Anticipated trouble through some of the stations being owned by newspapers did not materialize. The two Hearst stations, KYW and WBBH, have thus far failed to meet union demands but the others have studio orchestras.

National complications are regarded as certain to follow Petrillo's success with his maneouver against remote control. Under Chicago scale 10 musicians will cost a station $50,000 a year. This is on a basis of $90 per man weekly for two hours nightly. About 150 musicians have obtained permanent jobs thus far and that number will be doubled shortly it is anticipated.

No immediate effect on chain broadcasting will result from the Chicago ruling.

RADIO COMM'N JAM

Washington, Feb. 21.

Congress is having a hard time of it deciding what to do with the Federal Radio Commission. The law is a year old now and in that time has only functioned with its lawful five members for a few months with Senate confirmation lacking.

At the present time only one member, E. O. Skyes, has been officially okayed by the Senate. That body is still holding up action on O. H. Caldwell and Commissioners Pickard and Lafount. Row is centered around Mr. Caldwell.

Report that came from the commission to the effect that 300 stations would go off the air shortly after the body first met is looked upon here by radio and political experts as the real inside on the present difficulties of the air controlling body. Congress does not want to have any 300 stations, large or small, taken off the air particularly in a Presidential year.

Nobody seems to know what is going to happen.

Another Big Dodge Hour

Dodge Brothers are planning another gigantic radio hour around Feb. 28. The same all-star program idea is being assembled for a grand ballyhoo to command concentrated tune-in attention.

The last Dodge Victory Hour to sponsor the'r new Victory Six was a success so far as sensational publicity and space-grabbing is concerned.

Hearst Stone Cold On Radio Network

Outside of the New York "Evening Journal" tieup with the Loew station WHN, Hearst is definitely cold on a radio network because of the stations' refusal to underwrite the wire charges.

Hearst wanted to know if the proposed 60-station network with its staggering tolls for land wire service would pro rate the cost among them. When told that the Hearst-Loew home office would be expected to guarantee that, the publisher soured.

MUSICAL HOURS

The success of the Rudolf Friml hour as the guest star of the General Motors hour will result in a series of similar programs offering all Friml, Romberg, Berlin, Gershwin, et al. compositions.

Negotiations for new composers are pending through Leo Morrison.

Friml received $1,000 and a grand plugfest for his services.

$120 Monthly Service By Trio N. E. Stations

A small three-ply New England network embracing WLOE, Boston; WDRC, New Haven, and WDWF, Providence, is planned. Instead of A. T. & T. land wires, the Postal Telegraph's lines will be used at a cost of $120 a month for these facilities as against the American Telephone & Telegraph's $900 monthly.

The difference is because of a matter of service, it forcing the radio stations to install their own wire operators to insure it.

Hotel's Easy Air Plug While Band Tries Out

With no band attraction for the winter season, the Half Moon Hotel, Coney Island, the new United Hotel link at the summer resort, is employing WEAF for a radio plug via Van's orchestra, which was the opening attraction until concluding in the fall.

The Van idea of voluntary ether performance, since the Half Moon income is negligible, is the usual stunt of getting on the air, then doing a free stretch to test one's self, and after that going commercial.

Provinces Get First Radio-Theatre Combo

St. John, N. B., Feb. 21.

First broadcasting station established in conjunction with a theatre in the maritime provinces has been opened at the Imperial here, playing a mixed policy of road shows and pictures.

The name of the station is IOBO.

KFWB's New Voltage

Los Angeles, Feb. 21.

Warner Brothers' station, KFWB, has received Federal Radio Commission sanction to increase to 1,000 watts. This new voltage will be used when the station is transferred from the film studio to the new Warner theatre building, Hollywood boulevard, about April 1.

The wave length of KFWB is to remain the same. Broadcasting towers remain at the film studio, to be operated by remote control.

Paskman's $5 Book

Dailey Paskman, director of the Gimbel Brothers' Station WGBS, has authored a book on minstrelsy titled "Gentlemen Be Seated," which Doubleday, Doran & Co is bringing out in April at $5. Sigmund Spaeth collaborated in the editing and revision.

Paskman is known for his WGBS Radio Minstrels, the ether act playing the vaude and picture house circuits on the strength of the radio rep. Paskman has already issued a book "Dailey Paskman's Radio Minstrels," which Robbins Music Corp is publishing.

TOBIAS BACK ON AIR

After a year's absence from the radio, Harry H. Tobias returns to WMCA, New York, as a regular Wednesday evening feature under his radio billing of the Happy Tunester.

The youthful songwriter has also placed "I'm Wingin' Home" with Feist and "My Parisienne" with Harms, Benee Russell and Georgie Price collaborating.

Judson Program Co

Arthur Judson, the concert manager, has organized a special radio-showmanship managerial unit, known as the Judson Radio Program Corp., for the purpose of producing unified radio entertainment.

Walter Bradbury, who was badly hurt by four stage hands in Chicago, is going into the Steever and Lovejoy turn.

Statler's Free Radio

The Statler Hotels put over a nifty on the radio when broadcasting a sponsored radio program in which the Statler hostelries were plugged, including mention of the fact that every room in a Statler hotel receives radio entertainment. Meaning that a speaker is supplied gratis to the guest per room, by plugging in on the wall.

Other hotels furnish radio service for patrons upon request, but mostly charging.

The Statler message went into several of these hotels, particularly the Park Central, New York.

JANSSEN, STAFF HEAD FOR N. B. C. NOVELTIES

In a quest for unusual orchestral broadcastings the National Broadcasting Co. (WJZ and WEAF networks) has signed Werner Janssen, the musical comedy composer, as staff conductor. Janssen will compose special musical novelties for the radio, this means of musical dissemination being looked forward to as the greatest wholesale influence for a new and improved American music.

Janssen resigned as staff conductor of the Roxy, New York, to associate himself with radio. The same idea of musical novelties as the special Janssen-composed overtures at the Roxy will be followed with the broadcast programs.

Radio feels that even though it is a one-time program, more people are reached in that single performance than an entire week's performances in as gigantic a theatre as the Roxy. Although the theatre might be capacity for five shows daily times 6,000 attendance per show, or 30,000 people per day, totaling 210,000 or more on the week, it does not approach the audience per hour of a broadcasting station.

Radio Staff Changes

George H. Jasperet, director of the two pioneer broadcasting stations, KDKA, Pittsburgh, and KYW, Boston, is no longer associated with WBZ, Boston. Jasperet was in charge of WBZ and WBZA (Springfield), both in the NBC chain.

The National Broadcasting Co. has also annexed Walter (Hap) Meyers, New England announcer of WEEI, Boston, and placed him in their commercial department in New York.

SINGERS AGAIN GET HEARING AND POPULARITY ON RADIO

Too Much Instrumental Music Brought Back Crooners After Organ Vogue—Greatly Helping Disc Sales—Ballads Preferred

Among other quirks of radio, upsetting the accepted standard, is the renewed popularity of vocal songs. When Henry Burr and similar type ballad singers for the phonographs were almost totally killed off by the avalanche of dance records, radio of late has been neutarilizing this condition with vocal renditions, proving popular and stimulating in turn of their disk sales.

Overplus of straight instrumental music on the wax and by the ether was what created the vogue of the organ recordings. They primarily induced the terrific sales of the Gene Austin, "Whispering" Jack Smith, Nick Lucas, Happiness Boys and kindred artists' vocal record popularity.

After spurning many of the radio-famed people, the records have been compelled now to pay extra tariff for their "name" value as recording artists, this chiefly because of their ether fame.

Sammy Fain and Artie Dunn, still of Tin Pan Alley, song writers, are also vocal personalities because of their radio activities. They were last week at the Capitol, New York, with the stage show.

Little Jack Little, from a Cincinnati station, is equally a card, although an ex-plugger. Ditto, Lee Sims, publisher company pianist, whose broadcasting via piano elevated him to an exclusive Brunswick artist.

Popular Printer

Maurice J. Gunsky still is a prosperous San Francisco printer, but if it weren't for the radio and its acceptance of his subduced tenoring of sentimental ballads he wouldn't be worth a $1,000 a week in the western and northwestern picture houses, which is his salary. Gunsky is also an exclusive Victor recording artist and a song writer, his disks going big.

Radio has made Nat Shilkret one of the biggest powers in the microphonic transmission of sound, that taking in the radio and the electric form of phonograph recording.

Ford's Competitors Kick About "Lizzie" on Air

Since his apology to the Jews, one each or all—anywhere—Henry Ford seems to have developed a sense of humor. Two recent pop songs are known to have tickled the industrial mogul, "Since Henry Ford Apologized to Me" was the more ticklish as Jewish; the other being current, "Since Henry Made a Lady Out of Lizzie."

A Detroit editor finally gathered courage to call the song to Edsel Ford's attention before interesting Ford, Sr., and both took it most good-naturedly.

Ford's automotive competitors, Dodge Brothers and General Motors, both regular commercial broadcasters on the NBC chain, do not take it as lightly and the "Lady Out of Lizzie" song is officially barred on the Dodge and GM radio hours, apparently as a move not to further exploit the Ford product which both Dodge and General Motors through its popular priced products, the Pontiac and Chevrolet cars, are battling for mass turnover in the pop-priced car field.

Ford may yet take to the radio as an ether means of combatting the competitive exploitation, but that seems unlikely now. Ford was somewhat interested with the introduction of the new standard-shift model but finding the newspaper columns wide open to him, with much ado about the probable design and character of the new Ford before the details were made public, Ford figures he does not need much beyond the usual good will publicity advertisements as in the past.

KFUS SUSPENDS

San Francisco, Feb. 21.

Radio KFUS, pioneer broadcast station at Oakland, has suspended indefinitely. It has been operated by Dr. L. L. Sherman on 246 meters wavelength, mostly devoted to religious topics.

Action by the Federal Commission is believed to have prompted the shutting down.

RADIO RAMBLINGS

Jolly German Hour

The German hour from WPCH made one think what would have happened had a program of this type been broadcast shortly after the Great War. The air was generally jolly and while not universally appealing a comedian like Carl Frisher could not be denied, nor a contralto like Rita Mordet, among others.

Slumber Music Soothing

In the line of characteristic music, the South Sea Islanders with their strumming guitars and sonorous tenors are a pleasant entry weekly. That goes double for WJZ's Slumber Music hour from 11 until midnight. This period is a popularly anticipated hour as a relief from the jazzique that generally comes onto the air at this time.

When Functions Fail to Satisfy

Vice-President Dawes' address to the American Legion was broadcast by WOR. Aside from a succession of humorists such as is only encountered at a Friars, Lambs or Jewish Theatrical Guild dinner, such functions when picked up for etherizing fail to satisfy the anticipation.

Modern Youth Discussed

A rather pretentious "Evening Journal" hour on WPAP (the WHN ally) was the modern youth discussion by jurists, the profession and humorists, treating the subject from several angles. Justice Samuel D. Levy, Magistrate Charles A. Oberwager, Mary Young, "the flapper mother"; Sir Guy Standing, actor, and Harry Hershfield, were the features of the hour.

Frank Gordon Kirby, former director and presently treasurer of the Cameramen's Union, is delivering a series of talks on the movies for Station WHCH.

Oscar Adler's Waldorf-Astoria dinner music purveyors are over a soothing eventide interlude with their choice programs, including the time-honored "memory song" group.

DRIVING THE LISTENERS AWAY

(RADIO REVIEW)

New York, Feb. 18.

Spasmodic dialing over a series of nights between the hours of 9 p. m. to 2 a. m. on an average receiving set leaves an impression that the boys are having a tough struggle for continuity during the special hours. The air stabs at sequence to connect succeeding numbers may turn out to be a break for the film studio continuity men, but radio isn't interested in off-stage technical skill.

Radio has repeatedly said it will develop its own showmen, simply buying the talent. That may be all right, too, but it didn't do the Wrigley hour over WJZ any good.

The chewing gum entertainment lacked much in pacing itself on a King Spearmint and his court idea. It was completely overshadowed by the Palmolive 60 minutes put on by WEAF, and immediately following the Wrigley scance. The story for the soap firm was a love theme between Palm and Olive, who supposedly traveled as far away as the South Seas to permit a couple of Hawaiian tunes. Neither hour used "name" specialists, all talent evidently belonging to the stock companies of both stations. Both programs uncorked good and heavy orchestral foundations with the Wrigley schedule spotted by current production music (vocal), while also including a saxophone solo that probably chased the average listener to another station until it was over or later. Two harmony boys, though, sounded good. Both continuity ideas sufficed for the purpose, but were shaded by the Smith Brothers some nights previously, who brought Trade and Mark to life off the cough drop box.

WEAF was emphasizing the return of the Palmolive Quartet, also had one of those stage wait sax soloists, but recouped by putting a guitar and trumpet together, which ran up the temperature on a pop tune. Using a piano as a foundation, this instrumental combine ranks as a standout and good enough to halt dial spinning at any time while drifting to dance band after dance band.

Prominent by its absence during this hour was the plug for Palmolive. A casual mention of the name every so often spotted the continuity, the announcer not bearing down on the advertiser until the finish—and then not too heavily.

WOR and "True Story"

How WOR, one of the most consistent stations in the east for program value, stands for its "True Story" hour is a paralyzer. It must be out after tab reading listeners. Anyway, it's even money the Newark studio is chasing 50 per cent or more of its regulars away with this avalanche of inane, stupid and ridiculous dialog from 9 to 10 p. m. "Brutal" covers everything.

And from this let down, the station goes right into a half hour of the "30 Minute Men," a sweet band that likely is standard and broadcasts under 18 different titles. Columbia is sending out this orchestra's work over its network and rightly. This group rates more than a once a week hearing and impresses as a sure circulation builder, but the quicker that "True Story" thing can be dropped the better for this Limburger ether medium.

WLS, Chi., Wobbly

WLS, Chicago, and its "Showboat" outfit ranks as one of those hit-and-run stations where you're liable to hook on to something good and just as liable not to. It's a matter of flirting with it, picking your shots and being lucky. WGN's Drake Hotel band was sounding off in great form with a medley that

(Continued on page 54)

SMALL RADIO STATIONS TO FIGHT GROWTH OF BIG TIEUPS

May Rely on Direct Sales Talks to Make Their Commercial Accounts Stand Up Against Dignified Announcements by NBC and Columbia Chains

The lesser radio stations may go in for out-and-out advertising and sales plugging as a means to exist against the giant networks. With the NBC and the Columbia chain limiting its good will advertisers to dignified announcements, the small stations feel they have a chance if actual direct sales talks are put on the air.

As it is, unless there is a personal contact between listener and station via the neighborhood retail merchants, the public tunes in for whatever suits immediate fancy.

The small stations feel that if a local station broadcasting to a local following, i.e., a neighborhood audience, can effect a personal contact in heralding special sales, etc., at the local retail stores, they stand a show against their powerful competitors.

CHASING LISTENERS

(Continued from page 53)

left no desire to tune them out, while WSB, Atlanta, offered nothing better than fair entertainment over a period of three nights.

N. T. G.-Hellinger Sad

And then there's always WHN. Try and get away from it in New York. Early in the evening a feminine voice monotones, seemingly for hours, about Metro-Goldwyn-Mayer picture stars, and later N. T. G. starts his recitations. The latter ought to team with Mark Hellinger. Between the two they could draw many a picture on the bar room floor and jointly weep over the little girls they both feel so sorry for.

WHN generally means band, but so do all the rest.

WEAF features Ben Bernie on its final hour Friday nights with Ben talking the lyrics of his selections, interrupting worthy orchestrations thereby. Ben can't sing, and as long as they've toned him down on gags he might as well restrict himself to announcing and let it go at that. For those who want to listen in on band music the Bernie bunch will stand by themselves. Ben's talking of lyrics is never going to hold 'em.

2 A. M. in Syracuse

WNAC, Boston, is another in and outer for amusement, and Syracuse was boosting the opening of the new Loew building there at 2 a. m., but who stays up that late in Syracuse?

WGFL, Chicago, sponsors some neat organ manipulation in the small hours for those in the mood, and WMCA seems always to be making a racket in some cabaret. Every so often this station bumps into a hot blues singer. Lately it has been Lillian Morton, and okay, warbling very much on the style of Ruth Etting, who, incidentally, effectively soloed herself from WHN one evening.

WNYC is generally talking. Lectures, dinners, etc. A mandolin soloist broke into the American Association of Engineers dinner and that was that.

WJZ's slumber music is invariably easy on the ears, and a happy thought as a good-night feature. WMCA apparently concentrates on hot music dominated by screeching clarinets, which reduce power consumption, but are hardly worth it over any stretch of time. Speaking of bands, there's a "mike" in Chicago which tacks on to the Royal Canadians every so often, and this aggregation is worthy of attention.

But bands, bands, bands—they're playing 'em hot and cold again—there's no relief from the war. *Sid.*

BAER, PERMANENT M. C.

Emanuel (Manny) Baer, who broke onto the Paramount, New York, stage Monday to handle the band, will remain at that house as its permanent m. c.

Baer was formerly assistant to Dr. Reisenfeld at the Rialto and for some time had charge of the orchestrat at the Olympia, Miami, for Publix. Lately his duties have been as concert master on the New York end.

Tarzan, act, has returned to America after two years abroad.

"DRAGS" AGAIN

"Drags" are exerting themselves again.

For a time the orgies reigned, but were curbed by newspaper agitation.

Tonight (Wednesday) holiday night, there's one slated in Harlem, with the wise mob tipped off to attend.

HERE AND THERE

Evelyn Prochaska, songwriteress, is publishing her own songs. "Sweet Memories of You" is the first.

Lee Sims has composed a piano folio for Ted Browne Music Co. (Chicago) publication, including some of the rhapsodies broadcast by the Brunswick piano soloist. Sims is exclusive signed to Browne.

After a poor start, Ted Florito is back at the Hotel Kenmore, Albany, with a new dance band. His original outfit was makeshift pick-up combo which failed to click.

Charlie Bayha, formerly band and orchestra manager for Shapiro-Bernstein, is handling exploitation for Jack Mills.

Mel Morris and his Piccadilly Players are recording for Edison and not Brunswick.

Maurice L. Adler, sales manager for Forster Music Publishers, of Chicago, was in New York on a sales trip on behalf of Forster's "Horse Feathers."

Stevens—With orchestra placements: Jules Herbubeaux's orchestra to St. Paul Auto show. Dan Russo held over at the Schroeder hotel, Milwaukee. Bulowski's Californians to Sam Pick's Cafe, Milwaukee. Cato's Imps on week's road tour. Cato's Vagabonds to the Swiss Gardens, Cincinnati.

Weede Meyer and his orchestra have opened an engagement at the Hotel Adolphus, Dallas, Tex. This orchestra has several former vaudevillians, including Jennings and Russell, Tommy Thompson and Jack Yates.

Saxi Hollsworth's orchestra replaces Paul Specht's Criterions at Fordham Gardens.

James Aftel has established an orchestra booking service at Toledo, O. He is also booking several Toledo cafes.

Milton Douglas is to become m. of c. at the Le Paradis, Washington, D. C.

Shaw and Dupree placed by Harry Pearl opening Feb. 16 at the Ten Eyck Hotel, Albany.

Elsie Peterson, prima donna, opened at the Club Richman.

Four Masters, quartet at the Little Club, were held over. They become exclusive Brunswick recorders.

Lillian Roth, in "Delmar's Revels," tried out at the Little Club, N. Y., and was engaged indefinitely.

Sid Hall and his orchestra are at Yoeng's, succeeding Al Friedman.

Bissett-Maclean and orchestra are featured at the Terrace Gardens Cafe, Toronto, formerly the Music Box. B-M went in from the Teck cafe, Buffalo.

Al Herman's Seville Serenaders are at the Alamac hotel grill, New York.

Eddie Harkness and orchestra playing at Tait's-at-the-Beach, San Francisco, are making their second catalog of Victor recording at the Victor's western plant in Oakland, Calif.

Eugene West has placed "Adoree" with Harms.

Ernie Golden and orchestra accompany a Ned Wayburn fashion show to Cincinnati Feb. 20-25, returning to the Knickerbocker Grill, New York, Feb. 26.

B'KLYN HOTEL'S FLOOR SHOW

Leverich Towers, new hotel in Brooklyn managed by S. E. Bleyer, has installed a floor show in the dining room.

Harry Pearl booked in the following acts: Raymonde and Diana, Roy Sisters, Madelyn White, Margaret Howard and Hal Craig's Orchestra.

DISTANCE RADIO REVIEW

By F. E. KENNY
(Variety's Correspondent at Mount Vernon, N. Y.)

Mt. Vernon, N. Y., Feb. 17.

The Welsh Male Choir heard at WLS, Chicago, was an outstanding distance feature. Organization, well trained, came through with clarity. Also from this station the Hippodrome feature, comedy material on the old fashioned movies and Morrie Sherman and orchestra in nifty program.

WIOD Comes Okeh

WIOD, Miami Beach, Fla., came up with a bang. William Stang and orchestra, symphonic program, well arranged with the jazz later from the Flamingo hotel.

More Clear Programs

WTFF, Washington, D. C., in with Charlotte Brown, vocal. WRVA, Richmond, had organ program which was up to scratch. KRLD, Dallas, Tex., clicked with the Night Owls, with novetv features and actually responds to requests.

The Unique Fur Dressing Company, sponsors of a good commercial weekly from WBZ, Springfield, Mass. Orchestra and vocal well handled. Westinghouse band went strong out of KDKA, Pittsburgh, at William Penn hotel. PWX, Havana, sent up the Tourist's band, a corking outfit. Station coming in with great volume.

Here and There Pickups

WBAL, Batlimore, sticks around with lots of juice to spare. John Lederer and his Marylanders has a crack orchestral outfit. Goodrich hour picked up at WSM, Nashville; also the radio popularity concert at that station. WSAI, Cincinnati, General Motors' bill and also the local feature presented for Brunswick recordings. Number of record given before and after playing. From WJR, Detroit, came Duane Sawyer and his saxophone band, good novelty. Also the Riverside trail blazers' program from WEAF, WRC, Washington, also in with the WEAF chain material.

Rochester A. L. Band Scores

The Rochester American Legion Band, winner of New York state honors, is a close second to the Weymouth band heard from the WEAF chain. The upstaters came down with a roar from WHAM, Rochester, in a diversified program. WDRC, New Haven, presented the Hotel Taft orchestra in a nice arrangement.

No Static on WBBM

WBBM, Chicago, comes through nightly below WHN without any difficulty. Lombardo's orchestra, at the Granada cafe, efficient. WCAU, Philadelphia, is having a tough time in its present location and just about beats it through. Columbia program.

DX Novelties Missing

On the whole, real novelties lacking in DX recently. Good deal of sameness.

Roseray's Resurrection

The Casa Lopez advertised the return of Roseray and Cappella to the nite club with the slogan that Roseray, "after her recent indisposition," would appear nightly, etc. That's a new name for a phoney suicide.

Business has been looking up for a spell, ascribable or not to the publicity.

INCORPORATIONS

New York

Silli Shufflin' Co., Inc., Manhattan; manage theatres, roof gardens; $20,000; Con Conrad, Saul Bernheim, Lillian Isaacs. Filed by Louis Scardron, 1540 Broadway, New York City.

Limehouse Lady, Inc., New York; amusement places, motion pictures; 200 shares, no par value; Barry Buchanan, Samuel White, James F. Scott. Filed by Ben Barber, 32 Broadway, New York City.

Kelshan Productions, Inc., Manhattan; motion pictures; 60 shares common stock, no par value; Sigmund S. Heller, Benjamin Gordon, Bessie Judd. Filed by Maurice Hyman, 300 Madison avenue, New York City.

Present Arms, Inc., New York; theatrical proprietor, motion picture, photoplay; 200 shares, no par value; Meyer Kurz, Michael Kurz, Mildred Seebeck. Filed by Kurz and Kurz, 25 West 43rd street, New York City.

Shelton Music Shop, Inc., New York; musical appliances, music books, instruments; $5,000; Irving Finkelstein, Tess Michaels, Lucy Pellettieri. Filed by Kramer, Rourke & Gagano, 130 West 42nd street, New York City.

William Brandell Enterprises, Inc., Manhattan; theatrical enterprises; 100 shares, no par value; William Brandell, Belle Brandell, Frances Cooms. Filed by Herman F. Spellman, 130 West 42nd street, New York City.

William Horlick Productions, Inc., Manhattan; general amusement business, theatrical, motion pictures; $5,000; Bertha Safier, Frank J. Friedman, Sidney Kulfus. Filed by Kendler and Goldstein, 1540 Broadway, New York City.

Lakewood Theatre Corporation, Brooklyn; theatrical costumes, motion pictures; $20,000; Max Bernstein, Julius Leventhal, Charles Fisher. Filed by George W. Winans, 164 Montague street, Brooklyn.

Robert E. Powers Studio, Inc., Manhattan; equip theatres; $100,000; Robert E. Power, Henry A. Torstenson, Benjamin Schechter. Filed by Louis Handin, 1501 Broadway, Manhattan.

B & D
"SILVER BELL"
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"Paderewski of the Banjo"
MONTANA
Cowboy Banjoist
ROY SMECK
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SLEEPY HALL
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Announcement Extraordinary!
After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit
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THIRD CONSECUTIVE SEASON VICTOR RECORDS

BILL KILLS 2c RECORDING FEE

Owner Could Make Own Terms on Mechanicals

Washington, Feb. 21.

Evidently convinced that a general revision of the copyright law, as provided in the "all approved" Vestal bill, is still to be a long drawn out process, the American Society of Composers, Authors and Publishers has had Congressman Albert H. Vestal introduce a bill to kill the present two cents clause covering mechanical reproduction.

Cited as having been introduced "by request" the new Vestal bill, numbered H. R. 10655, practically rewrites Section 1 (e) of the act placing absolute control in this regard in the hands of the copyright proprietor.

This also applies to public performances for profit. The bill proposes so to amend the law that such performances will not necessarily have to be given to a paid gate; places the control in the proprietor's name, "if it be a musical composition, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced."

Such control, however, is denied foreign composers and authors unless their respective nations have a copyright agreement with the U. S.

Under this proposed amendment the granting of reproduction rights requires a written notice giving details as to price, and other arrangements, to the copyright office. Any other reproducing company may then "can" the number provided it, too, files written notice at the copyright office of its intention and pays the copyright proprietor the same price and complies with the same arrangements as the original contract as filed.

This, it is proposed, will replace the present section of the law which permits a second company to reproduce without notice and by paying two cents royalty on each disk or roll. The price of two cents being arbitrarily set in the law.

Hearings on this bill and the other Vestal bill aiming to establish more definitely the divisibility of copyright are set to open Friday, March 2, at 10 a. m., in the Caucus Room of the House office building. Originally this hearing was set for Friday, Feb. 24.

Senator G. H. Moses (R), New Hampshire, introduced to the Senate the American Society bill to repeal the compulsory license clause, the same bill Vestal introduced to the House.

Whiteman's Payroll Over $400,000 Yearly

In preparing his income statements for tax purposes Paul Whiteman discloses a weekly pay roll of $314,064 for his 30 men for 47 weeks played out of 52 during 192 This salary list is for stage work alone, exclusive of recordings and dance date., which bring per man's income an average of $3,000 per annum additional. This extra money for 30 men is another $90,000 item, totaling the Paul Whiteman orchestra with a pay roll in excess of $400,000 a year. It's weekly average per man of $272.

Whiteman was brought in by Victor last week on a special recording trip. The Whitemanites are grinding out disks this week, also preparatory to a fortnight's dance tour through Ohio and West Virginia.

STERLING TRIO'S COMEBACK

The Sterling Trio, veteran phonograph recording combination, are doing a comeback via radio. They are doing considerable disc work for the lesser companies, meanwhile plugging their trade name through the ether.

Henry Burr is no longer with the Sterling Trio, being exclusively Victor, the threesome now comprising John Myers, Henry Moeller and Albert Campbell.

BUFFANO IN SEATTLE

Chicago, Feb. 21.

Jules Buffano, stage band leader at the Chicago theatre (Publix), has been replaced by Lou Kosloff and will open the new Publix house in Seattle, Feb. 27.

Al Short returned to the Capitol (Cooney Bros.) a few weeks ago, has been replaced by Caesar Linden and will join Buffano in the Publix Seattle house as musical director.

2D CIVIC ORGAN CANNED

Portland, Me., Feb. 21.

Through the Portland Music Commission arrangements have been made with the Victor Phonograph Company for the recording of the Portland Municipal organ, which, with one exception, is the only organ thus to be recorded. The exception is the organ in the Tabernacle of Salt Lake City. Charles Raymond Cronham, municipal organist here, will do the recording.

The Portland organ was the gift of Cyrus H. K. Curtis. It is the largest municipal organ in America.

WANTS $6,000 ROYALTIES

Chicago, Feb. 21.

Russell Robinson, pianist for Marion Harris, has filed suit against Waterson, Berlin & Snyder for $6,000, claiming royalties due on "Mary Lou" and other numbers.

He is represented by Phil R. Davis.

Katz in Des Moines

Des Moines, Ia., Feb. 21.

Al Katz and band come here from Rainbo Gardens, Chicago, to play the automobile show Feb. 20-25.

THAT PARTY!

Bobbie Crawford, Lou Brown, Ray Henderson and Buddy De Sylva celebrated their first anniversary as a music publishing house with some party at the mid-town Hof-Brau Feb. 15.

Naturally, the high light was Mayor Walker, who spoke over the radio for 10 minutes about 1 a. m., extolling the boys. WHN had installed the mike in the banquet hall with NTG officiating. A show followed the firm and its staff's own dinner.

After that it was the party itself. Everyone was a guest of the firm and the everyones composed an overflow. What had been presumed as a small party with the staff augumented by a few friends, developed into a gathering of the show business.

As a spontaneous expression of good will, the party's drawing power must have been the most pleasing note to the quartet-firm of its first year and the celebration.

Starting at 7 with a private dinner, the banquet got underway at around 10, continuing until they were told the sun had come up.

Men and women were present, with the ladies showing off some tony gowning. Some of the men never noticed it.

Song Injunction

Chicago, Feb. 21.

A temporary injunction restraining the Forster Music Publishers from further distribution and exploitation of "Horsefeathers," a song based on Barney Google and Spark Plug, was granted Billy DeBeck, creator of that comic strip.

Written by Abe Ohlman, the song was published by the Forster firm. Billy DeBeck was represented in court by his attorney, W. H. Murphy.

G. L. SMITH OFF OPERA

Los Angeles, Feb. 21.

George Leslie Smith, manager of the Los Angeles Opera Association for 10 years, has resigned in favor of Merle Armitage, and will in future devote all his time to the affairs of the L. A. Philharmonic Orchestra.

STRAIGHT'S RENEWAL

Chicago, Feb. 21.

Charlie Straight and his orchestra have re-signed with Brunswick for exclusive recordings.

Straight also has placed two compositions with publishers, "Tender Words" and "Swinging Along With a Song."

Jimmy Gregware, best known dance orchestra leader in Troy, N. Y., is billing his musicians as Gregware's Rainbow Thrill Orchestra. Gregware was one of first maestros to stage "battles of music" with rival jazzists.

Hard Flopping Albany Ball; Nothing as Advertised

Albany, N. Y., Feb. 21.

The much heralded military ball scheduled at the state armory here last Thursday night (Feb. 15) with Paul Whiteman's and Jan Garber's bands advertised as the star attractions, flopped so hard that the financial crash was felt by many including several business men of the city.

Neither Paul Whiteman nor any of his band is made an appearance and the advertised "stage and screen stars," including Betty Compson and Wallace Beery, scheduled to give a performance preceding the concert by Whiteman's orchestra and the dance, never were intended to appear.

Jean Le Mar, the promoter of the affair, made a hurried unannounced departure from the Tenth Infantry drill shed, while hundreds clamored about his office for the return of their money, and his whereabouts are unknown. The gate and previous ticket sale receipts in some manner or another were missing.

Jan Garber appeared with his band but before the dance started the promoter gave him only $81 When Garber threatened to leave Captain John J. Donahue, commanding Company B, Tenth Infantry, under whose direction the ball was being staged, according to advertisements, gave the maestro $100 Garber came to Albany on a $750 contract. He played from 8 until midnight for $181.

"College Daze" in Tab

Francis Drake Ballard, collegiate song writer and author of two U. of P. Mae and Wig shows, has condensed a musical comedy, "College Daze," into a vaude tab, with lyrics by Morrie Ryskind.

Ballard is music publishing independently.

CUMMINS WITH BRUNSWICK

Bernie Cummins' band at the Hotel Biltmore, New York, has been made an exclusive Brunswick artist.

Cummins is a Johnny Hamp band unit.

BITNERS' S. A. CRUISE

The E. F. Bitners are on a South American cruise.

Feist's general overseer left New York a few days ago and will be away for a couple of months.

Spitalny in Pittsburgh

The Spitalny orchestra closes this week at the Lafayette, Buffalo, after eight weeks.

With eight men added, it opens at the Stanley, Pittsburgh, Feb. 27, indefinitely.

Gordon With Brunswick

Herbert Gordon and his Whispering Orchestra have been signed by Brunswick to record exclusively for two years.

The Gordon orchestra is at the Hotel Adelphia Roof, Philadelphia.

GENE AUSTIN IS DISC'S BEST SELLER NOW

The biggest selling popular vocal artist on all records now is Gene Austin, exclusive Vict rartist whose "Forgive Me" recordin, went over 500,000 disks and "My Blue Heaven" will exceed that. Austin's records sell 100,000 blind to the dealers without previously heard.

The confidential tenor, who is Orpheum touring, has started a music publishing subsidiary in Chicago with Marty Bloom associated. Austin was last week reported killed in a Milwaukee automobile smash-up, the Boston "Transcript" carrying a report to that effect. It is merely one of the recurring popular pastimes of killing off recording artists. Lee Morse, the Columbia disk maker, was also among that reported list.

Claims Collaboration

Alleging that she collaborated with Irving Kahal-on a song, "You Are My Sunshine On A Rainy Day," Harriett Coons, songwriteress, has retained Goldsmith, Goldblatt & Hanower in a royalty claim against Henry Waterson, Inc. The latter firm publishes "Let a Smile Be Your Umbrella On A Rainy Day," credited to Kahal, Francis Wheeler and Sammy Fain for co-authorship.

Miss Coons and Kahal abandoned their collaboration. It is her allegation that Kahal adapted the idea for the new song, although there is no other similarity.

Miss Coons has sold an interest in her song in anticipation of its publication and royalty earnings.

NEW "MAMMY" BARRAGE

Leo Feist, Inc., will shortly release "That's My Mammy," by Abel Baer, Harry Pease and Eddie Nelson, indicating a revival of the mammy vogue.

The publishers have had the song in reserve for some time awaiting an opportune moment for the mammy song exploitation.

KENNY FOR WURLITZER

Los Angeles Feb. 21.

Ralph E. Kenny has been appointed general manager of the band and orchestra instrument department for 70 stores, operated by the Wurlitzer Company in California.

Kenny was for 12 years first trombonist with the Minneapolis Symphony Orchestra before joining Wurlitzer seven years ago.

Feldkamp-Alter, Recorders

Walter Feldkamp and Lou Alter have formed a twin-piano recording team. Feldkamp was formerly teamed with Alan Moran, now with "Just Fancy," in Chicago," doing piano roll and phonograph recordings.

Alter is a composer-pianist, formerly accompanying Irene Bordoni.

Sunshine Boys Disband

The Sunshine Boys, Vitaphone and recording artists, have disbanded.

Dave Ringle and Eddie Roth, of the group, remain in New York to write songs.

THE PROGRESSIVE BRUNSWICK PHONOGRAPH COMPANY HAS ADDED TO ITS LIST OF RECORDING ORCHESTRAS

THE HOTEL ADELPHIA

WHISPERING ORCHESTRA

Direction of HERBERT GORDON

HOTEL ADELPHIA PHILADELPHIA

The first release of The Whispering Orchestra: "THOU SWELL" and "THE SUNRISE"

Sincere thanks to Mr. A. W. Baylitts, Mgr., Hotel Adelphia, and Mr. H. Emerson Yorke, Brunswick Recording Laboratories

THE GREATEST NOVELTY SONG IN YEARS SINCE "ANY RAGS?"

"I CASH CLOTHES"

JAZZ ORCHESTRATIONS ONLY 50 CENTS EACH

Published by W. C. LINDEMANN Home Address: 3934 65th Street, Woodside, L. I., New York

Sam Pick Ducked "Ride"; Barely Saved His Life

Milwaukee, Feb. 21.

An attempt to take Sam Pick, Milwaukee roadhouse "king" for "a ride" flivvered when Pick made a nosedive into the bottom of a car and was only slightly injured when two bullets from a sawed-off shot gun crashed through the door-glass of the car.

While the after-theatre crowd was milling about the downtown district, an unidentified gunman walked up to Pick and shoving a gun into his back, ordered him into a car. Instead of obeying, Pick leaped into another car, driven by a friend to whom he was talking, and the gunman let go. He escaped in the excitement.

One of the bullets grazed Pick's head and the other hit his right shoulder. Neither wound was serious, however.

Pick was unable to explain the attack. He said he did not know his assailant nor did he know of any grudge against him.

Pick, who once owned numerous roadhouses here and carries the distinction of not only being the biggest roadhouse magnate, but never having been caught in the prohibition net, recently sold his Blue Chip to a man named as J. J. Sullivan of Chicago. Pick, at the time of sale, is said to have promised not to open another roadhouse in Milwaukee county until Dec. 1, 1928. Rumors have it that he contemplated going just across the Waukesha county line, about four miles from the Blue Chip and opening a new place.

Bernice Coulter's Divorce

Detroit, Feb. 21.

Bernice Coulter, dancer, was granted a divorce from Frank Coulter by Judge Jayne in Circuit Court. She charged gambling and consequent non-support.

Mrs. Coulter is fairly well known in night club circles.

HARMAN'S 20 WEEKS

Pittsburgh, Feb. 21.

Dave Harman and band have been signed to play 20 weeks at the Frolic Club, Miami, playing the Ernie Young Revue as well as the dance sessions.

Harman finished an eight weeks' picture house engagement at Loew's Penn here.

Toronto 100% Flop Nite Clubs; 10 in 5 Years

Toronto, Feb. 21.

Another attempt to make Toronto go cabaret ended in Bankruptcy Court, when all visible assets of the Music Box were sold to meet creditors' accounts. At the same time a receiver took over management of Casa Loma, most pretentious of private hotels and restaurants.

The Music Box got away in a blaze of publicity, bright lights and Toledo jazz. The band has gone back to Ohio, lights are out, and so are two young men, Gilbert Watson and Waldo Holden, both orchestra leaders. Ten cabarets have tried it here in five years. Failure has been 100 per cent.

Jean Goldkette's band couldn't take "maybe" for an answer when they asked Casa Loma how about the dough. The band got paid. The receiver is still running the hotel.

Padlock Closed Club

Minneapolis, Feb. 21.

Despite the fact that it closed voluntarily on account of poor business, the Peacock Inn, one of the leading Twin City night clubs, has been padlocked for six months by federal court for serving "setups."

The Nankin cafe, largest of the local cabarets, is fighting injunction proceedings started by the feds to restrain it from serving ginger ale and other "setups."

CONLEY'S CONTEMPT ACTION

St. Louis, Feb. 21.

Application for a contempt citation against Larry Conlay, orchestra leader, has been filed in Federal Court by James F. Green, Federal Receiver, for the Arabian Club, Inc., which operates the Tent, night club here.

In his petition, Green charges Conley removed a notice from the door of the club stating that Green was in charge of the property and forbidding anyone, including receivers in the Circuit Court, from interfering with Green's management. Green also alleged Conley operated the club over the past week-end and still is in charge, in defiance of a Federal Court order. He asked an order be issued citing Conley to appear and show cause why he should not be punished for contempt of court.

MIAMI BOOZE PRICES

Miami, Feb. 21.

"Life," the local paper, has printed a list of prevailing bootleg liquor prices at this point. It mentions through conditions an advance of late, and adds that the retail purchaser of real beer at $1 a bottle should remember that beer is costing the dealer $65 for a case of 72 bottles.

Rye whiskey is quoted from Segram's at $55 a case to Mt. Vernon at $125. Eleven rye brands are listed.

Scotch is mostly at $50 a case with 16 brands named. Among them Black Label Johnny Walker tops at $70, Old Smuggler is at $50, and Haig and Haig, pinch bottle, quoted at $65.

Champagne is almost uniform at $80 a case.

Cordials run to $75, and light wines to $50.

Gins are listed at $40 a case, including the Gilbey frosted bottle.

Hennessy's 3-star brandy is set down at $75.

Bicardi rum is quoted at $60-$80, the latter for the 1873 vintage, with an inserted warning in the $60 price for Carte de Or reading (look out).

Burgundy is $80 and the cordial brandies, $60.

In New York

No marked changes of late in New York quotations for liquor. Rye is reported more plentiful, running to the Canadian brands, with Canadian Club held at $35 by dealers.

Scotch is said to be coming in heavy deliveries from several points. Prices vary according to the seller and consumer, but maintaining an average from $65 to $85, dependent upon the grade and the knowledge or honesty of the legger.

Demand for wines fell off with the passing of the holidays. It appears to be ordered now on consignment. Nite clubs usage of champagne has greatly dropped this season, with the sucker list very slim.

JARDIN ROYAL

(NEW YORK)

As outlined in a news story in Variety, at the pace the Chinese-American restaurants are going the jocosely dubbed "yellow peril" is no longer a gag but a serious factor to contend with. Paul Specht's opening at the Jardin Royal again proves what bargain rate amusement together with a many-course dinner for a $1.60 charge can accomplish.

The Jardin Royal offers a name band and five acts, with a radio announcer as master of ceremonies (for the opening only), which, combined with the kitchen facilities, makes it little wonder that this type of restaurant thrives as it does.

The Chinese eateries are designed chiefly for the mass trade, the type of patron that patronizes the chain restaurants in the daytime and upon whom a tablecloth and a little extra fol-de-rol make an impression. The umpchay and his gal find they can raise plenty whoopee for under four bucks of an evening in a restaurant like the Jardin Royal, Palais D'Or and other gilded chowmeineries, and they come back again and again, induced by this economical approach to a cabaret or nite club.

How the Chinese restaurants do it mystifies the American cafe man, explainable only by the turnaway trade, the large capacities of from 700 to 900 and the low cost of the edibles, being chiefly vegetables and herbs and non-perishable.

Specht at the Jardin takes his place along with other important dance bands in contemporary Chinese-American restaurants such as B. A. Rolfe at the Palais D'Or and others. Specht should prove an attraction for the Jadin, a WOR radio hook-up being another factor.

The supporting show includes Jean and Viola, Spanish dancers; Wilda Ganeau, prima; Martin and Lake, eccentric male dance team; Romona Betzer, Oriental dancer, and Chick Kennedy, eccentric comedienne. Edward B. Husing, the WOR-Columbia Broadcasting System announcer, officiated as master of ceremonies in a manner that suggests the picture houses might turn to radio for suitable stage m.c.'s.

Husing worked unusually well, a confidence and stage presence developed in front of a "mike" reacting even better in the flesh.

Abel.

Mat Perry is now at Boston in a cabaret.

Mrs. Eddie Cox's Club

Loretta McDermott, the former Mrs. Eddie Cox, opens a night club March 8, with herself the star performer and hostess.

The Manhatters, singing orchestra, will officiate, with George Walsh, formerly of the Yacht Club Boys, and the Carter Bros. The club is named after Miss McDermott and is located in a small converted garage in the fifties.

Rudolph Donat, now conducting a theatrical agency at Dallas, Tex., and formerly a correspondent for Variety in that city, is no longer associated with this paper.

$250 for 4-Piece Band, And Agent Got $50 of It

Probably a record low figure for a 4-piece band is the $250 fee for the quartet at Don Dickerman's Heigh-Ho on East 53d street, the former Lido-Venice.

Jack Horn, who booked the quartet, made a $50 profit out of this.

When Dickerman learned that, he paid off the four men at the rate Horn paid them, eliminating Horn from the remaining $50. The agent is starting suit to recover on his booking contract through Goldsmith, Goldblatt & Hanower.

CABARET BILLS

NEW YORK

Ambassadeurs
Blackbirds Rev
Ada Ward
Adelaide Hall
U S Thompson
Eddie Gray
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Broadway Gardens
Brevities of 1928
Warner Gault
Floris
Jack Totten
Bird Sis
Marion Lewis

Casa Lopez
Roseray & Capella
Vincent Lopez Or

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Alsace
Larry Moll Rev
Mack Sharkey
Lucy
Leo Bernstein
Sonny
Joseph Velytramo

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Ebony
Colored Show
Ebony Bd

Club Lido
Fowler & Tamara
Meyer Davis Orch

Club Monterey
Fred Clark Rev
Jack Irving
Ethel Anderson

Jerry Osborne
Agnes Dempsey
Hazel Sperling
Astair Bernhardt
Alice Ray

Club Richman
Geo Olsen Orch
Leni Stengel
Juliette Johnson
Geo Murphy

Connie's Inn
Leonard Harper R
Allie Ross Bd

Cotton Club
Dan Healy Rev
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

64th St. Club
Benny Davis
Fuzzy Knight
Frances Shelley
Alice Ridnour

Frivolity
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Marned
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good

Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madrine Northway
Geo Chilos
B Cummins Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Jean & Viola
Wilda Ganeau
Martin & Lake
Paul Specht Orch

Knickerbocker Grill
Ernie Golden Orch
Golden's Rev
Dorothy Braun

Leverich Towers Hotel Brooklyn
Marguerite Howard
Mel Craig
Dunn & West
Beth Challis
Leverich T'w'rs Or

Little Club
La Meris
Lillian Roth
4 Masters
Ruth Goodwin
Ann Wood

Mirador
Moss & Fontana
Ernie Heltz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ed Kirkely Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Patricia Salmons
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Crawf'd & Caskey
Patricia Grandee
R'tman & S'haefer
Jimmy O'Brien
Vercelli Sis
Tom Gott Or

Small's Paradise
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev

Ten East 60th
Margaret Zoinay
David Orr
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Don Beck
Fanelli & Crinite
Ka Lalahi
Dale Dyer
Lew King
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarke

Ansonia
Lew Jenkins
Helen Gordon
Evelyn Dean
Ted Ledford
De Carlos & Louise
Grace Johnston
Bill Kranz Bd

Chez Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Ohman 2
Bee Palmer
Al Siegel
4 Alabamians
Sherman-Bargy Bd

Colosimos
Bobby Danders

Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Bonnie Adair
Frank Libuse
Al Handler Bd

Frolics
Roy Mack Rev
Nellie Nelson
Hal Hixon
Lillian Barnes
Pepplino & Garthe
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Henrie Gendron Bd

Katinka
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

Lido
Ines Gamble

Kaalhue & Kaena
Charlie Schultz
Barry Clay\Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Mirador
Sylvia DeVere
Betty Darling
Hyland Sis
Thelma Randall
Mlle Modjeska
Flo Myers
Dixie Dixon
Babe Carney
Rose & Marion
Earl Roth Bd

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Shoffall
Flossie Sturgiss
Jules Novit Bd

Rendezvous
Joe Lewis
Natalie & Darnell
Freddy Bernard

Al Schenck
McCarthy Sis
Madelon McKenzie
Myrtle Deveaux
Al Wagner
Eddie Murray
Kenneth Nash
Chas Straight Bd

Rainbo Gardens
G & M Moore
De Ronda & Leete
Larry Fine
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Joffre Sis
Leon & Bebe
Fred Waite Bd

Terrace Garden
Will Higgie
Marie Rossini
Diana Bonner
Betty Bane
Gold Medal 4
W. Waldsworth Bd

Vanity Fair
Vierra Hawaiians
Mirth Mack
Gladys Kremer
Karola
Dick Hughes
Leo Wolf Bd

WASHINGTON

Carlton
Harry Albert
Meyer Davis Orch

Chanteclee
Paul Fidelman
Meyer Davis Orch

Club Lido
B Dougherty Or

Club Madrillon
Tommy Manahan
J O'Donnell Orch

Club Mirador
M Harmon Orch

Le Paradis
Hope & Burns

Molly O'Dougherty
Nathan Brusiloff
Paul Fidelman
Hal Thornton
Meyer Davis Orch
Milton Douglas

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenman
Sidney's Orch

Swanee
Al Kamons
Meyer Davis Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI

Embassy Club
Miller & Farrell
Norma Gallo
Dorothy Deeder
Marian Marchante
George Marshall
Grace Hill
Gene Fosdick's Bd

Silver Slipper
Evans & Fontaine
Minnie Allen
Mario Vallani
Frank Novak Orch

The Frolics
E Young's Scandals

PALM BEACH
Ch's Bouche Jungle
Dooley 2

Doris Robins
Jonsen's Orch

Le Montmartre
Olive Hill
Montmarte Orch

Muleteer Grill
Polly Day
Marco d'Abreau
Ben Bernie Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Benny Fields
Marvelous Millers
Al Payne Orch

PHILADELPHIA

Club Lido
Broadway Follies
Charlie Crafts

Club Madrid
Chic Barrymore
Velos Yolande

Jean Wallin
Jocely Lyle
Marcella Hardie
Pauline Zenca
Buddy Truly
Joe Candullo Orch

Piccadilly
Al Wohlman
Murray Sis
Jean Gaynor
Isabella Dwan
Mattie Wynne

Al White
Aveada Charkoule
Abe Balinger's Rev

Walton Roof
LeRoy Smith Orch

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OBITUARY

EDDIE FOY

Eddie Foy, 71, died of heart disease in his room in the Hotel Baltimore, Kansas City, Feb. 16. At the time of his death Mr. Foy was playing the Orpheum in his sketch, "The Fallen Star." At his bedside were Mrs. Foy, Herbert Tuthill, hotel physician, and the Rev. John Hennessey, Catholic priest.

No better stage comic and musical comedy star was known than Eddie Foy, although much of his later life was spent in vaudeville. Besides the widow he is survived by seven children.

Eddie Foy had spent 57 years on the stage and was active up to the day of his death. When eight he started out as a street entertainer. His real name was Fitzgerald, his father, Richard Fitzgerald, having served during the Civil War. His father was a New York tailor. Eddie being born at 23 8th avenue, in Greenwich Village. When his father died the family moved to Chicago.

When 15 Mr. Foy appeared at a benefit performance for the Chicago

IN MEMORY OF
Our Beloved Mother
NETTIE BRANDES
who passed away Feb. 15, 1928
BOB BRANDIES
SAMMY HOWARD
May Her Soul Rest in Peace

Newsboys' Home, and did a clog and an acrobatic dance. Later he toured the bars with Jack Finnigan. Eddie was then using the family name, but decided for stage purposes that Foy would be better. He and Finnigan worked as supers in dramatic shows, and Foy recalled with pride of playing as a "supe" with Edwin Booth.

Eddie Foy was thrice a widower. His first wife was Rose Howland, of the Howland Sisters. His second wife was Lola Sefton and his third Madeline Morondo, celebrated then as a danseuse, who was the mother of his seven children and who appeared with him for years. She died in 1918.

Five years later the comedian wedded Marie Combs, of Sedalia, Mo., non-professional. This marriage incurred the displeasure of the children, who at first refused to receive their new mother in the Foy home at New Rochelle, N. Y. Later a reconciliation was effected.

Eddie Foy acquired fame by his exceptional mimicry, drollery, pantomimic clowning and eccentric dancing, and for over 30 years was recognized as one of America's foremost comedians. He was at the Iroquois theatre, Chicago, when fire destroyed the house and 602 lives were lost. Foy proved a hero by trying to halt the panic.

In recent years Eddie and the Foy children were vaude headliners, but the children forming their own act when the split came over the last marriage.

The Foy children were playing in Madison, Wis., at the time their father died. Bryan Foy, one of the older children, has been on the west coast directing pictures.

Mr. Foy wrote the story of his stage life, calling it "Clowning Through Life," recently published in a magazine.

The remains were shipped to New Rochelle, N. Y., for interment.

Mrs. Foy was a Macomb, Ill., girl, being a daughter of Pat Riley, railing to Fox was with the Paramount Studios working on Raymond Griffith films. He had been for years a comedy director and story writer. Bobby Vernon, the film comedian, was his brother-in-law. He was divorced several years ago from May Morris (non-professional) and leaves a 12 year old son.

EVA MOUNTFORD
(Mrs. Elmer Grandin)

Eva Mountford (Mrs. Elmer Grandin) legitimate actress, died Feb. 14 at her home in Patchogue, Long Island, after a long illness.

Miss Mountford was well known during the 90's and was starred in many plays.

In association with her husband, Mr. Elmer Grandin, who survives, she appeared in repertoire at that time; she was a big road favorite. Miss Mountford retired from stage work about 15 years ago.

Miss Mountford was a member of the Society of American Dramatists and Composers, Professional Woman's League, and Actors' Equity Association. A brother also survives.

Interment in the family plot at Patchogue.

LEONA CARDONA SOULE

Mrs. Leona Cardona Soule, 64, character actress and contralto, died Feb. 15 in Bellevue Hospital, Mrs. Soule made her last appearance upon the stage as a principal with "Beware of Your Friends" in Brooklyn.

Mrs. Soule appeared in "Kerry" in 1926, and in 1915 she was in stock in Stapleton, Long Island. Her husband was Frank Waldo Soule, actor and basso, who died in 1904.

Mrs. Soule was one of the survivors of the wrecked steamship "Monroe" when traveling with William Wood's "Macaria" Co. Several members of the troupe were drowned.

Funeral was held Feb. 17, auspices of the Actors' Fund of Amer-

IN LOVING MEMORY
Of Our Dear
BILLY S. REEVES
"BILLY BOY"
Who Passed on Feb. 25, 1925
Transfield Sisters

ica, with interment in Actors' Fund plot, Kensico cemetery.

LINCOLN PLUMMER

Lincoln Plummer, 52, picture actor, died suddenly of heart disease Feb. 14 at his home in Hollywood, Cal. The day of his death he had just completed a part in a Charley Chase comedy. He collapsed after eating dinner. Efforts to revive him were futile.

Mr. Plummer had been playing character parts in pictures for the past 10 years and previously was on the stage. Funeral services were held Feb. 17 under auspices of the Masonic Order to which he belonged.

TOM WILLIAMS
(Thomas F. McCarthy)

Thomas F. McCarthy, 57, known professionally as Tom Williams, comedian, died Feb. 11 of heart disease. When his family went to awaken him he was found dead, the comedian having died while asleep.

McCarthy is survived by his widow, Mrs. May McCarthy (non-professional) and a son, Foster J., also on the stage and known as Foster Williams, stock leading man.

Veteran comedian was born in Ireland and came from County Cork when a baby.

Services were held at Fresh Pond Road cemetery, where the remains were cremated Feb. 14.

ALPHONZO JOHNS

Alphonzo Johns, colored, American song writer, died at the American Hospital, Paris, France, Feb. 16. He was born in Washington, D. C., in 1881.

MOLLY THOMPSON

Molly Thompson, 49, casting director, Hal Roach studios for 7 years, died at her home in Culver City, Calif., Feb. 14 from a brain hemorrhage. At one time Miss Thompson was an actress on the Roach lot and appeared in nearly all of Harold Lloyd's early comedies. A daughter, Mrs. William Bodman, survives.

ALTIA LOVETT

Altia Lovett, in vaudeville with The Lovetts, died in the American hospital, Chicago, Feb. 12.

Miss Lovett was seized with an acute attack of indigestion and was rushed to the hospital, where she became worse and died.

Miss Lovett was born in New Castle, Ind. She is survived by her husband, Al. Lovett.

P. J. Martin, pioneer builder of Broadway electric signs, died at the French Hospital, New York, as result of being struck by an automobile. At time of his death he was connected with Strauss & Co. Was a brother of George Martin of "Spring 3100" cast at the Little theatre. He was on his way to the opening performance when he suffered injuries that ended in his death.

The father, 79, of Fay Bainter, died at his home in Los Angeles, Feb. 19. Besides Fay, two daughters, Mrs. Grace Burgess, actress, and Alda Fitzmeyer, and a granddaughter, Grace Burgess, actress, survive.

Mrs. C. L. Nagely (Selma Herman), wife of Carlton Lewis Nagely, died at her home in the Hotel Alexandria, New York, Feb. 18. Her brother, Alvah W. Herman, is manager Great Northern Theatre, Chicago.

Mrs. Nettie Brandes, 58, mother of Bob Brandes and Sammy Howard, died Feb. 15 of pneumonia in Brooklyn.

Mrs. Caroline Smith, 77, grandmother of Ralph Bellamy (Ralph Bellamy Players), died last week in Des Moines.

Thomas Wall, 63, father of Alma Wall (Wall and Deeds) died in Cincinnati Feb. 18. He formerly supplied high school and draft horses to circuses.

The mother (73) of William Zinnell of C. B. Maddock's "Sidekicks" Co. died Jan. 27, with interment in New Haven, Conn. Three sons and two daughters survive.

Dora Alf, 55, wife of Jack Alf, electrician, Keith's Cincinnati, died in that city last week.

The mother of Bernice Askin, studio musician at First National, died Feb. 12 in Hollywood, Cal., after a long illness.

DEATHS ABROAD

Emma Liebel, former French vaudeville singer, died at Breil-Bezins, Pyrenees, France, where she had retired.

Johannes Fibiger, 60, Danish author and physician, died at Copenhagen.

Nikolai Astrup, 48 Norwegian painter, died suddenly of pneumonia at Oslo.

Johan Nordhal Rolfsen, 79, Norwegian playwright.

Hendrik Antoon Lorentz, Dutch author, died at Haarlem, Holland.

Marie de l'Isle, 68, former Opera Comique star, died in Paris.

RADIO'S MAILING LISTS

(Continued from page 1)

write in concerning radio programs.

In all cases, these lists are unavailable to outsiders. The department stores, however, painstakingly list and index them and acknowledge all correspondence, utilizing the lists for a circular mail-order stunt of their own.

Tremendous Reaction

Leaflet matter distributed to radio fans has had a stupendous commercial reaction, it is stated. The merchandising departments of the stores have proof of this daily.

In addition, where WGBS and WOR, also commercial broadcasting stations, receive mail from fans concerning one of their other advertising accounts, all of it is carefully indexed and turned over to the commercial firm it concerns.

These radio advertisers through their own mail order and mail advertising systems follow-up all such responses, and it has recorded an increased demand for their products.

In cases like this, the radio merchandizer does not attempt to compete with the local retailer by soliciting direct mail order business. Instead all literature urges business dealings with the local merchants unless it becomes imperative, as an alternative, to order direct from the home office.

It is only in this wise that radio advertisers check up on their other activities. They instruct their merchandizing outlets, after a sale is consummated, to inquire casually how and why the patron became interested in their product with the query whether it was a result of national printer's ink publicity or radio. Answers are tabulated checked and submitted to the home office for its own conclusions.

NEWS FROM THE DAILIES

(Continued from page 44)

Correa is said to have claimed that their six months' "trial marriage" had "taken." Correa said that the Los Angeles "evangelist" had purified the trial marriage.

Steps have been taken by federal authorities to extradite from Winnipeg "Dr." Orlando Edgar Miller, self-styled "apostle of health," who is wanted in connection with fraud charges growing out of his promotion of Rullimo Film Co. Many San Franciscans lost money.

"Just Plannin'," original radio drama by Helen Norris, little crippled girl living in the mountains of southern Oregon, was presented for the first time over KPO.

As a last resort to escape serving a one to three-year term in prison, Dorothy Mackaye, stage actress, will appeal to Governor C. C. Young. Miss Mackaye, convicted for concealing facts in the death of her husband, Ray Raymond, musical comedy actor, was denied her appeal from the State supreme court for reversal of the conviction. Paul Kelly, her admitted sweetheart, is doing a one to ten-year stretch in San Quentin for the murder of Raymond.

Federal Court of Appeals handed down an important decision as effecting rights of a possessor of liquor, when it overruled Fedcral Judge Kerrigan and ordered return of 235 gallons of whiskey seized from Thomas Fabri of San Francisco. Fabri was acquitted of unlawful possession charges, but the court refused to order the confiscated booze returned.

Chief of Police Dan O'Brien has started a "clean-up" of thugs, gunmen and gangsters generally. Four hundred have been "deported" within the last week.

LONDON

London, Feb. 11.

Robert Loraine will not give a protracted showing of Strindberg's "The Dance of Death," his role being heavy and exacting, and will follow it shortly by a new, unnamed play by Edgar Wallace.

Lloyd Edward Turner, trombone player with Freddie Rich's band, and Gladys Weiss Logel (Americans), whose marriage was postponed due to Freddie Rich's trip to Europe, duly took place in London.

Barrie Oliver, young American dancer, has decided to switch countries, and has taken out English naturalization papers.

Following Lily Elsie's return to the stage after 20 years' retirement, comes news that Lady Churston, formerly Denise Orme, popular Daly's star, will reappear in a new revue, "Will o'Whispers," due in London shortly under the auspices of J. A. E. Malone and Clifford Whitley. Others in the show will be Elsa Facfarlane, Billy Bennett and Whispering Jack Smith. Denise Orme's last stage appearance was in 1909 in "Our Miss Gibbs."

After appearing in the chief comedy role in "The Vagabond King" for over a year, Mark Lester has left the cast on its transference to the Gaiety theatre. Replaced by Syd Walker, popular provincial comedian.

In "Gossip," written by Thomas Warner (late stage manager for Sybil Thorndike), will be Olga Lindo, Basil Gill and Hay Petrie. It will be tried out in Newcastle Feb. 20.

Elephant theatre is continuing its "bath of blood" (as one critic described its recent production of "Maria Martin") regime, following this murder in the Red Barn thriller with "Sweeney Todd, the Demon Barber of Fleet Street," "The Miller and His Men," "George Barnwell," "Robert Macaire," "Sapho" and other "strong meat" old-time melos.

At the annual meeting of the Victoria Palace, Ltd., Jan. 27, the chairman announced the gross profit of the year was $148,675, leaving a net profit of $125,130. Usual dividend of 20 per cent.

"Blind" Ticket Scheme Breaks Shriners' Record

Minneapolis, Feb. 21.

The "blind" ticket scheme of A. G. Bainbridge put over the Shriners' annual circus at the Auditorium here to the biggest returns in history. Total attendance was slightly under 125,000. Two performances daily, except Monday, were scheduled, but two extra shows were necessary, one at midnight Friday and another Saturday morning.

Thousands of Masons and their friends were equipped with the "blind" ticket books. Purchasers pulled a ticket from the book and paid the amount specified on the back and not visible to them in advance. The amounts ranged from one to 50 cents. Acts for the show were recruited from circuses.

Big Show at Garden Apr. 5—2½ Wks. Only

The Ringling-Barnum-Bailey Circus will open the season at Madison Square Garden, April 5, taking possession two days prior.

The opening date is somewhat later than last year and the Garden engagement will be the shortest since the shows combined. The outfit will remain, but two and one-half weeks, taking to canvas at Washington, April 23, Brooklyn, as the first stand out of the Garden, has been passed up.

Sudden switching in the route is the presumed cause for the shorter opening date here, although trade at the Garden last season slumped considerably towards the close. Another indication of route changes is that, although the show plays Washington early, Philadelphia will not be visited until later in the season.

Too Much Business Stopped Wax Works

Worcester, Mass., Feb. 21.

Such a rush to attend a wax work exhibition streets were blocked and business interfered with to such an extent that the merchants appealed to the license commission to revoke the permit for its showing.

The museum hired a store on Main street, filled the show windows with wax figures of Judd Gray, Ruth Snyder and other "celebrities" and displayed large placards telling of the wonders within.

When the protest of the merchants was filed the museum closed.

N. Y. Fair Clean-Up Bill

Buffalo, Feb. 21.

Stricter regulations for Western New York county fairs will be the subject of legislation to be introduced into the State Legislature at Albany by Senator Kirkland of Cattaraugus.

In a new bill, Kirkland will seek to enforce through the State police more stringent regulations against gambling and side shows. The bill will further prohibit all games of chance, floating carnivals, nude displays and similar exhibits with the state police charged with the enforcement of the provisions.

Devany's New Ride

Orest J. Devany, park man, will have a new ride in Coney Island this summer, located on Surf avenue opposite Feltman's. The ride is a mechanical horserace, with the amusement seekers riding and propelling the wooden gee gees. Speed depends upon strength and skill of the riders, so that the idea is to make it a contest.

Devany is associated with Cohen Bros., ticket agency men.

Circus Barring Move

Cedar Rapids, Ia., Feb. 21.

The Eastern Iowa Fair Managers' Association this year will seek ordinances in their cities modeled after the Cedar Rapids ordinance, which gives the council power to refuse to permit a circus to show a few days before the fair opening. Twenty-five representatives of the district organization attended the meeting. H. J. Curtin, Chicago, secretary of the Harness Horse Association, was principal speaker.

BARNES OPENS MARCH 30

Los Angeles, Feb. 21.

Al G. Barnes Circus will hold its annual event here from March 30 to April 8. Location, at the same grounds, Washington and Hill street.

City council granted the permit to Barnes.

Marcus Loew

way engineer. Her first husband was an actor named Combs. She married Foy five years ago.

Nellie Burke, a cousin of Mrs. Foy, was visiting the Foys in Kansas City when the comedian died. Bryant Foy arrived in New York from coast Monday.

REGINALD MORRIS

Reginald Morris, 41, scenario writer and gag man, was found dead at his apartment in Hollywood, Cal., Feb. 16. Friends believed he died of acute indigestion, but the circumstances caused police to investigate and the coroner to hold an autopsy.

Morris was under contract to Fox and was working on "The Sport Girl," a Madge Bellamy picture. He had been in the picture business for about 16 years and before com-

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CHICAGO

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The Palace bill is more in line with the $2.20 top this week. Headlined in class by the Pavley-Ourainsky Ballet, and with a substantial supply of comedy, the show is one of the most entertaining of this season.

Andreas Pavley and Serge Ourainsky, advertised as seven years with the Chicago Grand Opera Co., have assembled four men and 16 girls in a routine of classical and interpretive dancing that held attention without letup for 30 minutes. Edris Milar, featured dancer, is consistently proficient in widely varied numbers. There is considerable figure display and none of it is annoying.

Having left "Hit the Deck" at the Woods, Trixie Friganza returned to vaude with "My Bag o' Trix," special songs and patter written by Neville Fleeson. She was on fourth and stopped the show. Trixie has acquired an added punch encore for the act, taking the hit song from "Deck" and doing it just as she did with the show.

Joe Morris and Flo Campbell were also show-stoppers with "Any Apartment," sketch they've been using for some time. Eddie Allen and Doris Canfield, the girl carrying comedy, went over easily in third spotting. Miss Canfield is heavy on eccentric stuff, but not hard to follow.

Looking a little out of place in the deuce, Rosita and Ramon nevertheless got much applause on their dancing. The numbers are Spanish, worked slowly with an eye for grace rather than the customary vaudeville tricks. Possibly this wouldn't get over in other than class houses. Four piece orchestr is carried.

Larry Rich took last and next-to-closing spots, first with "Cherie" as his partner for comedy in one and then with his orchestra in full. "Cherie" is a classical gal with a wicked eye, doing her stuff on kich for the comedy. Rich is primarily an orchestra leader, but can carry humor because of appearance and a good knowledge of what draws laughs. He has a nine-piece rchestra, okay, and used the Dean Twins, dancers, and Bernie Rich for specialties. Other acts on the bill came on for additional entertainment.

Fulton and Tack, hand balancers opened with a short and impressive line of stunts. Their forte is in accomplishing a hand lift with one of the men bent over the back of a chair.

About three rows empty Sunday afternoon. Familiar names brought in the better than average business.

They keep 'em guessing at the Majestic. For several months the policy has been a fair bill one week and a bad one the next. In order to keep 'em from kicking when the bill is terrible they put in a good picture. This week the vaude is topnoted. For the generally mediocre house over on Monroe street, Lon Chaney's "London After Midnight" (M-G-M), Aesop's Fables and Pathe News.

Paul Gordon, used as an opener, failed to get the reception that he might if he had more sure-fire laugh lines. He enters in a miniature gondola, jumps around the stage on a pogo hobby-horse that is rather neat and rides a bike that is so high. He has a natural comedy appearance, but Potter and Gamble, a neat enough little pair, offer a mild package of laughs, with the brunette boy at the ivories and the blonde, short-skirted baby-talking damsel tapping a bit, singing a bit and being very babyish. They did fairly well.

Joe May and Co. (3) work before a drop representing a hotel lobby. A tall, straight chap, reasonably good looking and with a fair voice, works with a little comic of average ability. Then, for flash, there's a fiery little flapper with sex appeal. They open with the two men planning to rob the hotel safe; comes the girl, and the straight decides to go straight. Comedy and songs of a sort. Very fair stuff for in-between time.

Smith and Cantor offered some comic stuff that registered. Smith, a heavy straight, playing piano, works well with Cantor the comic. Their Turkish bit is serseless nonsense, but funny. Keene and Williams, a dumpy little country lass with sex appeal nil, but craving sex anyhow, meets up with a city chap who is in the sticks on a fishing trip. Risque material not dependent upon imagination brings laughs.

Ensign Al Moore and Jolly Tars (9) have an excellent orchestra. Sceplaity solos and comedy interSpecialty solos in naval uniforms in front of a very clever battleship drop they are clicking the date. Joe Mendi, an old trouper, becomes more proficient day by day. Business—not there.

Officials of the Illinois Vigilance Society, headed by the Rev. Philip P. Yarrow, are formulating plans for an extensive investigation into the practices of a number of small offices in Chicago's theatrical section doing business as "theatrical agencies."

Charges on several varied counts are placed against the racketeer bookers who masquerade as legitimate agents for fictitious circuits. Not a few of these offices advertise for girls desiring a stage career.

Arrived at the office of the big-hearted "producers," the girls, meeting with the racketeer's approval, are given glowing accounts of their possibilities. Some of the jobs offered are quite harmless, depending upon the booker. In a number of cases they are slated for amateur contests, bathing beauty parades and posing.

Girls as young as 16 and 17, and sometimes younger, are victimized, their more experienced sisters not being so easily misled by the promises held out. As the girl progresses in her career she is asked for dates by the angels, and sometimes capitulates, in the belief that she must "pay for glory," says Rev. Yarrow.

Other hack agents, occupying dingy offices in out-of-the-way crevices, conduct a "wild party" racket that is said to be quite lucrative. Stag parties, smokers and convention men call on these agencies for "a bunch of girls and a 'cootch dancer' with plenty of pep," and the nondescript outfits usually fill the bill with a motley array of degraded femininity.

Fair stuff weakly arranged at the Englewood the last half of last week. Good comedy was missing, as usual, but business held up with the aid of "The Main Event" (Pathe), appealing title for the neighborhood.

Johnson Sisters, singing and dancing, in "one" as openers. Spot all wet and tough for the kids, considering their mildness. Eddie Carr and Co., three-people comedy sketch about a city slicker selling banana oil stock to the hamleteers, was played flatly. Not much fun to it, with the comic repeating each gag three or more times to drain laughs.

Lather Brothers, young hoofing team, have appearance and regulation tap work that will satisfy the families. Two girl friends in the house, loudly boasting acquaintance with the boys, made the noisiest clique for its size ever heard. Lathers returned the compliment with personal smiles.

In next to closing Eva Mandel and pianist achieved legitimate local success with special numbers and humorous reference to the heftig qualities of Miss Mandel. Act showed best on the bill.

Williams' Midgets are reliable family entertainment. One of the lilliputians is a stellar standout, with acrobatic, vocal and dancing talent well developed. Two more are efficient acrobats, and the other two men and girl are light in activities. Williams and his wife work in the act for contrast and direction.

Business held up fairly well at the Riviera, last half. Johnson and Baker opened with one of those boomerang acts utilizing scads of straw hats. Managed for fair laugh. Wilton Crawley has added a bit of blackface pantomime, and he might just as well dispense with it. His contortions with a lighted oil lamp and his back-bend stepping make him desirable for vaude or picture houses.

High-spotting the program were the Palette dancers, with dancing satisfactory; but the big attraction is a colored fantasy of film on the screen in front of which they work. It is remindful of the color accompaniment of a clavilux organ solo. Aesthetic dancing as done by these terpsichoreans is greatly enhanced by the backing thus afforded. Varied effects are obtained by utilizing different films with the different dances. The act got a substantial reception and should get along very nicely. Some silhouette work, from behind the screen, in colors, is blurred but unique.

Wallace and May, a chap with plenty of personality, and a rather angular blonde, have an offering comprised entirely of glib talk that puts them over.

Willie West and McGinty close with their carpenter shop and got plenty of laughs. Picture, "Baby Mine" (M-G-M).

Fred Mann, Sr., owner of the Rainbo Gardens cafe and the Rainbo Hai-Lai, was critically injured when a taxicab in which he was a passenger collided with another car. In the crash he was thrown against the front tonneau and seriously cut about the head and face. Rainbo Gardens is facing a Federal padlock for violation of the prohibition law.

Home theatre, 450-seat picture and vaude house at 4815 Armitage avenue, has been sold by James G. Best to Tony Sabick and Andrew Kimack.

Jean Antrim has filed a claim for salary alleged due from Roy Mack. Mack's retort, via Attorney Phil Davis, is that the girl started to work with the publicly expressed intention of blowing immediately and collecting without working.

The old provision warehouse in Hearst square, the site of the new Chicago Civic Opera, which will occupy an entire city block, is being demolished.

"Tex" Austin, master of ceremonies for Chicago's annual rodeo, was married last week to Mary Lou Maguire, Albuquerque, N. M., by Judge Harry Hamlin. Mayor Thompson was best man.

Al Belasco, stage band leader, Senate and Harding theatres, alternating with Mark Fisher, is conducting a children's piano-playing tournament for the Chicago "Herald and Examiner."

Ethel Robinson (Robinson fair attractions) is making a booking tour of the southern States.

Cleora Miller and Co. have returned from the south, where they entertained at meetings of the Tennessee and Jackson (Miss.) fair conventions.

Bob Wagner (Stevens-With orchestra) has returned from South Bend, where he operated the Tasmo Gardens ballroom for his organization.

A. J. Marshall, owner Castle Farms cafe, Cincinnati is opening a new night club at Dayton, O., to be called the Greenwich Village club.

Great States theatres are closing the recently acquired La Salle theatre at La Salle, Ill., to install a new Barton organ. The house will play straight pictures.

Presentation programs originating at the Norshore (B. & K.) theatre, Chicago, will play the Great States Genessee theatre, Waukegan, on Sundays following the openings at the Norshore, and then return to the Senate and Harding theatres (L. & T.).

Edwin Carewe, picture producer, in Chicago last week, canceled all engagements to make a hurried trip to the Mayo clinic at Rochester for a consultation. Mr. Carewe is affected with acute mastoid trouble.

Carrell and Gosden (Sam n' Henry), formerly of the permanent staff at WGN, Chicago "Tribune" radio station, have accepted several weeks from the Keith office, opening next week at Louisville.

Members of the Chicago Drama League, in observance of National Drama Week, have a number of special programs at Little Theatres and over local radio stations.

Bill Lyons, sales manager and secretary of Tom Brown Music Co., is severing connections with that firm to start his own music business. He is replaced by George N. Bundy, formerly with Sellers Instrument Co., Elkhart, Ind.

Great States Theatres have booked the Paden Players (Curley Burns' "Cute Little Devils") in the Coronado, Rockford, for a four-day engagement. Vitaphone is to be installed at this house.

Carrell's theatrical agency is booking the Atlantic theatre Friday nights as a tryout house.

A new feature of the community centre program being adopted at Great Lakes (Publix) theatres in Illinois is the serving of coffee at ladies' matinees.

Frank Berger, of Harry Spingold's office, is booking the Admiral as a tryout house on Wednesdays and Fridays.

Johnny Jones, Loew office, is using the Terminal and Midwest theatres as tryout houses on Tuesdays.

F. Renfro has been appointed assistant manager and publicity agent for the Great States Genessee theatre, Waukegan.

Billy Weinberg has booked the Weinberg Revusicals in the Tiffin theatre to play Thursdays and Fridays for the next six weeks. Joe Miller, local amateur, has been booked for the Capitol by Weinberg for a solid month.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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INDIANAPOLIS

By EDWIN V. O'NEEL

English's—George Jessel in "The Jazz Singer" (1st half), "Africana" (2d half).

Indiana—"Serenade."

Circle—"Gentlemen Prefer Blondes."

Ohio—"Home Made."

Apollo—"Old Ironsides."

Fred Stone in "Criss Cross" booked at English's Feb. 27. Thurston coming to English's March 5.

Winthrop Ames will present Gilbert and Sullivan opera company for limited engagement April 2 at English's.

Keith's opened Sunday under the split-week policy, changing Sunday and Thursday.

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TORONTO

By G. A. S.

Royal Alexandra—"The Vagabond King"; next, "Desert Song."
Princess—Dark; "Hit the Deck" or "Diplomacy" next.
Empire—"The Second Mrs. Tanquary" (Keppie Stock).
Victoria—"Up in Mabel's Room" (Glaser Stock).
Uptown—"The Student Prince," stage show.
Loew's—"Latest from Paris"-vaude.
Pantages—"Old Ironsides"-Creatore's Band.
Regent—"Uncle Tom's Cabin" (indefinite).
Tivoli—"The Circus" (2d week).
Hip—"The Last Laugh"-vaude.
Runnymede—"Seventh Heaven"-vaude.
Massey Hall—Rachmaninoff.
Gayety—"Step Lively Girls" (Columbia).
Palace—"Love"-vaude.

Everything imaginable being rushed into picture houses to try and grab some of the money now flooding the Tivoli, where Tom Daley has "The Circus." Besides "Old Ironsides" Fred Schafer has Creatore's Band at Pan. Jack Arthur has a big show around "Student Prince." Mike Shea has an additional act running with "The Last Laugh," and besides a two-hour picture Leon Victor hands them a prologue with "Uncle Tom's Cabin."

Plans are out for a new 1,400-seater in Fairbank, Toronto suburb, to be built by Premier Theatres, Ltd. At present no house in Fairbank.

United Amusement Co. plans to build a 1,500-seater in Sherbrooke, Quebec. Options were taken out on three properties but have since been allowed to expire on three of these.

Leon Victor replaces F. G. Sullivan as manager Regent. Sullivan is sticking with United Artists, Victor represents both Universal and Fox.

The manager of the Rex, Ottawa neighborhood picture house, brought to court under a long forgotten curfew law for letting children into the house after nine. The defense was that a later act overruled the old curfew law. This was a poser for the judge and the case was let quietly drop via the remand route.

The Capitol, Hull, Quebec, has gone over to the control of Donat Paquin, who owns the Laurier and Eden there. These three picture houses all give Sunday programs and get a big play from Ottawa across the Ottawa river in Ontario, where Sunday pictures are barred by law. Capitol is a 1,200-seater.

The National Chorus, Canadian musical organization in existence 25 years, is to be dissolved and its conductor, Dr. Albert Ham, retired, according to president Sir Henry Pellatt.

The Mayfair, independent neighborhood house, opened Wednesday. Seats 1,200 and cost $45,000. West Toronto district.

Sir John Martin-Harvey has recovered from his recent collapse and operation for intestinal disorders, and will rejoin his company in the west. They have been playing "Scaramouche" and "The Cigaret Maker" to fair biz, with Gordon McLeod, a young London actor, taking the parts of Martin-Harvey.

Two applications for permission to conduct dog races in Ontario have been refused. At the same time the government notified race track interests that no reduction in the present taxes would be made. Horsemen claimed they were being taxed out of business. Rates are $5,000 each racing day, plus a graduated scale from 5 per cent. up on the betting turnover.

Construction of a big amusement pier into Lake Ontario similar to those at Atlantic City is hung up. Elaborate plans had been drawn up and tentatively passed by harbor commissioners.

Transportation bosses here have asked $200,000 to make over Hanlan's Point, outside amusement park permanently in the flop class for the past three years. On an island, there is no means of getting at the park except on ferries. Owned by the city.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"King of Kings" (road show). Next week "Countess Maritza" (1st half); "The Constant Wife" (2d half).
Loew's State—"Mylady's Fans," presentation, "West Point."
B. F. Keith's—Vaude, film.
Temple—Pop vaude, film.
Crescent—Ind. vaude, films.
Savoy—Palace Burleskers (stock).
Strand—"The Circus," Vita.
Empire—"Broadway Nights," Don Alvin presentation.
Eckel—"The Patent Leather Kid."
Regent — "Cheating Cheaters," "Singed."
Harvard—"Underworld."
Rivoli—"The Last Waltz, College."
Syracuse—"Sorrell and Son," "Very Confidential."
Palace—"New York."

Loew's new State opened Saturday with a de luxe policy, the first bill embracing "West Point" and John Murray Anderson's Publix presentation, "Mylady's Fans." The house has an orchestra of 18 men, with Bruce Brummett as guest conductor, and Victor Henri Miller, musical director. The orchestra doubles on the stage as the State Serenaders, with Ralph Pollock, Columbia record artist, as guest director. Paul H. Forster is the featured organist, jumpin' from the Eckel.

The house seats 3,000.

The State is attempting something new for this city—three changes in scale. From 11 a. m. to 1 the price is 25c.; 1 to 5 p. m., 35c.; 5 to closing, 50c., with loges at 75c. This is highest top for combination entertainment in the city. Keith's having a 50-cent top.

All houses downtown seemed to benefit from the Loew overflow Saturday. On Sunday, however, the Empire, which recently installed a semi-presentation policy, and the Temple, playing pop vaudeville and pictures, were undeniably hit. Keith's did an average business; the Strand and Eckel were apparently unaffected.

The Temple installs stock March 5.

R. Morton Floodas, Chicago, has replaced Paul H. Forster as featured organist at the Eckel.

The Society of Allied Arts, Binghamton, will book productions for Monday nights at the Binghamton theatre. James E. Ryan is the society's general manager. The list of attractions ranges from the George Wintz road show of Ziegfeld's "Follies" to Will Rogers, John McCormack and Rosa Ponselle.

A war in the Syracuse concert field looms as a result of the entry of Edmund R. Vadeboncoeur, Sunday editor, Hearst's local "American." Heretofore S. B. Everts has had things pretty much his own way, operating both the Syracuse Music Bureau and the Recital Commission of the First Baptist Church. Vadeboncoeur invaded the concert sphere this week by sponsoring Cantor Josef Rosenblatt in recital Tuesday night. He will follow this by presenting Grace Moore in her first concert appearance March 8.

The Norwich Common Council is scheduled to act April 10 on a petition requesting the abolition of Sunday movies. The city has had Sunday shows for the last four years.

Rev. Dr. Bernard C. Clausen, pastor, First Baptist Church, took a step unusual for a clergyman when he included a notice of "The King of Kings" (Wieting) in the regular weekly church calendar, following that by setting Monday night as "First Baptist Church Night" for the picture.

Harry G. Clark, of the Happy Hour, Ithaca, heads a group of local investors who will erect a new 1,000-seat picture house at 114-116 E. Seneca street, Ithaca.

"The Vagabond King" playing a return engagement here last week, played to only so-so business, feeling the opposition of "Hit the Deck," which followed for the last three days. "Hit the Deck" had a heavy advance sale. Local critics banded it as a near-turkey. The show was heralded as having "a notable cast and large chorus." For the most part, there were nine girls in the ensemble, while the cast, aside from Marion Sakl, failed to reveal a name. The top was $3.

Upstate is going strong for home talent entertainment. Syracuse had two last week, the K. of C. Music Box and the Community Players' production of "Step on It, Stan," the former at the Temple, the latter at the Little theatre. In Utica last week the Players produced "The First Year"; in Rome, "Mr. Pim Passes By" was given. The Rome Players will do "Seventh Heaven" April 9.

The battle over the estate left by Emma Olga Harrington, actress, slain by an unknown robber in New York last December, will be resumed in Binghamton's Surrogate's Court Feb. 27. Guy Harrington, stock leading man, from whom Mrs. Harrington held an interlocutory decree of divorce at the time of her death, is opposed to his wife's mother and sisters in the legal struggle which at this time centers over the dead woman's residence, Harrington claims it was Rhode Island; the family, Binghamton.

DeWitt Newing's Temple Players open March 5 in "The Barker." The leads the first week will be Warren Wade, Newing's partner and director, and his wife, Winifred Anglin. The company is in opposition to the Wilcoxians, who open April 9 at the Wieting. Newing is former partowner and manager of the Wilcoxians; Miss Anglin was the company's first leading lady and Wade its last director.

The two 16m subjects being made for the Consolidated Gas Company and home projection will only be distributed by the Stanley Advertising Co., not made by it, as previously reported. Visugraphic is making the film.

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LOS ANGELES

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The Orpheum circuit had an anniversary last week. It has had many, if the years were counted up, but not until it passed the 40th milestone did the Orpheum begin celebrating. Out here nobody seemed to think anything about it, though, and the answer is that Monday night, always a jinx, remained the same way. If the anniversary gag was figured on to stimulate business the idea was a distinctive flop. Three-quarters for the house would be giving it a wide margin.

The bill, just average, with only few elevated spots here and there among the seven acts. Bookers cheating on the usual additional one, probably figured it was okay as long as the anniversary thing was in order. One theory advanced was that there was not enough dressing rooms to go around with two bigs acts on the bill so they had to cut one turn.

Eddie Leonard headlined. Here for two weeks. The old-time blackface minstrel brought back a few reminiscences of anniversaries. Eddie was spotted fifth and closed the first part. He followed a couple of good acts, but there was no interference.

Willie Mause gave the show a fast start with his unique bicycle novelty on the "death wheel." With one less experienced it might prove fatal. Mauss, however, is master of the wheel and provided some real thrills. In the "deuce" Keo-Taki and Yoki, flashed a little of everything in song, dance and instrumental, but mostly the gal. This kid has "it." The two men do the brunt of the work, featuring risley stuff with a barrel.

Next, John Bowers and Marguerite De La Motte, film players, presented a comedy playlet by Howard Emmett Rogers, "Dear Doctor." (New Acts). Betty and Jerry walked away with honors here. Betty Browne is a sweet looking blonde and her boy friend is the sap Jelly bean with all the trimmings. It's all about a couple of kids trying to elope.

Ringing up the second section were Lester Crawford and Helen Broderick, holdovers. Same stuff as the previous week to same results. Ned Wayburn's "Promenaders" closed the show, doing some 35 minutes and bringing the exit hour to usual. Wayburn has sent better units than this over the Orpheum. This one has flash and scenery, but lacks in outstanding talent. Nobody featured. Work of Shirley Richards stood out. This gal is a looker, hoofs in all departments and gives a good account of herself. In all there are eight numbers giving play to Peggy Hanlon, prima; Blanche and Elliott, dance team; John Byam, romantic juve, and 11 femmes. Of these the gypsy dance was best. G. Albert Penney, musical director, was in the pit.

Anniversary or anything else, it's the same old story.

Figure it anyway, Tom Mix is box office proof. Lately Pantages has been finding it tough getting the crowds. He has been laying out dough with a free hand and bars no "name" as an attraction, but he's still gambling. With Mix on the screen the output is less and the chances for cashing in more. Pantages knows that and that's why he spreads Mix's billing all over the house and everywhere else. Mix's current flicker is "The Arizona Wildcat." Story of a cowboy, society gal and an eastern gang of crooks. Makes no difference, though what it is. It's Mix. The folks hereabouts know it and gather for a peek. Monday afternoon, first show, they climbed high. Something that's been a vexatious problem to solve in the past. Below it was capacity. No cheating on the vaude portion, either. Double headliners were Gilbert and Avery, dance revue, and Joe Freed and Co. of three in a comedy layout. The rest was fair to middlin', but in toto blended without friction. Joe Freed has been playing for Pantages for a long time. Every once in a while he comes back with something new and gets some laughs. Graduated from the old Columbia wheel, Freed knows how and what to do with his stuff. His current idea is built around the big street—New York. It's all planted for laughs and gets results. Assisting him are Clara Hendrix, "hot mama" type with a sweet note for blues; Mark Thompson and Frank Pickett, straights.

Gilbert and Avery's turn was standard. Neat flash with a trio of gals and a hoofing juve. The team's adagio is still outstanding. Miss Gilbert, thoroughly proficient in her art, gyrates on her toes with technique and accuracy. Bob Avery's spins, kicks and splits are always surefire. The girls offer capable specialties. The boy, too, is okay.

Clifford and Wayne, trio, were openers. Two men and a girl with versatile routines that start off slow, but gathers speed and pep for a finish. Sioux Indian atmosphere and no denying that all three are the real thing. Youngest member of the group showed some fast stepping and a violin solo.

Carlisle and Le Mal, mixed comedy hoke team, dispensed chatter and gags and allowed a couple of fast ones to get by.

Bison City Four, comedy quartet and standard, need some new material, doing the same act for years, which has been seen too much. The tramp comic is responsible for most of the "lowly" laughter.

Aesop's Fables filled in on the short subject end.

Plans are complete for the new Towers Academy of Dramatic Art, first unit of the $500,000 Oliver Craft and Art Center, to encourage and develop talent. One of the features will be a Shakespearean theatre, seating 900, and a swimming pool built in the center. Courses of instruction will take in music, voice, religious and educational drama, stage and screen drama, make-up, stagecraft, playwrighting, painting and sculpture.

The Belmont, operated by Ruth Helen Davis, reverts to one show a night with the production of "The Timber Wolf," with William Desmond. House formerly was two-a-day with stock.

Dave Thomas, brother of Harry Thomas, president of First Division Pictures, arrived on the coast and will produce a series of four Jack London features for a national release.

E. George Wood, who put on the last couple of floor shows at Miller's Lafayette cafe, will not continue with that place when his current production goes out, in about three weeks. Wood had an idea he sold to Miller to open another cafe in San Francisco and rotate shows between the two establishments. Miller decided not to go through with it. He is now negotiating with William Rowland of Lyons and Lyons to install the next show at the Lafayette.

Mrs. Thomas H. Ince, widow of picture director, is building a new Hollywood apartment house at Franklin avenue and Tamarind street, costing about $500,000.

Play shop of Pasadena Community Playhouse produced "Veska" Feb. 14-15, with Lule Warrenson in the lead.

Whittier Community Players opened their seventh season, direction Mrs. Claude F. Baldwin, with "Kindling." The season closes May 14 with "Potash and Perlmutter."

Robert L. Smith, former newspaperman, director of public relations for the Federal Trust and Savings Bank of Hollywood, will handle publicity and advertising for the C. E. Toberman interests. Toberman is president of the bank, in which Joseph M. Schenck is also interested.

Lucille Elmore, former ingenue with Fred Stone in "Stepping Stones" and "Tip Top," now on the coast preparing to enter vaudeville.

Italian Dramatic Association, management of Salvatore Santille, is rehearsing "La Citta del Sogni" ("The Dream City"), by Alfredo Verrico, to be produced soon at the Gamut Club. Demetrios Alexis, Greek, will play the lead.

Joseph Sill, Jr., in press department at FBO studios for past year, becomes publicity director for the Hollywood Playhouse.

Pictures in production and preparation at the Metro-Goldwyn-Mayer studios are being produced by the following associate producers:

Harry Rapf has "Detectives," Dane and Arthur, with Chester Franklyn directing; "Man About Town," Lew Cody, Mal St. Clair directing. Rapf also has in preparation "Four Walls," "Excess Baggage" and a dog story, to feature "Flash."

Hunt Stromberg has three in production: "Tides of Empire," directed by Al Rogell; "Under Southern Skies," with James Flaherty and W. S. Van Dyke directing somewhere in the South Sea Isles, and "Diamond Handcuffs," directed by John McCarthy. In addition, Stromberg is preparing "The Bellamy Trial."

Bernard Hyman has the William Haines picture, "He Learned About Women," in production and is preparing the next Greta Garbo film, as yet untitled. Ed Mannix is producing the Buster Keaton picture, "Snapshots," Ed Sedgwick directing; and Larry Weingarten is supervising the Tim McCoy western unit.

E. J. Lickley, city prosecutor, ruled that the Windsor Square theatre, belonging to the Ebell Club, was not violating a city zoning ordinance. Protests were filed by residents and property owners in the exclusive Windsor Square district, complaining about annoyance caused by noise attending the theatre. City Planning Commission had intended to hold a hearing on the matter, but Lickley's decision will probably eliminate any.

The Santa Barbara City Council voted five to one for an ordinance to lift the ban on Sunday dancing and to allow dancing to continue until 1 a. m. instead of midnight.

Inglewood Union High School students produced "Chimes of Normandy," direction Luella M. Hughes, head of the music department. The school recently installed a new $5,000 stage lighting system.

Another night rendezvous opens shortly in the Christie hotel. It will be called the Hollywood Italian Village, with Joe Tadini, manager, Italian Village downtown, in charge.

Fred Stanhope, author of "The Wooden Kimono," is here and will make arrangements for the production of his attraction locally. Stanhope contemplates remaining on the coast for about a month.

Negotiations pending, whereby Henry Duffy was to take over the lease of the Morosco from Gerhold Davis, have been called off. It is understood that Duffy is now negotiating for another downtown house in Los Angeles.

Edward Clark went to work for the Orpheum Circuit this week at Long Beach with a condensed version of his "Relations."

James Durkin now associated with Sidney Goldtree, producer of "The Married Virgin" (Egan), will direct "The Bridal Bed" for Goldtree, which is slated for an early opening in San Francisco.

Work has started on the new $125,000 theatre in El Centro, Cal., by West Coast Theatres, Inc.

Alumni Glee Club and senior orchestra of the Lincoln High School presented a new romantic opera, "Pierrette Among the Shepherds."

William Desmond on the stage of the Belmont doing "Slippy McGee" this week. Will follow with "The Rear Car."

Francis X. Bushman, Jr., opened here this week for Pantages with a four-people sketch, including his sister, Leonore. The act will be routed east.

Hal Roach started production on the ninth Stan Laurel-Babe Hardy comedy for M-G-M release. James Parrott directing, with Barnes Circus Midgets, Anita Garvin and Kay Deslyns in cast.

Al Martin, title writer under contract to Christie studios, loaned to Fox to write titles for their short subjects.

Carl von Heartman, veteran soldier of the Finnish army, and later flyer for the German air forces during the world war, is in an important part in "Hell's Angel," a Caddo production.

Harry Davenport closed with the "Cradle Song" in Kansas City and returned to pictures.

Jere Delaney, comedian, has been signed to play Skid in coast production of "Burlesque." Opens at the Lobero, Santa Barbara, March 2.

The American theatre at Long Beach has changed its name to the "Pike."

Pioneer theatre, San Ysidro, Cal., has been taken over by Gil Rankin for W. H. Baxman.

The Star theatre on San Pedro street, closed some time, reopened by H. T. Hoyt.

"Service for Two," comedy by Marvin Flavin, opened at the Morosco this week, succeeding "Funny Little Thing," which closed after two weeks. In new show are Kay Hammond, Gayne Whitman, Jane Morgan, Marvel Quivey, Harry Garrity, Mitchell Harris, James Bush and Frederick Pymm.

Robert M. Jones, for the past year manager of the Hollywood Play House, has resigned. Jack Winslow, his assistant, has been promoted. Jones will continue as president of the board of directors.

"Sally," this week at the Shrine Auditorium, is the ninth attraction presented by Al Malaikah Temple in its series of 10 musical shows. Doroth Day has the title role with Ralph Errolle, Charlot Woodruff, Louis Templeman, Bernice Merchon, Richard Powell, John Cherry, George Kunkel and Aleander Gill.

KANSAS CITY

Latest of the Kansas City Theatre, the Little Theatre organization "Enter Madame," is on a two weeks' run Monday. On account of the Italian dialect demanded of several of its characters the play is one that would have caused many directors of local companies to ponder, but the cast selection for this presentation is a most capable one. As the performances for the second week have been bought by different organizations, the run will be successful financially. Renee Long is outstanding as Madame Lisa Delia Robia, and her accent is perfect.

The cast is one of the best balanced seen in this organization play house. No little credit for the cast selection and direction is due Herbert L. Drake, under whose personal supervision the comedy was given. Cast:

Gerald Fitzgerald.....Dale Shafer
Mrs. Flora Preston.....Frances Janell
Tamamoto.....S. O. Fujii
John Fitzgerald.....Loren Wetzel
Aline Chalmers.....Sue Shirley
Bice.....Lucille Wakefield
The Doctor.....Robert W. Smith
Miss Smith.....Edith Driver
Archimede.....J. J. Fucci
Mme. Lisa Delia Robbia.....Renee Long
Ensemble singing by Carl Stremmel, Barton Donaldson, Marcie Beamer, Louise Crosby, Albert Darlington, Lucille Phillips, Maude Kercheval, Mel Gentry, Neal Shimp, Jack Feurifoy, Mary Turner.

SEATTLE

By DAVE TREPP

President—"The Night Stick" (stock).
Metropolitan—"Hit the Deck."
Pantages—Duncan Sisters (in person).
Orpheum—Vaude.
Fifth Avenue—"A Gentleman from Paris."
United Artists—"Student Prince" (2d week).
Columbia—"Surrender."
Blue Mouse—"Good Time Charlie" and Vita.
Winter Garden—"Devil Dancer."
Strand—"Rough Riders."

The Third Avenue theatre is now playing comedy drama tabs, opening Feb. 14 with Toby Leitch in 'In Walked Toby." Top, 30 cents.

The latest Columbia record of George Lipschultz, violinist, has just gone on the market, and is a good seller here. Lipschultz is playing several weeks on Pan time, and will come to the Mayflower, now building, for its proposed opening about May 1, as guest conductor.

Local clergy divided on "King of Kings." In the main, the big production won praise as an impressive biblical story.

Jeff Lazarus, publicity head of West Coast theatres, here last week to confer on broadside advertising the Seattle. He will return again for the opening. The first night will be available to theatregoers at usual prices.

R. E. Crabill, Publix representative, is here to assume new duties looking after the four de luxe Publix houses on West Coast. Headquarters in Los Angeles.

Definite date has been settled for opening new Publix, the Seattle, March 1. This is a 3,800-seater and advertised as the "largest and magnificent" west of Chi.

Al Finkelstein and Al Rosenberg announce second run Movietone and Vitaphone at their Egyptian theatre, opening March 10 with "Seventh Heaven."

SAN DIEGO

By LON JEROME SMITH

Spreckels — "Laugh, Clown, Laugh."
Pantages—Vaude-films.
Savoy — "The Wasp's Nest" (stock).
West Coast California—"Cohens and Kellys in Paris," Fanchon and Marco revue.
Cabrillo—"The Dove" (film).
Broadway — "Valley of the Giants."
Superba—"Legionaires in Paris."
Plaza—"Ham and Eggs at the Front," Vita.
Liberty—Stock burlesque.
California—"Heart of Maryland."
Bush Egyptian—"The Poor Nut."
Carteri—"The Gorilla."
Mission—"A Million Bid."

The Duncan Sisters, doing four shows a day at Pantages, packed them in for seven days and jumped the box office figures. The girls did plenty of radioing while here, KFSD featuring them on several programs.

Lionel Barrymore opened here in "Laugh, Clown, Laugh," to a good house but business during the rest of his engagement was hardly above normal.

The Chicken Inn (roadhouse) was padlocked following a raid by local officers.

The La Paloma theatre recently opened in Encinitas, near here, will play feature films.

Business at the Savoy, playing dramatic stock three years with practically the same company, shows no signs of falling off.

H. R. Berry, leader of the Ramona band, and wife were injured recently in a three-car collision on the highway near Oceanside.

Local beach resorts have been hard hit this winter with business 'way off. The Crystal Pier ballroom is operating only Saturday and Sunday. The Mission Beach ballroom will remain dark until summer.

The new Agua Caliente hotel, nearing completion at Tijuana Hot Springs, will have its opening soon with Herb Weidoeft and his orchestra featured.

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By HARDIE MEAKIN

Belasco (Shubert)—"The Letter" (Messmore Kendall); Ames' Gilbert and Sullivan Opera Co.

National (Rapley-Erlanger)—"Three Musketeers" (Ziegfeld), premiered Tuesday (Feb. 21) night. Next, "King of Kings" (film), repeat, one week.

Poli's (Shubert) — Washington Grand Opera Co.

Keith's—K-A vaudeville.

Gayety (United Burlesque)—"Band Box Revue."

Pictures

Columbia — "Circus," for run. Next, Fairbanks' "Gaucho."

Earle—"Wife Savers" and presentation. Next, "Serenade."

Fox—"Sharp Shooters" and presentation. Next, "Come to My House."

Little—"Blinding Passion" (UFA). Next, "Iron Horse."

Metropolitan — "Missing Link" (Vitaphone). Next, "Old Ironsides."

Palace—"West Point" and presentation. Next, "Divine Woman."

Rialto—"Secret Hour" and presentation. Next, "Hunchback of Notre Dame."

Steve Cochran, manager of the National, is already announcing his personally operated stock in April.

Local cop almost "wrecked" police court one day last week when he attempted to demonstrate, physically, the alleged improper dance performed by Jerry McCauley, Gayety burlesque.

Norman Pyle, recently back to the M-G-M publicity after sojourn at Loew's Palace, retains headquarters here though exploiting territory outside.

Frank Baer, former dramatic editor "Post," is again doubling from the re-write desk to Harold Phillip's dramatic department, latter back to the hospital.

Mr. and Mrs. Meyer Davis will forego the annual southern trip until late in March this year. Havana is to be the stopping place, with Davis' attorney, Morris Simon, and Mrs. Simon going along, too. Davis has added another hour on at his Le Paradis, keeping it open until 2 every night now.

W. Spencer Tupman, back with Davis, at the piano of the Wardman Park hotel combination, has been haled into court by former wife in alimony dispute.

Department of Agriculture is continuing to release its educationals. Three of them in the past ten days.

Tommy Manahan, tap dancer, recently at the Earle, is now in for eight weeks at Pete Boras' new Madrillon night club.

NEW ORLEANS

By O. M. SAMUEL

St. Charles — "Take My Advice" (Saenger Players).

Saenger—"The Gaucho."

Liberty—"French Dressing."

Loew's State—"Chicago"-vaude.

Strand—"Rose-Marie."

Palace—"The Primrose Path"--musical.

Orpheum—"Four Flusher"-vaude.

The Tulane is currently playing a film sponsored by the American Legion at popular prices. The house has done an excellent business with worth-while shows, but they are few and far between in the south. Over $13,000 last week for Richard Bennett in "The Barker." In curtain speeches Bennett is panning institutions and cities by way of personal press agency. What a great actor Richard thinks he is!

Prominent local visitors include Jimmy Walker, Robert Vignola, Maurine Watkins, authoress of "Chicago"; John McGraw and Sid Smith, creator of "The Gumps."

In order to stimulate business the Palace is giving away a Chevrolet automobile every three weeks, and the Crescent has inaugurated a "pay envelope night."

Mardi Gras has attracted the largest quota of visitors in the history of the town. Hotels and restaurants are reaping a harvest, but the show shops are not being helped. The Fair Grounds, which closes its winter season this week, lures them, strangely enough, and perhaps retains more of the visitors' money than any of the institutions around town.

DETROIT

By JOE BIGELOW

Cass (Shubert) — "Blossom Time" (1st week). Opened Sunday. "Good News" ran eight weeks.

Lafayette (Shubert)—"Excess Baggage" opened Sunday for week.

New Detroit (Whitney)—"Kid Boots," without Eddie Cantor. Sunday opening.

Shubert Detroit (Shubert)—"Peggy-Ann" (1st week).

Bonstelle Playhouse — "Devil in Cheese" (3d week) (stock).

Majestic — "Pigs" (Woodward stock).

Adams (Kunsky) — "The Circus" (U. A.) (2d week).

Capitol (Kunsky)—"Devil Dancer" (U. A.) and Gilda Gray.

Fox Washington (Fox) — "Sunrise"-Movietone (Fox) (3d week).

Madison (Kunsky)—"Les Miserables" (U).

Michigan (Kunsky-Publix) — "Divine Woman" (M-G) and "Dancing Feet." Publix unit.

United Artists (U. A.)—"The Gaucho" (U. A.) (1st week).

Oriental (Miles)—"Streets of Shanghai"-Pan vaude.

State (Kunsky)—"Ladies' Night"-Loew vaude.

Temple (K-A-O)- "Publicity Madness"-K-A vaude.

Cadillac (United)—"High Flyers" (burlesque).

Stock burlesque downtown at Palace, National, Avenue, Loop and Broadway Strand theatres.

Unusual occasion Sunday, with all four legit houses having openings that day. Very seldom first-nighters of this village have to worry about where to go.

Walter M. Roles of Chicago has been appointed manager of the Oakland (Butterfield), Pontiac, Mich.

Winthrop Ames' G. & S. at the Cass week March 4.

Practical "padlocking" of the exclusive Corinthian Club, Windsor, Can., probably means the end of the club membership racket that has been such a boon to the thirsty-throated gentry from this side of the river. The club gag, explained heretofore, entitled the holders of brotherhood cards in Windsor clubs to personal lockers and to install hefty supplies therein. Decision of Magistrate Smith dampering down the Corinthian will likely serve as precedent. According to the Mag. the "guest room" privilege extended by Canadian law applies only to licensed hotels.

H. H. Hart, manager of the Corinthian, was fined $1,000 for illegal possession of liquor.

Following the killing of Thomas Ketchel, father of the late Stanley Ketchel, one-time middleweight champion, John Ketchel, son, was held on the charge. Elder Ketchel was 74.

Local office of the Bert Levey circuit has added the Liberty, Cleveland.

KOP, Detroit police department's broadcasting station, will move to Belle Isle. Clearer transmission is sought, as the station's present location amidst steel buildings downtown is believed to cause interference.

The body of a woman found slain near Plymouth has been identified as that of Mary ("Billy") Lowry, former chorus girl. Her husband, Leo Lowry, and two other men are being searched for. Lowry is believed to be in Chicago.

Shortly after discovery of the body it was falsely identified as that of a dancer who had appeared at a stag near by a few hours before. This was later reiterated by Mabel Duggan, local club agent, who booked the stag bill.

Mrs. Lowry has a long police record, with five arrests to her name, thrice on disorderly conduct charges, but never convicted. She was about 35.

For the first time in 42 years the Elks' annual vaudeville show, held last week at the Olympia, was opened to the public. Most of the acts in town appeared.

Kunsky's Royal Oak, newest of the circuit's outlying string, opens week of March 4. Straight films.

As George Gershwin sails for Europe March 5 his Detroit concert, originally booked for March 24, has been set ahead to March 1.

Cy Carpenter has succeeded Charles Hammerslough as manager of the United Artists theatre. Carpenter served as assistant to Hammerslough and previously with Kunsky.

Silver Fence, popular rendezvous for actors and newspaper men, was raided by prohibition officers Saturday night. Charles Salick and Jack Mandel, bartenders, were arrested and padlock proceedings are pending.

Claudia Muzio, here with the Chicago Civic opera at the Masonic Auditorium, missed her performance in "Il Trovatore" when her mother became ill. Rosa Raisa subbed on short notice.

Rumor current the Book estate contemplates building a large theatre and office building on Washington boulevard, opposite Fox Washington, on the site now utilized as parking space. K-A-O reported in on the theatre end of the deal.

Entire new show goes into the Florentine Room, Addison hotel, this week. Principals include Delano Dell, Babe Kane, John and Mary Jennings and an eight-girl chorus. Henry Halstead band replaces Slatts Randall's.

MILWAUKEE

By HERB M. ISRAEL

Empress—German stock.

Gayety—Burlesque (Mutual).

Alhambra—"Cohens and Kellys in Paris."

Davidson — "King of Kings" (2d week).

Garden—"Sorrell & Son."

Garden—"Sorrell and Son."

Majestic—Vaude-films.

Merrill—"The Lovelorn."

Miller—"Ranger of the North."

Palace—"The Main Event."

Strand—"Helen of Troy."

Wisconsin—"Love Mart."

Jeanne Eagels in "Her Cardboard Lover," billed for the Davidson week Feb. 27, has been canceled, with "Two Girls Wanted" substituted.

Cost of rebuilding the Pabst, recently closed as unsafe, has been set at $50,000, work starting at once under orders of the Pabst Corp., owners of the building. The seating capacity will be increased.

The Miller has installed a stock chorus of Milwaukee girls, students of the Carla Torney school of dance.

Paul Ash, scheduled to appear as guest of honor at the musicians' ball here last week, canceled at the eleventh hour with the dance hall packed with about 4,000. Fifteen bands participated.

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BUFFALO

By SIDNEY BURTON

Teck—"Countess Maritza."
Erlanger—"Wings."
Buffalo—"The Dove."
Hipp—"Rose of Golden West."
Loew's—"Rose-Marie," Ruth Elder in person.
Great Lakes—"Chicago."
Lafayette — "13 Washington Square."
Gayety—"Land of Joy."
Court Street (stock) — "What Price Glory."

Resumption of friendly relations between the Buffalo city officials and Ringling Bros. is forecast as a result of the visit here last week of Frank Cook, adjuster for the show. It is reported the show will play Buffalo again this coming season. The row arose out of the claim by Mayor Schwab that the circus officials had interfered with the Mayor's Toy Fund for orphans. The mayor refused to issue a permit, forcing the circus to take grounds just outside the city limits.

Following numerous complaints of orgies in public dance halls, Mayor Schwab Friday ordered Police Chief Higgins to make a complete survey of halls.

Transfer of jurisdiction from the state to the local police department is contemplated. Following assurances from state officials that they would assist the city in stricter surveillance of the situation, legislation will be sought to allow the Buffalo police department to regulate downtown night clubs where warranted. The mayor declares that if the legislation is enacted the closing of a number of clubs will follow.

H. M. Addison of the Great Lakes, Buffalo, has been elected president of the Theatrical Managers' association there, succeeding Al Beckerich, who recently resigned as manager of Loew's theatre in Buffalo.

Other officers are William E. Saxton (Loew's), vice-president, and William W. Bradley (Elmwood theatre), secretary and treasurer.

BROOKLYN

By JO ABRAMSON

Teller's Shubert — "The Great Necker."
Majestic—Winthrop Ames' Gilbert and Sullivan Opera Co.
Werba's Brooklyn — "Nightstick."
Cort—"Chicago."
Strand—"Patent Leather Kid" and stage attractions.
E. F. Albee—"Beau Sabreur" and vaude.
Werba's Rivera—"Women Go on Forever."
Loew's Metropolitan—"Gentlemen Prefer Blonds."
Momart—"The Merry Widow."
Fulton—"The Lady Next Door."
Orpheum—"Helen of Troy" and vaude.
St. George—"The Rough Riders."

Tony Canzoneri, featherweight champion, is the only pug hereabouts to receive a medal from the Brooklyn boro president for bringing home the title. Boro President Byrne, in handing the medal out, said:

"I present this medal to you because you have brought the featherweight championship back to Brooklyn. . . . . I knew you would win because your opponent, although he put up a good fight, comes from a slow town, and you come from a live one." Bass, the defeated lad, hails from Philadelphia.

"The Spider," with John Halliday, comes back to the Teller's Shubert next week. This show played the same house before its arrival in New York last year.

"Hit the Deck," with Louise Groody, is due at Werba's Brooklyn, and "The Play's the Thing" comes to the Majestic. At the Cort "The 19th Hole" will open next week.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"The Constant Wife" (2d half).
Eastman—"The Patent Leather Kid."
Rochester—"The Blood Ship"-Pan vaude.
Regent—"Quality Street."
Piccadilly—"Two Flaming Youths."
Fay's—"The Jazz Singer."
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

Nikitas D. Dipson and John Osborne, Batavia, and James Granidas, Olean, the "triumvirate" of the Theatrical Utilities Co., Inc., this week added the Capitol and Olympic theatres, Steubenville, O., to their already extensive chain in three States.

BRONX, N. Y. C.

Avalon, picture house, Burnside avenue, opens Saturday.

Nat Waller, formerly at the Daly, now managing the Stadium, Harlem, also pictures.

Webster, operated by Joelson circuit, has closed for repairs, it's said. Report says house may remain dark, as opposition has made it tough for this veteran film house.

Crescent, also Joelson film house, looking for dramatic stock or other stage attractions. House has been on losing side for long time.

Jerome, closed by fire about a month ago, reopened Saturday.

SAN FRANCISCO

Ackerman & Harris vaude at their Union Square, directly across the street from the Orpheum, is setting a fast pace, and giving the "big time" house something to worry about. Scaled at 20 cents mats and 30 cents nights, the Union Square is giving five acts of standard A & H vaude (changed twice weekly), a full length feature picture, a news reel and plenty of short fillers, the whole combining a lot of entertainment. On a three-a-day basis, with extra shows Saturdays and Sundays, the house can come within a few dollars of equaling the present Orpheum grosses, and the way the pay mob is responding, it looks as though they may be doing it.

Of the five acts on the last half bill one stood out. It's a three people colored singing and dancing turn, Helena Justa and Co., there being two boys in support. Helen Justa is a high brown, with looks, figure and personality, possessing a fine pair of pipes, and she sure knows her stepping.

Opening, Orlando, comedy juggler, who doesn't miss. Second Kenneth Spencer, ventriloquist. Routine well laid out but talking indistinct. The yodel song for a finale saved the act. The colored steppers on third tied up the bill.

Gary and Baldi, a comedy singing and talking act, he as a chauffeur and she as a maid. Man has a pleasing baritone voice. Closing was the Sunbeam Follies, five people musical, singing and dancing turn, that offered a lot of "flash" and revealed good talent. One of the two girls is a capable violinist, and the other gal does some neat toe and semi-classic dancing. Screen feature, "Out of the Storm."

Henry Duffy will follow "The Night Stick," at the President, with "The Shannons of Broadway," starting Feb. 26. Cast includes Pauline Lord, Earl Lee, Leah Winslow, Dorothy LaMar, Zeta Harrison, John O'Hara, Kenneth Gamut, John Junior, Dorothy Spencer and Frank Darien.

Henri C. LeBel, organist, who opened the new Pantages here two years ago, remaining for several months, is back, and today holds the unique position of being the only featured organist in any of the San Francisco de luxe picture or vaude houses. LeBel is in for an indefinite run, but will likely be held here by Pantages until the opening of his new house in Fresno, several months hence. LeBel is a master of the keys. He wears a flaming red smock and displays his showmanship by the use of constantly changing spot colorings.

Kane's Hawaiians, for the past year featured over Radio KPO, opened an indefinite engagement at the Strand (pictures). This is a 15-cent second-run house on Market, adjoining the Embassy.

Lucil Kimel, formerly organist at Pantages, is now similarly engaged at the new Royal, which T & D Junior circuit recently opened.

San Francisco Democrats have opened headquarters for "Al Smith for President" and plan to send an instructed delegation to the Houston convention. Plans are afoot to organize a theatrical division for the New York governor.

Frederick Warde, former Shakespearean actor, spoke on "The Actors of Shakespeare from Burbage to Booth" before St. Ignatius' college.

KPO (Hale Bros. and S. F. Chronicle) will broadcast an all-night program Feb. 29, designed for Eastern listeners-in.

Armanda Chirot, Mexican prima donna, after a severe illness, has recovered and is at the T. & D. Oakland, with her partner, Jose Marcado.

Joe Pelange (sax), with the Warfield stage band, substituted for "Rube" Wolf as master of ceremonies during the latter's layoff for a week.

Al G. Barnes Circus is first outdoor attraction announced for San Francisco this year, coming early in April.

A new marionette theatre opened here Feb. 16 at 688 Fillmore street, using double bill—Moliere's "The Doctor in Spite of Himself" and a tragedy by the William Boardman Howard marionettes.

Ackerman & Harris-Oppen's new El Capitan, being erected at 19th and Mission, will seat 3,100.

Mrs. Maria Teresa Hilgartner, 32, daughter of Mme. Schumann-Heink, was married here Feb. 17 to Dr. Charles Marvin Fox, 48, Pasadena (Ca.) surgeon.

Ruth Taylor, film actress, went "on the air" over KYA during the West Coast Theatres hour, and surprised with her ability to talk.

Embassy, San Francisco home of Vitaphone and Warner Bros.' pictures, is now on the air five nights a week. Having no stage acts to present, Embassy is sponsoring an hour's program each Tuesday and Thursday over KPO, and a similar hour each Monday, Wednesday and Friday evening over KFRC.

Chick Crapster, former auditor U. of C. and the California (West Coast Theatres), in Berkley, has been appointed cashier of the local Fox Film Exchange.

Paul Nicholson replaced Harry Adams in "The Scarlet Woman" at the Geary.

Frank Whitbeck's private menagerie at his home in San Mateo Park has made several changes. The famous duck, Abagail, and her companionate partner, Deuteronomy created such a storm of protest from the neighbors that Frank had to move them to another location, where they are now "boarding out." Recent additions are a Manchester terrier and a Roller canary (that actually sings.)

Little Theatre Players presented "The Enchanted Ring," a farce by Frederick Stuart Smith, under the author's direction, at the California club Feb. 16.

A new racket in outdoor advertising was used with the appearance here of Yehudi Menuhin, violinist, when one sheet posters were distributed advising the concert was "sold out." Menuhin's initial concert here a few weeks ago precipitated a riot when the overcapacity mob rushed down the aisles.

Fred Giesca bought "Broadway" for a two weeks' San Joaquin valley tour, following its eight weeks' run at the Curran.

State, Fresno, recently acquired by West Coast Theatres, opens March 12 with Vitaphone and Movietone.

Dick Lucas, head usher at the Granada, has been promoted to floor manager in charge of service at the Warfield.

For the third consecutive week Owen Sweenten and band are in the pit at the Granada, due to stage attraction taking up the entire time allotted between features. Two weeks ago the Kolb and Dill show occupied the entire stage. Last week it was the Eight Victor Artists and current the Four Marx Bros. are providing the entire entertainment.

CINCINNATI

Shubert—"Student Prince."
Grand—Thurston.
Cox—"Noose" (stock).
Empress—"Bright Eyes."
Palace—Vaude-films.
Albee—"Man, Woman and Sin" and show.
Capitol—"Sorrell and Son," Vita.
Lyric—"East Side, West Side."
Walnut—"Rose Golden West."
Strand—"Under Tonto Rim."
Gifts—"Grandma's Boy."

"Oh, Kay" grossed around $20,000 last week at Shubert.

Keith interests have added Frankel movie houses in Newport, Ky. (across river from Cincy), also several theatres in Muncie and other Indiana points, of late. Firm has engaged A. G. Hetteshelmer, manager of Orpheum, Walnut Hills picture house for past 19 years, to supervise its Gifts, Strand, Walnut and Family theatres in downtown section.

Coney Island, up-river amusement park, starts season May 19, with George F. Schoot as president and general manager. Covered dance pavilion with wood floor and to accommodate 2,500 people, and several new rides are new features.

Recently padlocked Castle Farm has been taken over by the new Castle Farm Amusement Co., incorporated for $250,000 with Charles Ginn, Earl and Cecell A. Vollmer as incorporators. Vollmer is brother-in-law of A. J. "Toots" Marshall, former operator of suburban cafe, who, it is understood, retains an equity in the new company and will continue as manager when padlock is lifted. New company links up with company formed by Marshall to operate Greenwich Village night club just started in Dayton, Ohio. The Dayton Company was incorporated for $200,000.

OKLAHOMA CITY

By GEORGE NOBLE

Sunday openings of picture shows at Temple, Tex., opposed by petitions. The Star, Tumble, Tex., recently damaged by fire. Thomas A. Pence takes over the Palace, Mekel, Tex. Nelson & Simpson have purchased the Rialto and Weltex theatres, Wellington, Tex. E. P. Peters, Dallas film man, died recently. Wallace E. Waithall of this city becomes manager of the new consolidated Enterprise Film Co. and Home State Film Co. The Palace, Belton, Tex., damaged by fire. Roy Aiken, Pathe manager; Sam Benjamin, F. B. O., have been elected director and secretary of the Oklahoma Film Board of Trade. The Queen theatre, Higgins, Tex., has been sold to Otto White. The Majestic, Dewar, Okla., after being closed several years, has reopened. Bertha McGee, wife of Patrick McGee, manager of the Criterion here, ill in the hospital with appendicitis.

Marjorie Chase, author of "The Whiphand," to be produced by Shumlin and Streger, has written another play called "Winter's Keep."

E. K. Brown, assistant manager, Loew's State, New York, is now manager at the Manor, New York.

Edward Goodman is managing the 81st Street, New York, succeeding Robert Hawkins, shifted to the Riverside, New York, as manager.

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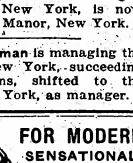

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MINNEAPOLIS

Metropolitan—Dark.
Shubert — "Twelve Miles Out" (Bainbridge dramatic stock).
Hennepin-Orpheum — Vaudeville and "The Missing Link."
Pantages — Vaudeville ("Nite Club") and "Come to My House."
Palace—"Alias the Deacon" (McCall-Bridge musical tab).
Seventh Street—Vaudeville (Zerman, Farrar & McBride revue) and "Coney Island."
Gayety — "Hollywood Scandals" (United burlesque).
State—"London After Midnight."
Garrick—"Old Ironsides."
Strand—"The Last Command" (second week).
Lyric—"On Your Toes."
Grand—"The Magic Flame."

In connection with "clown night" features every Wednesday night, the Gayety (United burlesque) augments its chorus to 32, using 16 local girls.

Pantages theatre has one more picture coming under its contract with United Artists. It is "Two Arabian Knghts," week Feb. 25. F. & R. have the United Artists pictures again.

Jean Oliver has returned to New York and A. G. Bainbridge is using guest stars in feminine leads for balance of season.

PITTSBURGH

By W. J. BAHMER

Nixon—"Lulu Belle" (Lenore Ulric).
Alvin—"Oh, Kay" (Julia Sanderson).
Pitt—"Broadway."
Davis, Harris, Sheridan Square and Aldine—Vaude.
Penn—"The Enemy."
Grand—"Beau Sabreur."
Gayety—Stock burlesque.
Academy—Dixon's "Big Revue" (Mutual).
East End—"Saintly Sinners."

L. K. Sidney, Joe Hiller and Nathaniel Finston were here for the inauguration of the stage band policy at the Penn theatre, which started this week. Previously Dave Harman and band were on the stage playing for the units. This week the pit orchestra, augmented by some dance men, making 24 in all, took to the stage, with Don Albert doing the m. c. and conducting.

Phil Spitalny will be musical director for both pit and stage orchestra when the Stanley opens. He comes from the Lafayette in Buffalo.

The opening of the Stanley 4,000 seater, Seventh and Penn, a block from Loew's Penn, is announced for Feb. 27. The film will be "Gentlemen Prefer Blondes" and on the stage Anatole Friedland and revue.

Regarding company managers and advance agents—Fred Wright with "Tommy," Fred Zweifel back with "Honeymoon Lane," George Florida ahead of the Dowling show, Al Canby in advance of "Hit the Deck" and Tunis Dean ahead of Lenore Ulric.

F. F. Smith is here for a visit prior to taking the management of the new house that Loew opens in Indianapolis March 3.

MEMPHIS

By WALTER D. BOTTO

Auditorium—"My Maryland."
Loew's State—"Now We're in the Air"-vaude.
Lyceum—"The Last Mrs. Cheyney" (stock).
Palace—"Man, Woman and Sin."
Pantages—"My Lady of Whims"-vaude.
Majestic—"The Gay Deceiver."
Prince's—"What Price Glory?"

Ernest Emerling is general manager and press agent for Loew's theatres here. Frank Barnett has gone to Atlanta.

Ducett & Foster, contractors for the Memphis Orpheum Theatre Co., say they will have the new Orpheum theatre ready to open Oct. 1.

Three-fourths of the churches here are presenting moving pictures on Sunday night free.

NEWARK

By C. R. AUSTIN

Shubert — George White's "Scandals."
Broad—"The Play's the Thing."
Proctor's—Vaude-"Open Range."
Loew's State—Vaude-"Wickedness Preferred."
Newark—Vaude-"Love Me and the World Is Mine."
Branford — "Flying Romeos"-vaude.
Mosque—"Shepherd of the Hills"-vaude.
Fox Terminal — "Sunrise" (3d week)-Movietone.
Rialto—"The Circus" (2d week).
Capitol—"Dog of the Regiment"-"French Dressing."
Goodwin—"Gentlemen Prefer Blondes."
Empire—"The Noose" (stock).
Lyric—"Lid Lifters."
Orpheum—"Headin' Home"-films.

The Mosque with Sophie Tucker did nothing remarkable last week; "The Circus" at the Rialto disappointed, while "Sunrise," in its second week at Fox Terminal, held up fairly well, but, of course, not so well as its first week. Big business in a week of red-hot competition went to Loew's State ("The Student Prince"), which house good pictures are restoring to its former position of leadership. Proctor's, with seven acts for this week, and the Branford, where Harry Crull's excellent show packed them in. George Givot has been such a smash at the Branford that he is being retained for a third week.

The Sanford, Irvington (S-F), is putting in a m. of c. policy, advertised as "the Branford theatre jazz policy." This is the first residential suburban house to adopt this form of entertainment. Jack Bain is m. of c., and Ray Nichols' band is in. The house changes bill twice a week.

A. Johnny Mack, former manager of the Empire, was succeeded by David R. Blyth. The Empire Players in their second week did not pull a profit, but they are well liked. Ardath Marshall, daughter of Henry I. Marshall, assistant production manager Branford, joins the company this week.

BALTIMORE

By BRAWBROOK

Maryland—"My Maryland."
Auditorium—"The Firebrand" (E. H. Knopf).
Ford's—"The Bachelor Father."
Garden—Vaude and picture.
Hippodrome—Vaude and picture.

"Our Betters" failed to register very strongly at the Maryland last week, getting very mixed notices and only fair public support in spite of local popularity of Ina Claire and the personal praise she elicited from reviewers. House reports about $10,000 grossed.

Edwin H. Knopf's second week of "The Captive" continued to draw good business and with a $1.50 top. Well over $6,000 was counted.

It is understood that both the Philadelphia and Philharmonic orchestras will play four concerts each here next season at an increase in prices ranging from 16 to 33 percent. This is a result of conferences between a committee appointed by Mayor Huber and the orchestras' representatives. The new price scale is less than half the increase demanded by the orchestras, but will reduce the operating deficit by about $1,100 a performance.

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Long Wm

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Pymm F & P

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Reed & Lucey
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Renault Frances
Riley Joe
Robinson Charlie
Rogers Jack
Rogers & King
Rome & Dunn
Ross & Gilbert
Ross Katherine
Rothchild Irving
Rubini & Rosa
Russo Mabel
Ruth Sis
Seymour Grace
Shannon Helen
Sharp Billy
Siggio
Smeek Roy
Spencer Paul
Shaw R
Sherry Edith
Steinbeck Bruno
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Tingley Lillian
Tip Tops 8
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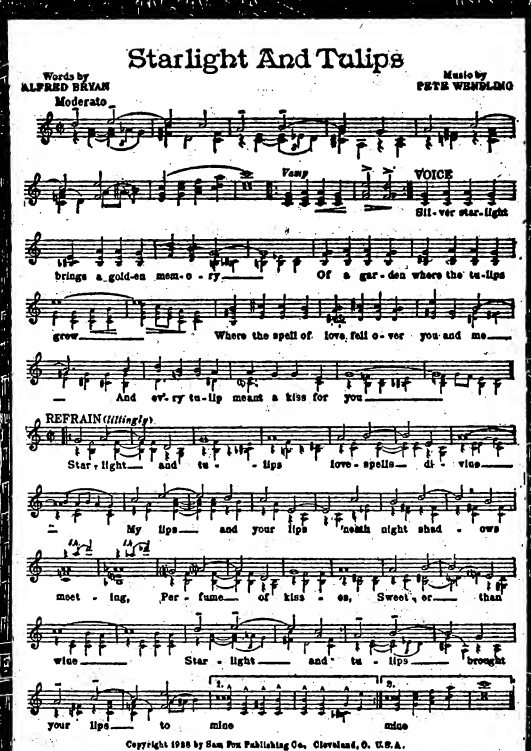

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B'WAY'S TOP RENT $850,000

AIMEE'S SPIRIT TO GUIDE OWN CEMETERY—BEFORE AND AFTER

Tombstoneless Plot, with Mrs. McPherson's Resting Place Featured—Plots from $40 to $250, Payable on Installments, but Before Passing Out

Los Angeles, Feb. 28.

Aimee Semple McPherson is going to have the classiest cemetery in the world. It's for her Four Square Gospel Congregation, and there are 2,500 lots ranging in cost from $40 to $250.

Mrs. McPherson is going to build on the Burbank cemetery plot, to be known as Blessed Hope Memorial Park, a Chapel of the Angels which will be her own tomb. No tombstones will be permitted.

Chapel of Angels is to be erected in the center of the burial grounds as Mrs. McPherson, when she leaves the world, proposes to continue as the head of the temple workers.

Site Prices

Price of graves, starting at $40, will be those furthest removed from the leader's tomb. Coming up from the imposing entrance, the prices rise by $10, $15, $20 and $50 leaps until single graves in the consecrated circular plot at the front end of the tract, adjoining the leader's shrine, are $250. However, Mrs. McPherson's plan provides that all members of Angelus Temple, regardless of price, shall live together, die together and go away together.

In the literature telling of the project is the following: "On the appointed day, those who sleep together will rise together, under direction of Mrs. McPherson's own spirit."

That Mrs. McPherson considers purchase of burial plots in the Memorial Park is illustrated in the announcement, which says: "Prices must alway be leased before the opening—and if the demand grows they must also of necessity be increased. A single grave, a family section or a reservation of any size

(Continued on page 44)

George Price Playing Irving Berlin's Life

George Price is putting on a show written by Crane Wilbur, the story of which concerns the life of Irving Berlin. Price will have a role in the show and Al Yokel will be business manager and publicity director.

Yokel is reported having an interest in the show.

Rehearsals start March 5.

20,880 Bulb Signs

Figures show there are 20,880 electric signs from the Battery to 135th street. Broadway has 1,969 signs; Third avenue is next with 1,155; Eighth avenue has 806; Second avenue, 654, and Seventh avenue, 618.

Restaurants use the largest number of signs, barber shop poles follow with 2,260, automobile salesrooms and garages, 1,125; tobacco, 1,098; tailors and clothiers, 1,060; dentists and doctors, 964; drug stores, 908; theatres, 875.

FOX HIGH CLASS SUPERVISOR OF CLOTHES

Mr. and Mrs. Harry Collins in Charge of Special Department

Mr. and Mrs. Harry Collins have been given, under contract, exclusive direction of the modiste department at the Fox studios on the coast. It is a striking innovation in picture production preparation.

Harry Collins is one of the best known and foremost dressmakers in New York, that covering the country. He is an extremist in styles and has been so noted among the elite patronizing his various establishments in past years, when Harry Collins on a gown always meant real money.

With Fox, acting under W. R. Sheehan, general production director who put through the contract, the Collins will furnish the Fox women players with all of their clothes, furs, shoes, stockings, and everything they may wear of the modern modes in picture work.

(Continued on page 63)

HOTEL ASTOR SET AT $13,000,000

Renewal Term of 21 Years to Muschenheims—Property Rental of $650,000 Annually and $200,000 Taxes—Former Rental $425,000 — Not Highest Valued Hotel in N. Y.

WORLD'S BEST SITE

A renewal lease from the Astor Estate has been obtained by the Muschenheims on the Hotel Astor at a rental of $650,000 annually, for the term. Additionally the hotel men pay the taxes, amounting to $200,000, and totaling a rental of $850,000 per annum.

Broadway's highest rental is reported based on a valuation of $13,000,000 for the Astor site, at a 5 per cent return. On the former lease held by Muschenheims, also for 21 years and about expiring, the annual rent has been $425,000.

The Hotel Astor is reputed a profit maker approximating $2,000,000 each year. It has about 900 rooms and around 40 banquet halls. The latter are an important factor of the hotel's income, with frequently 10,000 or more people meet-

(Continued on page 34)

BANKS ON AIR

For the first time conservative banking institutions will enlist radio as a co-operative publicity medium when the Mutual Savings Bank Hour of Music goes on the WEAF network March 9 and every Friday at dinner time thereafter.

Louis Katzman's orchestra will be the attraction.

The programs and "time" will stand the Savings Banks' Association of New York State, which is the sponsor, over $1,500 a week or $100,000 annually. That includes the supplementary newspaper display space to call attention to the radio broadcast.

Flopping Speakeasies

Grosses are away off in the Times Square speakeasies.

Too many joints one reason.

Strictly stag places that won't admit women hardest hit.

GRAND CENTRAL STATION'S FILMS; 'SHORTS' AT 25 TO 40c—800 SEATS

A. J. Parker Negotiating With N. Y. C. and Then After Other Big Stations—1-Hour Program on 24-Hour Grind—Railroad Officials Favor Idea

Negotiations are on between Austin J. Parker, former Associated Press reporter, and the New York Central for construction of a motion picture theatre in the Grand Central station, New York. Following the culmination of this deal Parker hopes to secure rights to operate picture houses in all the large railway terminals throughout the country.

N. Y. Central has accepted Parker's proposal for consideration after having turned down numerous similar offers from chain operators.

Picture houses in stations are regarded as opposition to newsstand sales, figuring the novelty and superiority of pictures as a time destroyer.

It is intended to operate a 24-hour grind house, program to run about an hour, made up mostly of shorts, estimating that most of the customers will have trains to catch. These limited film requirements eliminate the matter of supply almost entirely, while also cutting film rentals to a minimum.

The house in the Grand Central will have a drawing population of about 53,000,000 people annually (about 1,000,000 a week) to figure on. Last year, according to official statistics, the Grand Central station handled that many people. Of the total, 43,000,000 were passengers, while 10,000,000 were visitors.

Penn Opposed

There are approximately 50,000 visitors to New York daily who pass through the Grand Central. A similar number is calculated for the Pennsylvania station. Pennsylvania Railroad officials have consistently refused to consider picture houses, but it is believed that a successful trial at the Grand Central may bring a change of attitude by the Pennsylvania.

In the case of the Grand Central, railroad officials insist on laying out the plans and building of the theatre themselves, renting the space to Parker at a price reported to be $14 a square foot per annum. The house will have a seating capacity of from

(Continued on page 41)

Y. W. C. A. Shakeress

Utica, N. Y., Feb. 28.

When Betty Abbott as a principal with the Mutual wheel burlesque show, "Social Maids," started to shake it up while singing "How'd You Like to See My Tootsies?" at the Colonial, the natives gasped. Betty was moving pretty fast all over at the time.

Later the home folks about passed out when it was discovered the same Betty formerly had been physical director at the local Young Women's Christian Ass'n.

OVERSEAS FILM LIKES AND DISLIKES

M-G-M Salesmen Codify European Tastes by Nations

Conditions in various European countries, as described by sales managers attending the recent M-G-M international sales convention, indicate that Europeans like serious drama on the screen and particularly dislike light comedies, although fond of the slapstick variety.

A summary of conditions as told by various delegates:

Spain

Spain has no middle class, so films cater either to those who are poor or rich. Pictures with Spanish themes are dangerous and not

(Continued on page 42)

No Legit Road Bookings

Minneapolis, Feb. 28.

Metropolitan has been dark for two weeks and there apparently still are no legit bookings in sight.

Season is setting a new record for the scarcity of its attractions.

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LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 10.

The bombshell of the week was my publication of the letters passing between the Lord Chamberlain and Ernest Edelsten over "The Cradle Snatchers," which Lord Cromer turned down for months, refusing Edelsten a reconsideration, and then licensed, some months later, for a rival management, Clayton and Waller.

"The King Can Do No Wrong"

As Edelsten had suffered, possibly, financial losses and in addition was afraid his reputation would be harmed in America where managers might refuse him plays, saying, "You cannot get them past the censor while Clayton and Waller can," he took counsel's opinion as to whether he could sue the Lord Chamberlain for damages.

"No, you have no remedy, even if allegations were brought against a member of the censor's staff, or what charges you make," said counsel. "The Lord Chamberlain can do what he likes. His act was an Act of State and the Crown cannot be sued for his act."

Problems of Censorships

Edelsten gave Lord Cromer assurance that "The Cradle Snatchers" was a very much more wholesome play than "Fata Morgana," "The Vortex" or "Scotch Mist."

"No, I will not license it," said the Lord Chamberlain, "never mind what alterations are made."

Then he did—to someone else.

The critics have been very hard on "Sauce for the Gander," as they call "The Cradle Snatchers" now. They accused it of all kinds of nastiness.

I thought it pardonable farce and said it should run a year. Apparently it won't.

A Lovable Personality

Tommy Dawe, the manager-agent, who died the other day, will be nearly as much regretted on your side as on ours. Hundreds of Americans knew him, and everybody adored his lovable personality.

He could "pull legs" all night. He liked, for instance, to start George McLellan arguing with Edward Laurilard, and then sit back laughing.

He married Ella Retford, whose personal qualities have made her a very attractive vaudeville performer, and who appeared at your Palace with great success.

The Loyal Friend

Tommy Dawe mucked along for years as an agent, sometimes flourishing, sometimes broke. Then he met James White, the financier who ran Daly's, and went with him into his last big gamble. It ended in White's suicide and Dawe's death, caused by worry.

During the days of the smash, Tommy Dawe never complained about his own troubles. He thought only of Jimmy.

Geneva's Tammany Hall

When coming out after "Listeners," Reginald Berkeley's new League of Nations play, at Wyndham's, I saw Gilbert Miller, who introduced me to his wife because she always read me in "Variety," I said, "Gilbert, now I know why America won't join the League."

Berkeley, who was formerly a League of Nations official, has written a sensational melodrama with Great Britain as the hero, and the naughty Russians as the villains.

Although you would scarcely follow the bewilderment of the plot, I gathered that Russia is going to make war on Poland, so the Soviet abducts Lord Cecil—that is who it would be—makes him lose his memory with hemp, and then blames a Polish countess so that Great Britain won't be on Poland's side.

The "Daily Express" Again

There was loud laughter in the theatre when a "Daily Express" reporter forced himself into the British delegate's rooms at Geneva. I know Reginald Berkeley used to be a leader writer on the "Daily Express," but the audience, not aware of that, thought it was another smack at me, and roared with laughter.

When, in the third act, the "Daily Express" reporter was found murdered, there was another cheer. If they had murdered some more members of our staff in the fourth act, there would have been a riot of joy, I am sure.

Edgar Wallace's Musical

In the vain attempt to rival American methods, they are going to extremes nowadays.

"The Yellow Mask," Edgar Wallace's first musical play, stages a jewel theft at the Tower of London and then goes to Chinese tortures. It begins with "The Yoemen of the Guard" and ends up with "The Shanghai Gesture."

It would do well at the Lyceum, the Palladium or the London Hippodrome, while it would have been an ideal show for the New York Hippodrome in the Burnside days. In the Carlton, which has no pit or gallery—I wonder!

Archie Selwyn Annoys London

These Archie Selwyns and Al Woods are making London managers very angry. They not only come over here and say there is no theatre, but they sell what plays they have at high prices.

For "Coquette," Selwyn asked $500 a week for Jed Harris and $250 a week for himself, besides extravagant royalties, while, for "Broadway," he demanded a $10,000 premium, fifty per cent of the profits and the author's fees, in addition.

Personally, I agree with all the Americans who can get any money out of our dumbbells, who cannot invent, and who cannot plan and who, merely go in for the canned-play business.

Another "Critic" Barred

This barring of critics still goes on. When Sir Barry Jackson did "Macbeth" in modern clothes the other night, the editor of the "Outfitter" could not get a seat!

I thought "Macbeth" dreadful. They had obviously engaged people because they could not act Shakespeare, and then dressed them up like a lot of brass hats.

The Swedish Ambassador complained, the other day, that Robert Loraine had murdered Strindberg's play, "The Dance of Death." Now, Al Woods complains that Shakespeare has been insulted.

America Insulted

The "Tin Gods" management retort, I believe, that a newspaper was wrong in saying that Archie Selwyn walked out on the first night because America was insulted. If he didn't he ought to have. It was ridiculous.

Irving Marks, who had seen the play in Paris, told me he had only taken Al Woods so they could have "a laff."

Neither Selwyn nor Woods stayed for the end. I had to.

SAILINGS

March 14 (Mediterranean cruise), Mr. and Mrs. Sol Wurtzel (Franco).

March 6. (New York to Algiers), Lawrence Schwab, Bobby Connelly (Laurentic).

March 2 (New York to London), Edna Hibbard, Adrian Rosleigh, Georges Romaine (Berengaria).

March 2 (New York to London), Mr. and Mrs. Samuel Goldwyn (Berengaria).

Feb. 29 (London to New York), Winnie Lightner (Majestic).

Feb. 25 (New York to Paris), Valentin Mandelstamm (Paris).

Feb. 25, (New York to London), Harry Thurston (English) (Aurania).

Feb. 25 (New York to London) Jack McKeon (Olympic).

Feb. 24 (New York to London), Harold Tillotson (Olympic).

Feb. 24 (New York to London) Keller Sisters and Lynch (Olympic).

Feb. 24 (New York to London): Tage Nielsen, Allan Byre, Dave Lewis, F. L. Strengholt, J. J. Letsch, F. Curioni, Roaul LeMat, J. C. Squier, P. N. Brinch (M-G-M sales managers), (Paris).

Feb. 22 (New York to Berlin), Victor Nordlinger (DeGrasse).

Feb. 22 (London to New York) Lady Diana Manners (Berengaria).

PHIL BAKER

upon the only occasion he has ever been photographed without his accordion, according to

HARRY ROSE

"The Broadway Jester."

PARAMOUNTING

Allen, Cleveland, this (Feb. 26) Indiana, Indianapolis, next (Mar. 3)

Prominent Dummies

Paris, Feb. 19.

Latest novelty here is a series of display dummies in shop windows cleverly sculptured and tinted to represent well known people.

Thus one recognizes Colonel Lindberg showing a dress suit and Josephine Baker, the colored singer, setting off costly silks and satins.

LONDON

London, Feb. 20.

Undaunted by the failure of his last play, "Regatta" (which may, after all, find fresh life as a musical), Sutton Vane has a new one called "Go to the Devil," in which Satan himself appears. It has yet to pass the censor. Sutton Vane, originally an actor, will return to the boards in the piece.

"The Unknown Warrior," the play which caused Bernard Shaw to remark, "It's almost worth having had a war to get a play like this," has created such an impression on its production at the Little Arts Theatre Club that it will be publicly shown at the Little Theatre for a fortnight.

Little Tich, famous diminutive comedian, who died at his home in Hendon Feb. 9, was the youngest of 14 brothers and sisters, as a minstrel entertainer in 1880. He was in the first play produced at the London Hippodrome, "Giddy Ostend," and appeared in the earliest revues at the Old Tivoli in 1902. Tich was originally married to a Spanish dancer, who died in 1926, and a year or so ago he married Ivy Latimer, a music hall entertainer, who survives him, with a young son.

Another Little Theatre is to be added to London's try-out houses, Herbert Jay having acquired the Hampstead Conservatoire of Music, which will be converted into a playhouse. Sybil Arundale is interested in the management. House will be opened in March, accommodation for 800.

A liberal deal of £20,000 is claimed for "The Yellow Mask," Edgar Wallace's new musical thriller at the Carlton, London's latest theatre.

After many rumors of returning to the London stage, it seems definitely set that Elsie Janis will now come over to stage a one-woman show (encouraged by the great success of Ruth Draper). She will do character studies, songs and dances.

For the first time in her career Peggy O'Neil will play a straight role in a new melodramatic mystery play by Edgar Wallace, "The Flying Squad." She is to be featured and will receive a salary of £150 per week and a percentage to a maximum of £200 weekly. Production at Oxford March 5.

Among the budding dramatists are Anthony Gibbs, son of Sir Philip Gibbs, whose adaptation of his own novel, "The Elder Brother," has been acquired for production by Harry I. Cohen.

Albertina Rasch Girl Weds

Paris, Feb. 19.

Miss Carlotti, one of the Rasch girls at the Moulin Rouge, was married to a chorus boy named Symillet in the same show.

Bridegroom is a pianist from Russia, and also sings in music halls.

AUSTRALIA

By Eric H. Gorrick

Sydney, Jan. 28.

Business very brisk around the theatres at the present time. Muriel Starr is packing the Palace with a rather silly melodrama called "Cornered." "Archie" is still drawing well at the St. James for the Fullers, and revival of "Mercenary Mary" will follow.

Williamson-Tait have a hit in "The Girl Friend" at Her Majesty's. Annie Croft is the star of the attraction.

Several pantos will close, now that the school vacation has ended. Jim Gerald will open a revue season at Fullers, and Frank Neil will produce American stock plays at the Opera House next week. Gerald sails for America in April.

Irene Vanbrugh and Dion Boucicault opened in "The Letter" last week. English stars are quite a draw in this country, and big business is expected. A splendid cast includes Norman McKinnel and J. B. Rowe. This attraction will transfer to the Criterion next week and be followed at the Royal by Leon Gordon in "Trial of Mary Dugan." Players for "Mary" list Gwyneth Graham, Brandon Peters, Fred Roland and Iris West. Both "The Letter" and "Mary Dugan" under W-T management.

"A Cuckoo in the Nest" will finish this week at the Criterion and opens for a season in Melbourne.

Rufe Naylor has scored a success with "The Flim Girl" at the Empire. Bobby Jarvis, Van Lowe, Audrey Lewis and a corking ballet all help.

A sweltering afternoon found this theatre jammed for the Australian premiere of Sonny Clay and his orchestra, together with a company of colored dancers and singers. Harry Muller booked the attraction in America. On opening it looked as though the troupe needed a little more rehearsing, but all the tunes offered are brand new here. It would have been better if the boys had interspersed a couple of melodies more favorably known.

Four Covans did nicely with their stepping and Ivy Anderson, soubret, did fairly well. Buck Sanders, as m. c., proved disappointing in this respect. The colored unit takes up the entire second half of the bill. Vaudeville supplied by Armstrong and Phelps, Hector St. Clair, the Cavanaghs, and Davy Jamieson fills in first half of the show.

Pictures

"What Price Glory" will finish at the Prince Edward this week to be followed by "The Scarlet Letter." "Resurrection" still doing nicely at the Crystal Palace.

Lyceum is offering "Cat and Canary," "Swim, Girl, Swim," and a film showing the preparations for the flight to New Zealand by Moncrieff and Hood, now lost. Sid Burchall, the stage attraction.

Haymarket screening "Rose of the Golden West" and "Dearie." Armstrong and Phelps on the stage twice daily.

Lyric doing well with "Swim, Girl, Swim," and "Cat and Canary." Tilton and West on stage.

"False Shame" still running at the Adyr Hall. German-made picture has proved a big attraction for many weeks.

"Ben-Hur" is having a second city release at the Piccadilly.

Empress screening "Rose of the Golden West," "Million Dollar Mystery" and "When a Man Loves."

MELBOURNE

"Student Prince" is making a heap of coin for W-T at His Majesty's. When played in Sydney for Rufe Naylor the show did not go so well and toward the end of run proved a losing proposition. Beppie De Vries and James Liddy are the featured players.

"Queen High" will quit the Royal after but a brief stay. Followed in by "The Terror" for W-T.

"A Cuckoo in the Nest" will come into the King's next week after a run in Sydney for W-T.

Fullers are playing panto at the Princess to good business.

At the Athenaeum "The Alarm Clock" will move out this week after playing a season for the Carrol management.

Ann Suter is star at the Tivoli this week. American girl is doing splendidly. Other acts on bill include Murry, Martine and Sherry, Tom Katz and saxophone band, Christie and Daly, Hazell and Day, and Lorna Lance and Leslie.

Stiffy and Mo revue playing the Bijou for Fuller.

Pictures

"Seventh Heaven" playing successfully at the Capitol. Commonwealth Band is the stage attraction. Fox pictures have caught on here.

"Chang" opens at the Athenaeum next week at $1 top.

"Mockery" is in for a week's run at Hoyt's. Chaney a big pull in this city.

Majestic reports nice business with "Dearie" and "Back to God's Country."

Paramount offering "Swim, Girl, Swim," and "Three's a Crowd."

News From All States

Leon Gordon will do "The Squall" for W-T during his tour of this country.

It has been definitely decided by W-T to stage a revival of "The Merry Widow" in Melbourne. Beppie De Vries and James Liddy to be featured.

"Rio Rita" will be one of the big attractions offered by the Fullers at the St. James this year.

Company now playing "Rose-Marie" will open in Sydney, at a later date, in "The Desert Song" for W-T.

Following the run of "The Flim Girl" in Sydney, Rufe Naylor will stage another musical called "Take the Air." Naylor, who has been seriously ill, has now recovered and has resumed the managerial reins of the Empire.

It is reported several directors, previously associated with Naylor, have withdrawn their interests and that a new company will shortly be formed with Naylor remaining as head.

Owen Nares, English star, will play this country for W-T. He will bring a complete company with him.

W-T will stage Puccini's last opera, "Turandot," in Melbourne this year. Complete production from La Scala will be brought out. Merli has been engaged to sing the tenor role.

E. J. Tait, director of Williamson-Tait, has become a speed boy. He has attempted several times to break the record between Sydney and Melbourne—similar to San Francisco and Los Angeles. Damage done by the theatrical magnate to farmers' chickens is simply remedied by handing out passes to the injured party for one of the firm's attractions.

Members of "Cradle Snatchers" will return to America this week after enjoying a prosperous run in this country.

Ted Clifford, American dancer, has teamed with a man and woman and is now presenting a three act over the Tivoli circuit.

Louis Bennison is suing W-T for $5,000, alleging breach of contract. W-T has replied to the actor's claim by stating that Bennison appeared on the sixth night of "Road to Rome" intoxicated.

W-T discharged Bennison, who was receiving $500 a week, but later reinstated the actor at a salary of $300. "Road to Rome" failed in this country.

Bennison has returned to America, and his evidence will be taken on commission.

Picture Notes

It is probabe that "King of Kings" will go into the Prince Edward, Sydney, at Easter for an extended season.

Byron Bidwell will handle the production units for Hoyt's theatre, which opens in March. It is the management's intention to put on big stage attractions in conjunction with a picture policy.

Some of the big features to be seen here this year include "Metropolis" (Ufa), "His Lady," "The Scarlet Letter," "Chang," "King of Kings," "Wings," "Abie's Irish Rose," "The Circus" and "Sunrise."

Providing arrangements can be made with the Musicians' Union, Hoyt's will import 30 musicians, together with 30 local playcrs, for their new theatre, the Regent. Signor Kost will conduct.

Union Theatres will open its new Capitol this year. House is situated downtown on the site once occupied by Wirth's Hippodrome.

J. Wright has arrived to look after the Paramount interests in this country.

Hans Vadja, who controls the agency here for European pictures, has just floated his concern into a company with a capital of $50,000.

First of the company's release will be "The Dancer," which goes into the Piccadilly for an extended run. Other pictures to follow include "The Masked Dancer," "Passions of the Great" and "Rose Cavalier."

Rumored here that Will Hays will appoint a commissioner to watch American interests in Australia, New Zealand and the Orient.

If this rumor is correct, Australian distribution chiefs will tell Hays to keep his hands off. They resent the idea of foreign interference.

$8,850,000 TO BE SPENT THIS YEAR BY RADIO 'TIME' ADVERTISERS

Amazing Total in 1928 to More Than Double 1927 Broadcasting Expenditure — $1,103,364 Spent Last Year by Radio-Phonograph Music Alone

A comprehensive survey of radio advertising compiled by a radio executive estimates that in 1928 $8,850,000 will be spent for radio broadcasting "time" by advertisers. This is based on contracts already placed.

This more than doubles the $3,760,010 spent in 1927 for radio network advertising, figures accurately gleaned from certified reports to the National Assocfation of Advertisers' official organ which annually surveys any and all expenditures for advertising.

In the 1927 composite, the radio-phonograph-musical instrument division spent $1,103,364 for advertising, with the automotive industry, financial and insurance and foods and food beverage classifications runners-up, all in the over $400,000 class for each division.

These sums are for "time" alone and do not include the cost of talent which is actually inestimable, although roughly it should cost as much again for the permanent and guest stars entertainers.

Advertisers

The 1927 analysis of radio broadcast advertising includes the following types of ether exploiters: automotive, building materials, tobacco products, clothing and dry goods, confectionery and soft drinks, drugs and toilet goods, financial and insurance, foods, furniture and furnishings, jewelry, lubricants and petroleum products, machinery and mechanical supplies, office equipment, paints and hardware, radios, phonographs, etc., schools and camps, shoes, trunks, leather goods, soaps and housekeeping supplies, sporting goods, stationery and books, travel and amusement.

The following advertising agencies have special radio continuity and supervising staffs to care for their accounts: N. W. Ayer & Son, J. H. Cross Co., Barton, Durstine & Bosborne, J. Walter Thompson, Lord & Thomas and Logan, and George Batten, Inc.

Kidding Play Talk From London's Strand

London, Feb. 28.

An idea has cropped up here to produce British pictures of stories banned by Will Hays and play them in legit houses, tents and halls in America. The story has some reason attached to it as Marshal Neilan's deal with British Filmcraft is off, and the director will do "The Green Hat," Michael Arlen's former hit, with an all-British company.

Al Woods is supposedly behind the "Hat" film. Also Fox still holds the film rights to the play, and may be interested in the venture, somewhere.

There was some talk of Tallulah Bankhead playing her original role of Iris March, but after a trade showing of the celluloid version of "His House in Order," which stars Tallulah, it was decided to select Blanche Sweet (Mrs. Nellan).

If the boys are going after the barred plays for the screen, Woods has another, "The Shanghai Gesture."

YOUNG CHALIAPIN'S PERMIT

Los Angeles, Feb. 28.

Feodor Chaliapin, Jr., 20, son of the Russian singer, is awaiting action from the immigration authorities in Washington on the question of his deportation. He is under $500 bond.

Young Chaliapin came to this country on a five-month permit. He has been living in Hollywood and doing some work in pictures as an extra.

Carlton Leased

London, Feb. 28.

Clayton and Weller, in association with Moss Empires, have leased the Carlton theatre for 18 months commencing in April.

An option for prolongation goes with the lease.

Beatrice Lillie's Short

Beatrice Lillie, star of "She's My Baby," has made a Movietone short subject for Fox.

PARIS APOLLO HALTS

Variety Hall Suspends Until Autumn — Operetta Goes In

Paris, Feb. 28.

The vaudeville policy at the Apollo terminates for the present on March 15, owing to previous plans to present operetta in the place.

The project is under contract for two months, with the syndicate holding an option for an additional two months. The promoters are Swiss and they propose to stage a French version of "The Lido Lady." This may be postponed.

However, if the scheme really goes through and vaudeville is interrupted, the management of Becker, Arnaud and Lartigue will resume in September.

"Lady Mary" Witty; Aimed for New York

London, Feb. 28.

"Lady Mary," opening at Daly's, is a musical reverting to this theatre's traditional all-British productions with the exception of the music, by Albert Sirmay. It's the first serious attempt to build up a London production for presentation abroad and probably will need altering for Amcrica. Its Australian locale of the first act wouldn't mean a thing in New York.

The piece has an exceedingly witty book by Lonsdale and Hastings Turner, and shows George Grossmith at his best.

Despite the music the show has set up a record library sale with $150,000 claimed.

Capacity has prevailed at practically every performance.

Goodman Gets Chevalier

Paris, Feb. 28.

Philip Goodman has closed negotiations and awaits legal sanction of a two-season contract with Maurice Chevalier, idol of the Casino.

It is Goodman's intention to star Chevalier in a New York revue, the contract becoming effective in November.

AMER. GIRLS IN S. AMERICA

Paris, Feb. 28.

Dollie and Billie, American girls, now featured in the Moulin Rouge revue, will visit Spain in April, prior to sailing for Buenos Aires.

They open there at the Empire in June.

Reforming Yacht Club Boys

London, Feb. 28.

With Chick Endor and Billy Mann in England, negotiations are proceeding for the reuniting of the Four Yacht Club Boys again.

George Walsh and Billy Purcell are due to leave New York shortly to complete the foursome booked to open at the Embassy, London, early in March.

Hylton to Circle Globe

London, Feb. 28.

Jack Hylton and his band sail Aug. 3 on the Narkanda, to play a season in Australia and New Zealand which will last until Christmas. He will return home via America and will play a few vaudeville weeks there.

"5 o'Clock Girl" in Sept.

London, Feb. 28.

"The Five o'Clock Girl" will be produced by Clayton & Waller in conjunction with Lee Ephraim around September at either the Palace or the Hippodrome, whichever is available.

Talli Dies

Paris, Feb. 28.

Word has just been received here of the death in Milan of Virgile Talli, eminent Italian actor in that city. He was 70 years old.

WILL MAHONEY

Sam Marx in "New York Amusements" said: "Will Mahoney is sensational. Critics are going to discover him. They're going to rave. Gilbert Seldes will write a book about him. He is a dancing fool with a glib tongue and personality plus. If you don't like him, you are the supreme egoist."

Direction
RALPH G. FARNUM, 1560 Broadway

L. C. C. Strongly Set Against "Cavell" Film

London, Feb. 28.

London County Council has banned the showing of "Dawn," Arch Selwyn's intended film for America, until it has viewed and passed the picture.

If so passed, the feature is still only available for London showing at theatres with nothing else on the program. If not passed, Herbert Wilcox asserts he will screen the film to the British and foreign press, members of Parliament and will appeal for their verdict.

Last September representations were made here by the German Ambassador to Sir Austen Chamberlain before production started. It is believed that Pauline Frederick, originally cast for the "Nurse Cavell" role, was tipped as to the future trouble if the film were made. At that time Miss Frederick pulled out on a planted story regarding the necessity of an English actress playing the part.

Although the dailies are almost 100 per cent. in favor of showing the picture, the government feels so strongly it may be anticipated that the Home Office will take strong action on any attempt to exhibit the picture anywhere in Great Britain.

London Sadistic Shocker Marked Good for U. S. A.

London, Feb. 28.

"The Man With Red Hair," opening at the Little last night, is London's first literary shocker. Adapted from Hugh Walpole's novel, it is unfortunate that the play has sadistic tendencies.

Charles Laughton's interpretation of the madman is a piece of brilliant acting and uncanny skill.

Although a short play, it is otherwise a good proposition for Amcrica, with Laughton and James Whale in the cast.

Waring's Sailing Date

Waring's Pennsylvanians open April 2 at the Stanley, Philadelphia, for two weeks, making the third consecutive year that the stage band act has played Holy and Easter weeks at this house. The Warings are at the New Stanley, Pittsburgh, the following week and sail April 28 on the "Isle de France" for 12 weeks at the Ambassadeurs, Paris.

Up to April 2, the Warings are K.-A. touring in the metropolitan houses, finishing three weeks at the Palace last week.

Edith Day in "Show Boat"

London, Feb. 28.

Edith Day is the only principal in the current Drury Lane show who has been signed for the succeeding attraction.

This will be "Show Boat."

Scored in London Cafe

London, Feb. 28.

Barrie Oliver, assisted by Betty Bolton, opened a four weeks' engagement at the Cafe Royal and scored.

LYING-IN HOSPITAL PARIS PLAY'S LOCALE

Another Has Basis in Reveller's Imagined Seduction

Paris, Feb. 28.

The usual average of risky themes is upheld in the newcomers to the Paris theatres in the last ten days. One deals with a business man who goes to a maternity hospital where his stenographer is a patient, and finds his unmarried daughter there. Another carries through three acts a staid man who wakes up the morning after a merry dinner, to learn that a young woman had been outraged during the party, and imagines that he is the guilty man.

Love's Harvest

"Fruits d'Amour" is the title of the play first mentioned, the work of Lucien Descaves staged at the Theatre des Arts with Arquilicre, Evrard, Mmes. Madeleine Carlier, Grumbach and Ludger in the cast. It had a very promising start.

A wealthy contractor, proud and self-made, seduces his stenographer, but undergoes punishment when he finds his own daughter about to become a mother in the lying-in hospital where the secretary is a patient. At first he is furious, but when he is made to see the situation in which he himself stands, he goes to the other extreme, endowing the hospital and arranging for the marriage of his daughter with a young man in his employ, the father of the child having disappeared.

At Sarah Bernhardt

"Le Passage de Venus," by Georges Berr, did but fairly at the Theatre Sarah Bernhardt, produced by Isola Bros. The size of the house contributed to an indifferent reception, perhaps. A staid and studious astronomer attends a banquet and for the first time in his life drinks too much. Next morning he learns from the newspapers that a woman had been outraged and because of certain details of time and place, he is led to believe that he is the criminal. Young neighbors, who are concerned in an intrigue of their own, help along the delusion, but in the end the self-accusing student is proved innocent to his own satisfaction. Andre Berley impersonates the astronomer, Felix Gali, a youthful student; Christiane D'Or, the victim of the assault, who, by the way, does not know who her assailant was and is disposed to be pleased in imagining it was the astronomer. Alice Tissot plays the astronomer's wife.

"Mrs. Cheney," Hit

"L'Honnete Mrs. Cheney (French version of "The Last of Mrs. Cheney"), was produced under very favorable auspices at the Theatre Daunou. Louis Verneuil made the French version of the Frederic Lonsdale original. In the cast are Augustine Leriche, Jane Renouardt, manageress of the little house; Simone Sandre, Juvenet, Paul Amiot, Fernand Gravey, Cousin and Janvier.

Firemen of Moulin Rouge

"Le Pompier du Moulin Rouge," which was announced for the Scala last year, appears at the Eldorado instead. Marcel Simon is author as well as star. The piece made a mild impression, partly due to poor casting.

It tells of an innocent youth who is mistaken for the lover of a vaudeville actress and takes to a fireman's uniform to escape the wrath of her real sweetheart. All this leads to absurd adventures before the entanglement is straightened out. In the cast are Marcel Vallee, Benglia, colored comedian; Suzanne Berni and Gaby Basset.

Youngsters' Play

"His Majesty's Atanase III," play for children, was offered Saturday at the Chatelet, signed by Mouezy Eon and Alexandre Fontane. Fair prospects for success. Piece depicts an imaginary revolution in a mythical land, with usual ballets and spectacles. In the cast are Biscot, the picture star; de Garcin, Mady Berry and Jeanne Boitel.

Besides these ventures the Comedie Francaise revived Alphonse Daudet's and Adolphe Belot's "Sapho," with Cecile Sorel in the famous role created by Jane Hading many years ago at the Theatre Gymnase. The piece was last staged at the Comedie in 1913.

2 AMERICAN SINGLES ON ALHAMBRA BILL

Irene Franklin's Multiple Dates for One Week—Cecil Cunningham Not Donating

London, Feb. 28.

After a three weeks' absence, Cecil Cunningham has returned to the Alhambra (vaudeville) for another fortnight. She shares top honors with Irene Franklin.

Miss Franklin had a quiet week. All she did was appear thrice daily at the Alhambra, doubled for Jose Collins at several shows at the Coliseum, did a private performance for the Duke and Duchess of York and appeared at the press club dinner to the Lord Mayor. Following three weeks in the provinces, Miss Franklin, returns to the Alhambra for another two weeks.

Miss Cunningham, also at the press club dinner, is booked for numerous private entertainments and is being solicited for a return to the Trocadero (cabaret) as well as other cafes. But Cecil doesn't lose sleep without a commensurate stipend.

The booking of the Misses Franklin and Cunningham on one bill indicates that Stoll is going out for bigger programs. The circuit has previously never had two such expensive headliners on a single program.

Besides this, Stoll's current bill at the Coliseum includes, in addition to Lean and Mayfield, Jane Dillon, Handers and Milliss, Harry and Burton Lester (all Americans) with Jose Collins, Bransby Williams, Will Hay and Fred Sylvester (English) also appearing.

Lean-Mayfield's Hit

London, Feb. 28.

Cecil Lean and Cleo Mayfield proved a novelty at the Coliseum (vaudeville) yesterday, when they opened.

Their closing number was not loud enough to be heard all over the house at the matinee, but this was changed to a comedy finish at night and materially strengthened their success.

"OH KAY" LEAVING

London, Feb. 28.

"Oh Kay," breaking even at His Majesty's the last few weeks, is likely to terminate March 17, providing the management can find a successor.

The latter will either be a straight Shubert play from America or "The Yellow Mask," moving over from the Carlton.

ADAGIO TRIO SCORES

London, Feb. 28.

Myrio, Desha and Barte, adagio trio, recently in the New York picture houses, opened last night at the Kit-Cat restaurant and scored strongly.

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STANLEY MERGER TALK SHIFTS TO PUBLIX---FOX QUIET JUST NOW

Possible Control of 1st Nat'l If Stanley Amalgamates with Paramount-Publix—Phila. Concern Declares Reduced Dividend and Changes Directors

Despite reports, inspired or otherwise, there are no negotiations on at present between the Stanley and Fox, looking toward a merger of the former into the Fox theatre group. Conferences on the subject in New York some weeks ago, as reported at that time, were attended by the bankers. When they failed of any purpose, the matter was not revived.

Instead there seems to be a decided rumor to the effect that a shift of Stanley's merge proposals has been made to Paramount-Publix. Just to what extent this may go is not mentioned. It is anticipated that with a "publix deal with Stanley, Publix, through Paramount and First National's stock holdings, added to those held by Stanley (25%), that the merger, if it occurs, would also pass First National into the Paramount control.

It is said that Fox is content to patiently wait in the Stanley matter, somewhat indifferent as to the outcome but of the opinion that if there should be a Stanley juncture it will be on favorable terms to Fox.

That Fox's star theatre manipulator, Harold B. Franklin, returned to Los Angeles without again taking up the Stanley subject seems to settle all question of a Fox-Stanley coalition, at least up to Franklin's next visit to New York. That will occur, it is said, the end of March.

First National Speculation

Stanley's declaration of a reduced quarterly dividend last week, of 75c instead of the customary $1, contradicted the story that it might altogether pass its quarterly payment. The dividend is payable April 2 to stockholders of record March 24. Building operations will be resumed by the Stanley Company in Philadelphia this week, from report.

Reorganized Board

Philadelphia, Feb. 28.

Mrs. Jules E. Mastbaum, widow of the late head of the Stanley Co. of America, was elected to the board of directors of the Stanley Company Friday, along with E. C. Jameson, Lessing J. Rosenwald and Louis J. Kolb. They succeed Frank W. Buhler, Alfred W. Fleisher, Lewis Sablosky and Morris Wolf. Simon H. Fabian, of the Fabian theatre interests, became a director and vice-president of the Stanley Co., succeeding A. R. Boyd.

The reseath of Al Boyd on the board is foreseen through Boyd's resignation as film buyer for the Stanley houses having been placed some time ago. Boyd's open friendliness with Paramount executives leads to the opinion he may go with that organization.

This addition to the directorate is in line with Irving Rossheim's regime. Rosenwald is of the Sears-Roebuck Chicago mail order family; James and Kolb represent insurance and banking interests.

Of the retiring quartet of directors, Wolf, who is an attorney, will be retained in an advisory capacity.

The reorganization of officers of the Stanley Co. is a forerunner to an anticipated reorganization of business operation, plans for which may be set by the end of this week.

It places Moe Silver, formerly assistant to Moe Mark in the Boston office, in the newly created post of supervising managing director of the entire circuit. Buhler formerly held a position that most nearly approached Silver's position.

Rosshcim, Joe Levenson and Silver are at work on a schedule of divisional assignments which will place certain duties in charge of certain executives with an immediate responsibility in each division This is Rossheim's idea to tighten up the Stanley business operation

Buhler continues as general manager, as do Fleisher, Sablosky and Wolf.

Of the new directors, Jamieson is president of the Globe & Rutgers Fire Insurance Co. and Kolb is a

(Continued on page 24)

NAMES COOGAN'S MA IN ALIENATION SUIT

Mrs. Corabel Bernstein Asks $750,000—Husband Is Jack's Mgr.—Wed 10 Years

Los Angeles, Feb. 28.

A long brooding peeve of Mrs. Corabel Bernstein, wife of Arthur Bernstein, took form when suit was filed for $750,000 damages against Mrs. Lillian Coogan, mother of Jackie Coogan, charging her with alienation of Bernstein's affections. Rumors that Mrs. Bernstein was out to do dirt have been current around Hollywood for some time.

In addition to the action for damages, Mrs. Bernstein names Mrs. Coogan as co-respondent in a divorce action. Arthur Bernstein is Jackie Coogan's business manager.

It is charged in Mrs. Bernstein's complaint that he was unduly familiar with Mrs. Coogan, notably on a train between Chicago and New York. Mrs. Bernstein separated from her husband last September, after 10 years of married life. There are no children.

M. B. Silberberg, attorney for the Coogans, characterized the case, so far as Mrs. Coogan is concerned, as ridiculous. He also mentioned the presence of Jack Coogan, Sr., on all the occasions complained of by Mrs. Bernstein. Charges will be contested.

Charles W. Cradick, attorney for Mrs. Bernstein, has figured out the dollars and cents angle as affecting Bernstein by listing community property between $250,000 and $300,000 in value and Bernstein's personal income of $3,000 a month. Alimony of $1,000 a month, $1,000 for court fees and $10,000 for Mr. Cradick is asked.

Ducking Verdict Against Fox Upheld on Appeal

Albany, N. Y., Feb. 28.

A picture actor, or employee, who suffers illness as the result of immersion in water during the making of a film, has a right to workmen's compensation in New York State. This was definitely established when the Court of Appeals last week denied a motion of Fox Films to appeal from the verdict of Appellate Division, which upheld an award of $4,866.67 to Paul Madderns. Madderns fell into the Hudson River while making a picture near New York in 1922 and as a result developed pneumonia and finally tuberculosis.

Every effort of Fox and the insurance corporation, represented by Attorney W. W. Dimmick, to overturn award on law and facts has been defeated. Court of Appeals, in denying leave to appeal, assessed $10 costs and disbursements for printing record against Fox et al.

An actor named Paul Madderns recently died at Saranac Lake and is believed to be the man who received the compensation award.

Clemency Petition for Macdonalds in Canada

Toronto, Feb. 28.

Appeal to the governor general of Canada to commute the death sentence to life imprisonment for Doris Palmer Macdonald, former extra and bit player for First National, will be heard this week. Doris and her husband killed Adelard Bouchard, Lachine taxi driver, last fall. A woman's outfit from Chicago are circulating clemency petitions here, but met refusal when they sought the signature of the dead man's widow.

Mrs. Macdonald told reporters from U. S. dailies that she formerly played in New York and St. Louis cabarets and was booked on the Orpheum circuit before she was picked up for jumping a hotel bill in Omaha. This led to the Canadian murder charge.

ROSCOE AILS

Just signed a Keith-Albee tour. "Edba" of "Variety" said: "Roscoe Ails' new act has everything. Great comedy, knockout dancing, whistleable music. Katie Pullman never danced better. Ralph Fenton, Doro-Ellsworth and band entertainingly lead to Roscoe's famous schuffle dance, a cannonading finale brought cheers."

PROTESTANT FILM SERIES

20 2-Reelers on Biblical Text—$5 Rentals

Religious Films, Inc., organized in Delaware about three months ago and having offices in New York, intend sending a producing unit to Jerusalem in June for the purpose of making a series of two-reel pictures based upon Biblical texts. Wilfrid North, former director for Vitagraph, will head the unit.

The project is Protestant in purpose and personnel and is being financed by a group of Protestant business men on an accumulative stock issue redeemable in five years. Rev. L. Eugene Wettling, an Episcopal minister of Oradell, N. J., is president. Board of directors includes Haley Fiske, Walter Lang, Clay McClure, Alfred Walker, Mrs. Ruth Blazer, Percy Moore, Rev. Harry St. Clair Hathaway, Rev. Randolph Ray, Rev. Richard Pressey, Rev. Peter R. Deckenbach and Rev. Augustine Elemendorf.

In order to avoid the pitfalls of denominationalism, all scripts for the pictures will adhere absolutely to text. Ministers of various sects can place their own interpretation on the events pictured. It is planned to produce 20 subjects in the first series, five based on the Old Testament, 15 on the New.

The Protestants are reported desirous of modernizing their preaching technique and are looking to the motion picture as a means of capturing the imagination of the young. The contemplated pictures are intended primarily for use in Sunday schools and mid-week prayer meetings.

A flat rental of $5 for a two-reel subject will be established. Religious Films, Inc., will arrange the financing of a screen and projection machine where necessary. They favor standard size stock and do not contemplate going into the 16 mm. field.

SHEEHAN BACK TO COAST

Winnie Sheehan is due to leave New York today (Wednesday) for Hollywood.

WEATHER FORECAST

Washington, Fbe. 28.

Information secured at the Weather Bureau gives the following outlook for the territory cast of the Mississippi:

Fair Wednesday (29) except for some rains in New England and the north portion of the Middle Atlantic States with near normal temperatures.

Thursday (1st) increasing couldiness followed by rain Friday or Friday night.

Fair weather and somewhat colder at the end of the week.

KENNEDY ESTIMATES ONE YEAR TO REHABILITATE PATHE-P. D. C.

Bankers Advance 2½ Millions to Pathe for Production—FBO Studio Site May Be Sold—Moved to Metropolitan—Pearson Still Remains With Pathe

It is said that Joseph Kennedy has estimated it will require his continuous services for one year to rehabilitate Pathe-P. D. C. This is reported not contingent upon Cecil B. DeMille's acquiescence to the Kennedy reign. It will be with or without DeMille, from accounts, with DeMille contemplated as pliable in the reorganization of Pathe through his friendship with J. J. Murdock, Pathe's president, and a desire to act in harmony.

Kennedy is reported due coastbound about March 10. One of his immediate objects will be to decide if he will sell the present FBO studio site, adjoining Paramount's, to the latter. Should the FBO head conclude to take the profit, the chances are that he will move the FBO plant to the Metropolitan studios, where Pathe-P.D.C.-DeMille is now at work.

Pathe productions are provided for through an advance said to have been made of $2,500,000 for that purpose by the Pathe bankers, Blair & Co. of New York.

Possible Short Combine

A report that shorts will be discontinued by Pathe next season is scouted by those in the Pathe know. More likely, they say, that Pathe may take over a couple of the new short makers, probably referring to Paramount and Metro-Goldwyn-Mayer. There is no denial that Pathe has been badly dented this season in its short films department by the opposition.

Elmer Pearson is still with Pathe, with the same rumors persisting concerning his tenure there.

K.-A.-O.-ing Kennedy

An announcement of Keith-Albee-Orpheum buying in on FBO was sent out Sunday with a special effort behind an ordinary story of no great significance even in the trade.

To befuddle the city editors into letting the stuff run, it started with a wire, mentioning Mr. Soandso's hope that a news story shortly to be released would get full space, etc., then a personal letter referring to the wire and then the story, two solid pages, plenty padded.

Wires seem impressive to New York's city editors. Usually they are notices of a nite club opening.

The story as printed sounded like an echo of Joe Kennedy taking over the Pathe management for a trial term to insure Joe against getting nothing out of it but work and worry, the K.-A.-O. people are going to place him on their board. That leaves Mr. Kennedy with his FBO, Gen. Elect. and R. C. A. included, plus his volunteer duties to keep Pathe from being mixed up in the red.

If Luescher Erred

That the announcement coming from the K.-A.-O. press department mentioned Kennedy only, without noticing E. F. Albee, sounded like instructions from Palm Beach. Although it also failed to mention, after telling some nice stuff about Joe, that he's the father of eight children, which means more to the glory of pictures than if DeMille agreed to cut down production costs.

It's the first press notice sent out of the Keith-Albee offices in 10 years failing to mention E. F. Albee. If Mark Luescher's error, he's in for an awful bawling.

CHARLES RAY IN COURT OVER $1,500

Play Producer Got Summons —"Yen," Stage Play, Cause of Police Court Action

Wearing a tired look and anxious to have the court proceedings over, Charles Ray, screen actor, stopping at the Woodstock Hotel, appeared in West Side Court to answer to a summons charging him with unlawfully withholding $1,500.

Ray was haled to court by Edward Gray, producer, of 1587 Broadway, who told reporters that he was to have produced for Ray a stage play written by the latter called "Yen." The play, Gray said, was Ray's first attempt. The play dealt with a yen for drugs, Gray stated.

The producer said that Ray came to him Jan. 9 and asked him to produce "Yen." Gray said that he consented and gave Ray $1,500. One thousand dollars represented the first week's salary and the other $500 for the first week's royalty. Gray said he was to have the show ready by Feb. 20. Jan. 24, he said, he posted a $500 bond with Equity to assure Ray of "Yen's" production.

Soon after he posted the bond Gray stated, Ray asked him to release him from the contract. "I told Ray that I had substantial friends and that he had no need to worry," said Gray. "However, he urged me to release him from the contract. I returned his manuscript and then sought the return of my $1,500.

"Being unsuccessful I went to the Magistrate's Court and obtained the summons," said the producer.

Settlement in Court

Ray came to court attired nattily in a blue pencilled suit, and carrying a cane. He heard several court cases before his was called.

When called Ray appeared before the Magistrate, William C. Dodge. The complainant had not thus far shown. An attorney asked for a few minutes adjournment. Ray greeted newspaper scribes, "Oh, they don't know what it is all about," said Ray with a tired look on his face.

Twenty minutes later Ray's attorney and Harry Saks Hechheimer, attorney for Gray, were closeted awhile. The case was again called and Hechheimer told the court that the matter had been adjusted. The case was then dismissed. Ray's attorney had nothing to say to the reporters.

The play was turned over to Chamberlain Brown. It was produced in Cleveland and Paterson, N. J. Gray told the reporters that the play collapsed with a loss of $7,000.

OLYMPIAD FILMING

Exclusive Rights at $200,000 Starts Row in Holland

Paris, Feb. 28.

Action of the Netherlands Committee in closing for the exclusive picture rights for the forthcoming Olympic games with a Swiss syndicate for $200,000, has met opposition.

Protests have been made by representatives of the Dutch people who hold that the sporting event should remain open for filming and no exclusive privileges should be granted for a set price.

LLOYD HAMILTONS APART

Los Angeles, Feb. 28.

Lloyd Hamilton, screen comic, and Irene Dalton, his former leading woman, have separated after seven months of marriage.

The rift was admitted by Mrs. Hamilton, although she refused to comment on whether divorce proceedings will be instituted. Since the separation, Mrs. Hamilton has been living with friends.

U Short on Shorts

Los Angeles, Feb. 28.

Due to a shortage on Universal's program of westerns and short subjects, it will be neeessary to open the studios April 15.

These units will be under supervision of Wm. Lord Wright.

ACADEMY'S APRIL DINNER

Los Angeles, Feb. 28.

Academy of Motion Picture Arts and Sciences will give a dinner April 11 for delegates to the convention of the Society of Motion Picture Engineers.

Invitations will also be tended to all members of the American Society of Cinematographers, as well as Academy members.

BROOKHART HEARINGS ON

SALES MANAGERS DON'T FALL FOR KENT'S NO-SALESMAN TALK

Paramount's General Sales Manager Called Secret Meeting—Proposed All Film Salesmen Be Dispensed With—No Change Occurring in Others

Sidney Kent's secretly-called meeting last week of the largest distributors' general sales managers has resulted in a perfect blank, from accounts, for Kent's objective. That was for all the distributors to dispense with their film salesmen.

Kent's argument is said to have been that the known film brands are now strongly established within the trade, and that an opporutnity was present for a decided economical movement with the suspension of sales solicitation in person.

Some report that Kent got the quiet ha-ha from those assembled, with the general sales managers present quickly deducing their own angles. It is not reported if anyone signified acceptance or rejection on the spot.

Whatever might have been said at the meeting, it was stated later that the salesmen wholesale dismissal scheme had flopped. One said they have had to use salesmen to sell film in the past, and that being a pretty good way to make certain of selling, it would be continued, indef.

PERSONAL APPEARANCES OF STARS BY "TALKER"

Norma Talmadge First on Vita for Jersey City Stanley Opening

Los Angeles, Feb. 28.

Personal appearance of a picture star via Vitaphone is the latest racket to crop up in Hollywood. Norma Talmadge gets the honor of being the first to do the stunt by making a one-reel Vitaphone subject to be used in place of her personal appearance at the opening of the new Stanley theatre, Jersey City, next month.

Stanley-Fabian wanted Miss Talmadge to come on for the opening, and when this was found impossible, someone suggested that Vitaphone be used. Miss Talmadge appears in front of a black velvet drop dleivering an address of welcome to the audience, besides eulogizing the beauties of the house and the capabilities of the management. The speech runs about five minutes.

Film producers and stars who get innumerable requests for personal appearances at theatre openings all over the country will undoubtedly go for this Vitaphone personal appearance proposition. Cost of making the Vitaphone reel is much cheaper than the transportation and time lost in attending the opening in person.

NITE CLUB 2-REELERS

C. C. Thomas, with offices in the Cosmopolitan studios, New York, expects to start work next week on the first of a contemplated series of 12 two-reel comedies dealing with night clubs and cabarets.

Mark Hellinger, the "Daily News" night club reporter, is supplying the scripts. Thomas will direct.

Walter Hagen's First

Los Angeles, Feb. 28.

Scenario staff at Tiffany-Stahl studios is now preparing an original story titled "Green Grass Widows," for Walter Hagen's first starring picture.

Hagen is the golf champion recently engaged for a series of pictures by Tiffany-Stahl.

Golf Pro Loses $25,000

Los Angeles, Feb. 28.

Herbert Lupin, one of the promoters of the Roxy Theatre, New York, has dispensed with the services of Charles Guest, glof pro, acting as his private instructor for the past year.

Quest is reported to have been getting $25,000 a year to keep Lubin's head down.

DUAL FEATURE PARLOR SHOWS BY 'BICYCLING'

Amateur Exhibs Exchanging 16 mm. Reels, Both Renting Same Night—Contracts?

"Bicycling" of film, a vexatious exchange problem in the old days, has made its appearance in the 16 mm. field. Numerous instances have been reported to the 16 mm. libraries of home renters exchanging pictures on the same night. Each of two homes will have a "double feature" night at half cost by a co-operative system all their own.

Home projection machines are not yet so numerous that "bicycling" is much of a menace, but it is believed the time may arrive when amateur exhibs will have to do business on a contract basis, with plenty of "whereases" in the contract.

Sid Franklin's Record

Los Angeles, Feb. 28.

Sidney Franklin, film director, has just completed the longest-term contract held by any actor, writer or director in the picture business. Franklin was under contract to Joseph Schenck for the past 10 years, and has just signed a renewal covering the next five years.

Franklin's first assignment under his new agreement will be a trip to Europe in March in search of new acting talent for United Artists. He is due to return in August, to start production of "East of the Setting Sun," with Constance Talmadge.

"Kings" Chi Troubles

Chicago, Feb. 28.

Police permits authorizing the showing of "King of Kings" at the Erlanger, opening Sunday, were revoked by the police department following objections by Jewish citizenry of Chicago.

In an effort to overcome the opposition, the theatre invited 12 rabbis to the premiere and went ahead with the Sunday evening screening. But business was slim, and the audience largely Jewish. If an unfavorable verdict is resultant management will apply to the courts for an injunction.

Cohen-Pennik Team

Los Angeles, Feb. 28.

A selection of Jack Pennik to team for comedy with Sammy Cohen has been made by W. R. Sheehan, for the Fox pictures. One feature comedy is to immediately start with the new pair.

The late Ted McNamara was Cohen's first film partner. His recent death brought the opportunity to Pennik.

Both the comedians have a distinct type of Jewish and Irish pan.

COUZENS OF MICH. USES FORD SIMILE

Rembusch of Ind. Goes After Dept. of Justice—Dept. Replies in Answer to Variety's Questions—Samuelson of N. J. Accuses Trade Paper Bias at Opening Sessions in Washington Monday—Haste in Ordering Hearing Keeps Some Witnesses Away

O'REILLY, CHAIRMAN

Washington, Feb. 28.

Petitions for and against the Brookhart bill are running second only to the record established in reference to the Lankford Sunday closing bill. On the latter, by actual count, 65 petitions condemning the Lankford proposal arrived in one day. Brookhart petitions seem to be about equally developed, indicating both sides are working.

Locally film exchanges and salesmen are circularizing theatre owners against the bill, while at the same time selling them film.

Several senators have introduced editorials on the Brookhart bill into the record. This morning's hearing brought more committee members and capacity in onlookers in contrast to Monday's slim attendance of both committee and spectators.

Tuesday's A. M. Session

Tuesday morning the session opened with interest apparently growing in the committee as Senator Fess, O., Norris, Neb., Dill, Wash., Robinson, Ind., made their appearances in addition to Couzens and Watson. Sidney Samuelson, continuing, cited the oft repeated story of the alleged woes of the independents under block booking terminating in the suggestion from Brecher and himself that the only out was to sell pictures on merit.

Senator Watson wanted to know what would become of the poor pictures and was informed that they would go to the same place a tailor's ill fitted suit would go, the maker taking the loss, not the buyer.

The producers were charged with insisting on block booking and blind contract signing because they did not know whether their pictures would be good when completed and not because of it being the only way to sell. This brought an insertion in the record of a statement from Charles Pettijohn, quoting figures from Sidney Kent, Paramount sales manager, that of the 7,500 theatres buying Paramount's product but 5 per cent of these bought pictures in block 100 per cent. Pettijohn said that when Kent testified he would present "facts and figures that would not only shock the committee but the industry."

Others that Pettijohn indicated would testify before completion of hearings included Schiller, Loew's, C. E. Williams, pres. Nebraska and Iowa Motion Picture Theatres Owners, and Ned Depinet of First National, although when questioned later Pettijohn stated he might only put Kent on the stand and close for the producers-distributors.

Forced Pictures

Continuing with his testimony Samuelson, New Jersey, got into the record what he said he and the balance of the trade looked upon as pictures that were forced upon them. These included Ed. Wynn's "Rubber Heels," "Beau Sabreur," "Chicago," and Eddie Cantor's. As for the latter, he added that after seeing one of his pictures, Cantor returned to the stage.

When about to close Samuelson was questioned as to his $300,000 suit against the Producers-Distributors and film boards. He admitted the suit and stated he did not in-

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Old Gag With Twist

The star of a sex picture playing around Los Angeles to "men only" is the wife of a former publisher of picture fan magazines. The wife went through a series of assaults and undresses for the picture, finally appearing pretty much in the nude.

After seeing the film, the former publisher is said to have written the producer disapproving of the length of the screen kisses of his wife.

PREDICTS INTERNAT'L FILM TRADE WAR

Count De La Roziere, in N. Y., Wants French Picture Outlet and Conference With Hays

Declaring that an international film trade ware is imminent and that he is here to make a complete survey with the ambition of this being a fundamental step towards averting it, a French count is now in New York. He is Frederick Carlot de la Roziere, director of Societe Generale de Films, Paris.

Roziere, described as an emissary from film powers in England and Germany, as well as France, talked freely at the Manhattan Club. He said that the matter of securing an American release for one of his company's pictures is secondary in his current mission.

Observing that Spain and Russia are the only European countries which so far have not adopted a film quota law, the Count predicted that unless the United States reflects what he said is the good will extended our films in Europe, that within the next five years not a single American-made picture will get beyond any European dock.

"If we cannot get pictures into this country I give you my word that France and England will take the lead in preventing any American films being marketed on their side of the water."

Roziere admitted in the same breath that fully 90 per cent of European product is unfitted for American screening.

"That is because there is no co-operation from America," he stated. The Count declared that before his return to France his investigation, which will be confined to New York, will include a series of conferences with production and distribution heads and Will Hays.

Pawnee Bill as Center Of Historical Film

Los Angeles, Feb. 28.

A promotion has been effected here whereby Pawnee Bill, otherwise Major Lillie, will become a screen actor for one picture.

Promoter's plan is to make a western along the lines of "The Covered Wagon," starring Pawnee Bill.

They claim they have already raised sufficient money to begin the production, but one of their representatives is now in the east endeavoring to get a release before beginning work on the picture.

They contemplate expending about $200,000 on the production.

"Abie" at $2

Paramount has apparently sidetracked "The Wedding March" until next fall and is concentrating upon "Abie's Irish Rose" as its next $2 picture in New York.

A suitable legit house is being sought. If secured, the long run stage record holder will make its celluloid bow here early in April.

What is to become of the multiple reel Von Stroheim special is not known, although it is believed that this will now go over until fall.

ROXY $5,500,000 AS FULL GROSS FOR 1ST YEAR

Ann. Week March 10—Highest Week $144,267, Lowest $83,000

First anniversary of the Roxy theatre will be celebrated week of March 10. At that time the house will show an estimated gross figure of just short of $5,500,000 on its inaugural year. This is reached by allowing the house a gross of $95,000 for the next two weeks.

Attendance figures will approach 6,500,000 with the theatre showing its high week at $144,267 ("What Price Glory?"), and a low week of $83,000.

The high day record was achieved last week, Washington's Birthday, when $29,463 was the total. This tops the previous day record by about $1,300, and was accomplished with the usual five shows. The biggest week day is recorded at $19,308, while an off day here is considered $8,700, with the low week day mark put at around $7,000.

Besides the splurge show for the birthday, Tito Ruffo will be the feature of that week's Sunday morning concert (March 11). "Dressed to Kill" (Fox), will be the screen leader for the week.

House scale for the Roxy is: Weekdays, matinees, 50 cents orchestra and balcony, loges $1.10 up to 6 p. m.; weekday nights, balcony, 75 cents; orchestra, $1.10; loges, $1.65.

Night prices prevail all day on week-ends and holidays.

The average admission on attendance and gross figures nearly 85c. per person.

'40,000 Miles With Lindy'

Metro-Goldwyn-Mayer will turn loose next week a three-reel special titled "40,000 Miles With Lindbergh."

Picture follows the flying Colonel from the time he left San Diego last spring until he reached St. Louis, after his recent tour on the other side of the Canal.

It is stated the film is not entirely newsreel stuff, opening footage being given over to the early stages of aviation.

"TONES" JUNGLE FILM

Series of Cameras and "Mikes" in Jungle—Also "Name" Talker

Movietone (Fox) has a couple of big feature talkers in preparation, one an actual African jungle film with a special secret expedition now in Africa. The other is a full-length talker, a la Al Jolson's "Jazz Singer," with a "name" secretly guarded but touted as important as the Vitaphone star's.

The jungle expedition has arranged for a series of microphones to be hooked up in the African woods, synchronized with a battery of automatically-grinding cameras which, day and night, will shoot thousands of feet of film of everything of natural life that comes into the wide-range focus of the series of lenses. A specially constructed truck to silently generate the "juice" for the microphone recording of the sounds of the beasts and the birds is a feature of the expedition.

Wanger's Operation

Walter Wanger is reported just about leaving a hospital in New York, after undergoing a delicate but minor operation, of much importance to himself.

There's a laugh in it if Mr. Wanger can be induced to go into details.

"CIRCUS" AVERAGES $29,500 AGAIN; L. A. TOURIST TRADE 30% OFF

Bancroft at State Tops Dix at Met, $23,000 to $22,400 —"Four Sons" Tumbles $2,000—"Sorrell" Beats 1st Week—Jolson Fading—Biz Generally Off

Los Angeles, Feb. 28.
(Drawing Population, 1,450,000)

Panic seems to be on. A holiday last week with most of picture houses not even charging extra tariff, and still trade was none too brisk. Army of unemployed appears to grow each week, and the railroads are bringing in 30 per cent. less tourists than last year.

Grauman's Chinese and Biltmore about the only houses not feeling the off trade. Biltmore, though light afternoons, is doing first rate at night with "Wings," while "The Circus," at the Chinese, gives evidence of going at least 20 weeks.

United Artists got a fairly good break on second week of "Sorrell and Son" by jumping $600 ahead over the first week, which was poor. Dix's "Sporting Goods" disappointed at the Metropolitan, not coming up to the average gross done by this star's pictures. A wow of a stage show and a holiday, but house fell almost $5,000 behind Loew's State. On the latter site was "The Show Down," with George Bancroft. This player is quite a local favorite, and having a good stage show to aid the week was okay.

Million Dollar's second week of "The Student Prince" skipped about $5,500 below the opening stand but was able to show black on the ledger. Carthay Circle dropped about $2,000 below the first week of "Four Sons," none too good sign as to the success of this production at $1.50 top. "The Jazz Singer," in its eighth week at the Criterion, gave strong indications of waning with "Patent Leather Kid" underlined for Feb. 29 on two-a-day policy.

"The Dove" did not cut any too much ice at the Egyptian, though house played to nominal profit. "If I Were Single" was not strong at the Boulevard.

Estimates For Last Week

Grauman's Chinese (U. A.) "The Circus" (U. A.) (1,958; 50-$1.50). Ace picture striking best average for any picture even shown in town; fourth week around $29,500.

Carthay Circle (Miller-W. C.) "Four Sons" (Fox) (1,500; 50-$1.50). No sensation with cash buyers; second week an even $12,200.

Biltmore (Erlanger) "Wings" (Par.) (1,561; 50-$2.20). Sixth week almost $17,000; great.

Criterion (W. C.) "Jazz Singer" and Vita (W. B.) (1,600; 50-$1.50). Has shot its bolt locally; next to final week, $6,800.

Loew's State (W. C.-Loew) "The Showdown" (Par.) (2,200; 25-99). Follow up on "Underworld" for Bancroft cashed in on star's prestige; better than $23,000.

Metropolitan (Pub.-W. C.) "Sporting Goods" (Par.) (3,595; 25-75). Dix off despite good supporting Fanchon & Marco stage show; only $22,400.

Million Dollar (W. C.-Pub.) "Student Prince" (M. G.) (2,200; 25-99). Second week nothing to brag about, but okay so far as operation was concerned; $13,650.

United Artists (U. A.) "Sorrell and Son" (U. A.) (2,100; 25-$1.10). Second week better than first; $15,600.

Boulevard (W. C.) "If I Were Single" (U.) (2,164; 25-50). Holiday and Gene Morgan brought this one to $7,500.

Egyptian (W. C.-U. A.) "The Dove" (U. A.) (1,800; 25-75). Just fair with holiday tariff thrown in; more expected; $8,500.

"ENEMY," $38,500

Pitt About Normal—Aldine, $12,400 —"Sabreur," $13,500

Pittsburgh, Feb. 28.
(Drawing Population, 1,000,000)

Practically all houses did normal business last week despite bad weather Wednesday and Thursday. The Penn bettered normal with "The Enemy." Grand did a fair business on its last week for stage attractions, feature film being "Beau Sabreur." New Stanley opening takes the Grand's place as the main house operated by Stanley in this town. The Grand will retain its orchestra.

Second week of "The Jazz Singer" at the Olympic held up, picture going into a third. Aldine with "The Forbidden Woman" was about as usual.

Estimates for Last Week

Aldine (Loew) (2,000; 25-35-50)—"Forbidden Woman" (Pathe) and vaude. Around $12,400.

Cameo (U) (600; 35-40)—"Cohens and Kelleys in Paris" (U). Farewell Week did best third week house has done in long time.

Grand (Stanley) (2,700; 35-50)—"Beau Sabreur" (Par.) and presentation. Average business, $13,500.

Olympic (Stanley) (1,200; 35-50) —"Jazz Singer" and Vita (W. B.) (2d week). Held up well; $4,500; stays another week.

Penn (Loew) (3,700; 25-35-50)—"Enemy" (M-G) and Publix unit. Better than usual at $38,500.

'SINGER,' 'COHENS-KELLY' DO WELL IN DENVER

$10,000 and 3d Wk. for Jolson —U Comedy $6,800 and Stays —Dix Big at $19,500

Denver, Feb. 28.
(Drawing Population, 400,000)

Tumbling prices and holdover business marked the past week. The city's Jewish population contributed no small amount of pennies to Al Jolson's second strong week at the Aladdin and "The Cohens and Kellys." Both films have entered extended engagements, which can only mean that there must be some dough left in the open spaces.

Orpheum started its drive against Publix by going into continuous, daily and Sunday, with tickets at 15, 25 and 35 for mats and entire main floor and balcony at 50c. nights. Entire main floor and balcony listed at 60c. Sundays. Three vaude shows daily, with grind from 1 till 11 p. m. This is either going to make it tough for the opposition or throw Orpheum way out of line.

With Orpheum prices dropping, the Empress, musical stock, follows suit. Mats are 10 and 20 weekdays now, for three shows and picture, and 10-20-30 at night. Four shows on week-ends, with reserved seats on weekday mats and first night bill. Empress is only musical on Curtis street trying to get by with a bid for class patronage.

Estimates for Last Week

Aladdin (Inde) (1,500; 35-50-75) "Jazz Singer" and Vita (W. B.). Entered second week going like wildfire; all house records broken at around $10,000 first and second weeks; one more to go; best previous mark by "Better 'Ole," which stayed three weeks here, a marathon.

American (U.) (1,500; 20-30-40) "Cohens and Kellys in Paris" (U). Brought this downtown step-child into limelight; around $2,000 for months; jumped to $6,800; management scattered paper all over town and made splash in newspapers; the balcony, devoid of customers so long that they'd even taken out the usher, dusted off; held for second week.

Broadway (Inde) 1,575; 50-$2). Local American Legion revue, mostly society debs and well known members of wing collar crowd, rcached out for close to $8,000 on week's run; ticket selling on the outside did the trick.

Colorado (Inde) (2,450; 30-40-50) "Helen of Troy" (F. N.). Slight disappointment at $7,000, letting up as week closed; stage show good, as usual.

Denham (Inde stock) (2,732; 25-$1). "Crime," thriller, with John B. Litel, new lead, made hit; Jean Inness, wife of retiring leading man, Victor Jory, stays on as great favorite; about $5,600.

Denver (Publix) (2,500; 35-40-60) "Sporting Goods" (Par.) and stage show. Went through to $19,500; customers declare this Dix's best; house continues storm center in this field, some weeks making it tough for the competition, but generally responsible for better shows at cheaper prices; on page giving the theatre the works (and getting its advertising), the other giving and getting nothing.

Empress (Inde musical stock) (1,800; 15-30-50). "Up We Go," stage attraction, and "The Swell Head" (FBO) on screen. Below usual intake at around $5,000; "Up We Go" one of weakest yet by Emmett Lynn and High Jinks Players; cut prices may help out from now on.

Orpheum (Vaude) (1,600; 15-50-75). With Fanny Brice show held up; extra plugging helped; with "The Coward" on screen, $9,100.

Rialto (Publix) (1,050; 25-50) "Ben-Hur" (M-G). Still has fan appeal on third showing here; nearly $4,000 at slightly increased prices; "Old Ironsides" this week for first showing.

Victory (Publix) (1,140; 15-25-30). "Baby Mine" (M-G), second half, didn't register any better than usual western; closed under $1,000; house, Hooverizing to the limit, is dropping off the big list.

TOR. SPURNS "PRINCE"; SHEARER TOPS, $14,000

After Being Held Out 3 Yrs., "Last Laugh," $10,700— "Command," $12,000

Toronto, Feb. 28.
(Drawing Population 700,000)

An all-round jump of 10 per cent surprised all the wise boys last week. Unemployment is a factor expected to throw the picture houses into a nose dive, but the drifters heading into town have enough coin to take in the flickers and are show hungry.

Tom Daley dropped $2,000 to $12,000 on the second week of "The Circus," but this is practically capacity and the line-up was still two blocks long at times. Chaplin picture held over again with chances of a fourth week. English film, "Battle of the Falkland Islands," next. A special "command" performance of the "Circus" was given for the prime minister and governor of Ontario on Friday.

Loew's took its accustomed position at the top with $14,000 for "Latest From Paris," while Fred Schafer was spending a lot more money to get a few dollars less with "Old Ironsides" (Par.) and Creatores Band, 60 strong, at Pantages. Norma Shearer, always a big draw here because she's a Canadian girl, laid them out in the aisles. Title seemed to mean something. Stage show up to average and result best in five or six weeks.

"Uncle Tom's Cabin" landed in a tough spot with everything but the world series in competition. Started out to an all paper invitation audience and got nowhere next day, but built steadily from mid-week on to show $9,000. Not bad for two-a-day in this 1,400 scater. Campaign cost plenty and will make a play for schools on second week.

"Last Laugh" got into Ontario after being barred three years for no other reason than that it was German made. Drew crowds all around at the Hippodrome and reached almost $11,000 by playing to a strictly downstairs crowd. Lack of titles, prominently mentioned in all reviews, frightened the upstairs trade away. Stage show fair.

Jack Arthur fell just short of $10,000 with "The Student Prince," which got worse than an even break at the hands of the critics. Stage show fell below average standard but both picture and vaude showed improvement Saturday when "Gentlemen Prefer Blondes" came in. Band back on the stage and Bobby Jones trying out as master of ceremonies.

Earlier statements had it that Vitaphone was not coming into Canada and that "Jazz Singer" would run as a routine picture. Warner Brothers state, however, that Vita will appear here during the present season although the house to be so equipped as not yet chosen. "Jazz Singer" is held up pending Vitaphone arrival.

Estimates For Last Week

Loew's (2,300; 30-60) "Latest from Paris" (M-G). Surprised by leading town at $14,000; jump of over $3,000 from previous week; feminine patronage very strong and matinees therefore excellent.

Pantages (F. P.) (3,400; 30-60) "Old Ironsides" (Par.). Never here as a road show; with Creatores Band on stage got $13,700; best bill and gross in five weeks.

Tivoli (F. P.) (1,400; 30-60) "The Circus" (U. A.). Second week for Chaplin showed $12,000, practically capacity, but drop of $2,000; held for third; "Battle of Falkland Islands" (British) next.

Hip (F. P.) (2,600; 30-60) "Last Laugh" (UFA). In 1924 Ontario censors decided this one could not be shown because it was German; war ended in 1928 up here and result is good at $10,700; stage show fair.

Regent (U.) (1,400; 50-$1.50) "Uncle Tom's Cabin" (U.). Opened poorly despite thorough campaign. Pulled together by midweek and closed a big gap to grab $9,000; held over with future plans for house indefinite.

Uptown (F. P.) (3,000; 30-60) "Student Prince" (M-G). Dailies couldn't see this one and stage show a little below par; result was under $10,000; not good despite strong opening.

"Student Prince," $16,000 As Lent Dents Montreal

Montreal, Feb. 28.

What would have been a near record for this city in grosses was converted by Lent into a flop the last three days of the week. But takings were so good the early part of the week that "The Student Prince," at the Capitol, finished with almost the best results of the year at $16,000. Other houses were heavily hit. "Sorrell and Son," at the Palace, fell off to $12,000, with the other big first run theatre topping this figure by a few hundreds. Trained seals at Loew's and Milton Sills got the crowds up to Wednesday, when the Lenten slump hit.

Holiday No Riot for Boston; State, $26,800

Boston, Feb. 28.
(Drawing Population, 850,000)

Jubilation at the Metropolitan because Gene Rodemich is coming home. Gene has been very strong with the femmes.

For past week "The Secret Hour" and "Roman Nights" on the stage played to fair houses at the Met and dropped from heights of early winter.

Out at the State "Man, Woman and Sin" pulled in a lot of "Rain" fans, and Richard Herndon's revue, "Merry Go Round," was good theatre. Holiday helped business throughout the city. "West Point," at the downtown Orpheum, didn't cash in on holiday trade but played a good week.

"Jazz Singer" and Vitaphone was okay and is staying on. The Olympia, Scollay Square and Fenway picked a winner in "Patent Leather Kid" and saw some heavy business.

The New Boston played "Silk Legs," which wasn't such a hot drawing card, but Hardeen, magician, pulled some business.

Estimates for Last Week

Metropolitan (Publix) (4,000; 50-60)—"Secret Hour" (Par). Al Mitchell and "Roman Nights" on stage; $38,800.

State (3,500; 35-50)—"Man, Woman and Sin" (M-G). Herndon's "Merry Go Round," revue, on stage; $26,800.

Orpheum (3,500; 35-50)—"West Point" (M-G) and vaude. Did $22,000.

Below Normal Business, And Topeka's Alibis

Topeka, Kan., Feb. 28.
(Drawing Population, 85,000)

Below normal business accompanied below normal temperatures and below normal bookings last week. Fans had little to talk about except the Shelby's, Norman and Constance at the Novelty vaudeville. The pair only did two dances, but were declared the best the town has seen this season.

Only surprise of the week was the consistent good business of "Les Miserables" on its second run. Picture didn't do a whale of a business when road-showed at the Grand, but picked up when it came back as a straight release to the Orpheum.

Road-show bookings of pictures have had their day here. Management of the Grand, where such are booked, now only giving them three days instead of a week. Even in three days "King of Kings" had plenty of seats to spare. Patrons are complaining because, when they pay a plunk and a half, all they see is a picture, none of the trimmings being brought along, such as their friends have told them about in New York and Los Angeles.

Estimates for Last Week

Grand (1,400; 75) (National). Waddell Players in stock with "Bobby Burns." Not holding up strong and this, their fifth run here, not predicted to be a record one; company lays off Wednesday for "Broadway"; about $2,300.

Novelty (1,100; 40) (Crawford). Vaude didn't stand up any more than the rest of the offerings; only one real act, the Shelbys, dancers; just over $2,200.

Orpheum (1,200; 40) (National). "Les Miserables." On straight release, was about the only upset from the dope; good business on second run; just under $1,900.

Jayhawk (1,500; 40) (Jayhawk). "Honeymoon Madness," first half, harmless comedy and did corresponding business, and "Sporting Goods" (Par.), last half, got its draw on Dix name; week's total light, $2,600.

Cozy (400; 25) (Lawrence). "Cradle Snatchers" (Fox), first half, pulled on the strength of Fazenda; last half, "Brass Knuckles," a dud; total, $800.

"KID," $18,000 2D WK.; "ENEMY," FAIR, $9,000

"Jazz Singer" Still Baltimore's Eighth Wonder—New's $9,000 Big

Baltimore, Feb. 28.
(Drawing Population, 850,000)

Business was spotty last week, the advent of Lent being felt generally, but being offset somewhat by Washington's Birthday. Several houses came through with good grosses, but the average was below par.

Outstanding was "The Jazz Singer" at the Warner-Met. Last week was the seventh. Picture is undoubtedly establishing a record for this town.

Downtown revealed spotty returns. "Man, Woman and Sin," at the Century, turned in a satisfactory but not sensational week, while "Patent Leather Kid," a holdover at the Stanley, got a good but not remarkable second week. "The Enemy," at the fortnight run Valencia, got off to an indifferent start. "Chicago," holding over at the Rivoli, reported business satisfactory. "Sharp Shooters," at the New, came through with an exceptional week, partly due to Van Hoven's publicity plug. The two combination houses, Garden and Hippodrome, had satisfactory but not outstanding weeks. "Beau Sabreur," at the uptown Parkway, just average.

Estimates for Last Week

Century (Loew), "Man, Woman and Sin" (M.-G.) (2,074; 25-60). Excellent publicity campaign, plus fetching title, plus screen personality of Gilbert, gave this one momentum that it held until after the holiday. With advent of Lent, business eased off; plus good impression of stage band, under new leadership of Ted Claire, house turned in close to $19,000, above average, but not outstanding.

Stanley (Stanley-Crandall), "Patent Leather Kid" (F. N.) (3,600; 25-60). Started second week lamely, but picked up and finished okay; stage acts added for holdover week, film going the first week unaccompanied; about $18,000.

Valencia (Loew-U. A.), "The Enemy" (M.-G.) (1,500; 25-60). Additional newspaper campaign, including an effective library hookup, failed to give picture necessary momentum for good opening week; heavy title, anti-war propaganda theme and lack of sufficient feminine matinee appeal factors in indifferent b. o. showing; Lillian Gish fails to start any stampede in this town; fairly satisfactory at about $9,000.

New (Whitehursts), "Sharp Shooters" (Fox) (1,800; 25-50). Ran counter to downtown average and turned in good week for moderate-sized house; extra press ads aided; about $9,000; exceptional here.

Rivoli (Wilson Amusement Co.), "Chicago" (Pathe) (2,500; 25-60). Returns apparently justified the holdover of this one; not remarkable, but reported consistently satisfactory holiday aiding.

Garden (Schanbergers), "Four-Flusher" and K.-A. vaude (3,200; 25-50). Good picture for this house; Nazimova headed vaude; satisfactory and better, but under previous week; about $17,000.

Hippodrome (Jearce & Scheck), "The Siren" and K.-A. vaude (3,200). E. K. Nagel's unit show headed stage end of the bill; same show got a remarkable draw here last spring; picture dramatic and liked; ahead of previous week, but not outstanding.

Metropolitan (W. B.), "Jazz Singer" and Vita (W. B.) (1,400; 25-50). Eighth wonder of local picture game; jumped $1,400 ahead of sixth week with holiday; ahead of "Don Juan's" endurance record in this house and end now indefinite; about $11,500.

Parkway (Loew-U. A.), "Beau Sabreur" (Par.) (1,004; 15-35). Downtown run about exhausted this one; business at this uptown stand just average; around $8,900.

The Imperial is getting better pictures and did quite a business with "Wife Savers." Princess repeated "The Desert Song" with same company as first showing and sold out first part of week. Gross went to around $22,500. His Majesty's (Legit) went dark for third successive week without much sign of any future bookings.

Estimates for Last Week

Capitol (F.P.) (2,700; 40-85)—"Stark Princess" (M-G). Packed them in first four days, when it emptied some of the back rows; could have run another week; $16,000.

Palace (F. P.) (2,700; 60-85)—"Sorrell and Son" (U. A.) Fine picture, but feminine interest cut by censors, which reacted on attendance; $12,000.

Loew's (3,200; 45-75)—"Valley of the Giants" (F. N.). Milton Sills popular here and shared attraction with Odiva and seals; $12,500.

Imperial (K.-A.) (1,900; 35-80)—"Wife Savers" (Par.). Plenty of laughs; standout from pictures usually run here; $4,500.

Strand (U. A.) (800; 30-40)—"Legionaires in Paris" (F. B. O.); "Woman Who Did Not Care" (Col.); "Alias the Deacon" (U.); "On to Reno" (Pathe). All together, $4,000.

'Talkers' for Amateurs With 16mm. Projection

General Electric, with its show business associate, FBO, is reported contemplating the G. E.'s "talking picture" device as an attachment for the amateurs' 16 mm. home projector, as well as the regulation.

There is a reported demand for the talkers among the amateur picture makers. Sufficient of the smaller size projectors now in use to make the home talking scheme feasible and profitable.

Orders well in advance for the home projectors are said to be placed with the manufacturing companies. The report adds there is an unlimited field amongst the amateurs from the present outlook.

ROXY DID $29,463 ON HOLIDAY; GOING TO $121,000 ON FULL WEEK

"Four Sons" Starts to Capacity at $2, $14,000, at the Gaiety—M-G-M's "Crowd" Move to Astor Is Called Smart—Paramount Did $73,750

Allowing that George Washington was good to his country, let it be said that the first man to actually say, "I do not choose to run" is still much appreciated. Verily, George far outran Abe for 1928. Feb. 22 and "Washington we are here" was the password at the Roxy, where $29,463 was the actual deposit between those well known a. m. and p. m.'s. It's the one day top for that house, or any picture house.

Other houses along the street also cleaned plenty on the holiday.

M-G-M got a lot of Broadway attention with the decision to move "The Crowd" from the 99c. Capitol to the Astor for $2. The newspaper space used up in announcing the unique move may have eaten heavily into whatever profits $80,-200 brought at the Capitol, but the street admitted it a "smart" move if continuing, to believe that a rescuer was 'way overdue at the Astor for "The Enemy." The new Vidor 86-minute picture won't be long at the 45th street house, however, as "Trail of '98" is due there March 13, although a week's postponement is not only likely, but probable.

The Paramount's first "Take a Chance Week," with "Love and Learn" (Par.) behind the masked billing, didn't particularly feel the pre-Lenten business flare. At $73,-750 the ace Publix house was slightly behind Dix's previous week. Neither could "Shepherd of the Hills" at the Strand take advantage of the turn in the tide. Doing $26,-300 was $10,000 short of "Patent Leather Kid's" second week. Going over $29,000 on the holiday gave the Roxy $121,000, the first time in weeks it has been up around $120,000.

English-Made's Run

Colony took the gambler's chance by holding in "Hunchback" for a second week and lost at $8,900 with the Chaney reissue. The British-made naval film is doing what it can at the small Cameo, and all right. For its second week "Battle of the Falkland Islands" eased by $7,300. Now in its third week, it will stay a fourth.

Jannings, in his fifth week at the Rialto, showed the first signs of easing up in dropping off $8,300, to $30,900. Gloria and her "Sadie" dove $9,400 at the Rivoli, where $34,750 is a good third week figure, but not exceptional in lieu of Wednesday's coin influx.

Some of the two buck silent attractions were swelled by the mid-week populace entertainment bound. "Four Sons," at the Gaiety, was so close to $14,000, capacity, it doesn't make any difference, and "Jazz Singer" scampered back over $18,-000 again. "Wings" clipped it off at just shy of $16,000, and "Love" keeps its hat in the ring at $10,300.

Not so "Drums of Love," which has had a sorry stay of it at $2. Griffith film departs this Saturday after six weeks of mediocre business. Understanding is that when this picture comes back to the Rivoli at pop prices it will have a different finish.

"Enemy" did its final show Friday and "Uncle Tom" was unable to catch many of the joy crowd at $7,500, "Simba" had a total of $12,000.

Estimates for Last Week

Astor—"The Enemy" (M-G) (1,-200; $1-$2). Retreat from Moscow finally ended Friday night; made way for "The Crowd" (M-G-M), which moved down from the Capitol and caught $5,000 on its first weekend at $2 after playing up the Street at pops; move caused a lot of inside talk and was admired; "Enemy's" off business factor, however; "Trail of '98" may not reach here until March 20, due to unavoidable delays; if so, will give "Crowd" three full weeks.

Cameo—"Battle of Falkland Islands" (Artlee) (549; 50-75) (3d week). Enough interest in Britain's navy to bring better than $7,300 on second week; picture holding over for fourth week; Canadian film bunch much interested in its run at this house.

Capitol—"The Crowd" (M-G) (4,620; 35-50-75; $1.65). Good notices from dailies, but mixed comment by patrons; heavy newspaper ads for announcement of continuance at Astor; with holiday did $80,200, increase of $13,800 over "Rose-Marie."

Carroll—"Simba" (997; $1-$2) (6th week). Has made good stay of it, lingering fortnight beyond original intention; may leave next week but no definite decision on that as yet; $12,000.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (17th week). Holiday or no doesn't seem to make much difference here; $7,500.

Colony—"Hunchback of Notre Dame" (U) (1,980; 25-50-75). Held Chaney reissue for second week, but hardly successful at $8,900; stage shows going back here this Saturday.

Criterion—"Wings" (Par) (836; $1-$2) (29th week). Went up a little, but not enough to cause comment; steady and satisfactory at $15,900, approaching six months' mark.

Embassy—"Love" (M-G) (596; $1-$1.65) (14th week). Easing along easily; clinch opus minding its own business and with plenty to do at $10,300.

Gaiety—"Four Sons" and Movletone (Fox) (808; $1-$2) (3d week). Practical capacity at $14,000; continuous b. o. lines matinees and nights; apparently getting much drop-in-trade.

Liberty—"Drums of Love" (U.A.) (1,234; $1-$2) (6th week). Hasn't made a go of it and departs this Saturday; $8,000 liberal estimate; supposedly coming back to Rivoli with substitute for tragic ending.

Paramount—"Take a Chance Week" with "Love and Learn" (Par) (3,400; 35-50-75-90). First stunt of kind here and results just fair; $73,750, slightly under preceding week.

Rivoli—"Sadie Thompson" (U.A.) (2,200; 35-50-75-90) (4th week). Took decided tumble despite Wednesday's recess, but $34,750 deemed good.

Rialto—"Last Command" (Par) (1,960; 35-50-75-90) (6th week). Went into first real slip since opening; $30,900, indicative of enough power for two more weeks.

Roxy—"Girl in Every Port" (Fox) (6,205; 50-$1.65). Joyful week of it at $121,000; holiday hung up day record of $29,463; but didn't hold picture over; total figure is $15,000 over previous week; house getting ready for first birthday week March 10.

Strand—"Shepherd of the Hills" (F. N.) (2,900; 35-50-65-75). Stayed dormant through b. o. flurry around it; far from hot at $26,300.

Warners—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (21st week). Crept back to again peek at $18,600.

MARDI GRAS GAVE N. O. GOOD MONEY

Not Bit of Red Along Entire Line for Once—Saenger, $23,100

New Orleans, Feb. 28.

Mardi Gras was responsible for the biggest picture week of the winter. Saenger did above $23,000. Loew's State came pretty close to establishing a record for all time when it passed $20,000. Not a splash of red last week. Extraordinary!

Estimates for Last Week

Saenger (3,568; 65)—"The Gaucho." Fairbanks came into his own here with his latest effort; $23,100.

Loew's State (3,218; 50)—"Chicago." Local holiday period got $20,400.

Orpheum (2,400; 75)—"The Four Flusher." Visitors helped Orpheum along with the other houses. Theatre rented for one day; $9,200.

Palace (2,300; 40)—"Primrose Path." Clara Bow biggest feminine draw in New Orleans; $6,200.

Strand (2,200; 50)—"Rose-Marie." Picture not so forte, but crowds sent it to $5,600.

Liberty (1,800; 50)—"French Dressing." Along route of parades, Liberty did $4,700.

Tudor (800; 40)—"The Dove." Helped through location and surprised town when drawing $2,800 to this house.

"BLONDES" FLOP

Los Angeles, Feb. 28.

"Gentlemen Prefer Blondes," which opened at the Million Dollar Feb. 23 for a three weeks' engagement, flopped so badly opening day it will wind up after one week.

"Legion of the Condemned" substitutes.

Davis Winding Up

Los Angeles, Feb. 28.

Owen Davis has arrived here to finish his contract with Paramount. He is doing originals.

MARX BOYS BOOST GRANADA INTO $30,000

Is $10,000 Jump—Warfield, $21,000 With Wolf Away—Jolson Also $21,000

San Francisco, Feb. 28.
(Drawing Population, 756,000)

The expected happened. With proper exploitation and publicity and with a substantial screen feature to back them, the Marx Brothers brought a new lease of life to the Granada last week. Topped their Los Angeles engagement at the Metropolitan by better than $3,000. It was the biggest week the Granada has had in months and bettered the preceding week by fully $10,000.

Second surprise on the main stem was the spurt of "The Jazz Singer," which grossed close to $1,000 better than its opening week. Figuring the small seating capacity, the Embassy is running ahead of anything else on Market street.

Warfield had a satisfactory week though off several "grands." Part of this may be attributed to "Rube" Wolf being away on a vacation for a week. Second and final week of "The Student Prince" at the California held up well. Picture might have been held for third week to a small profit, but two weeks generally plenty at this house and management taking no chances.

Another good week for "The Gaucho" at the St. Francis. General comment favorable on this one, and third week less than $4,000 below the second. One more week to go and then "Ramona." Showmen are agreed that Ash Wednesday falling on Washington's Birthday cut down holiday business 20 per cent. At that, it was big all over town, with everybody satisfied.

Estimates for Last Week

Granada—"French Dressing" (Par.) (2,785; 35-50-65-90). Marx Bros., recently here in "The Cocoanuts" at $3.85 and sure fire at Granada prices; with substantial screen feature house had little difficulty reaching $30,000; demonstrated they will come to the house if the fare is to their liking.

Warfield—"Feel My Pulse" (Par.) (2,672; 35-50-65-90). Bebe Daniels a fair draw in this town, but picture drew no raves; novelty stage show, with Rube Wolf out for week, helped intake; figured at $21,000.

Embassy—"Jazz Singer" and Vita (W. B.) (1,367; 50-65-90). Second week started off with a bang; great over weekend and holiday pushed it to within a few dollars of $21,-000; looks at this point like easy eight weeks.

California—"Student Prince" (M-G-M) (2,200; 35-65-90). Business held up consistently; second and last week close to $15,000; very satisfactory.

St. Francis—"The Gaucho" (U. A.) (1,375; 35-65-90). Fairbanks has strong b. o. appeal and customers liked his latest; third week $11,000, and one more to go.

HOLIDAY SAVES MIL.; "SORRELL," $8,800, H. O.

'Helen' Disappoints, $5,500—Town Likes 'Dove' and Roland, $18,000

Milwaukee, Feb. 28.
(Drawing Population, 650,000)

Washington's birthday and holiday prices brought what a snowstorm and cold wave the balance of the week shook out. "King of Kings" slid out of the Davidson after two weeks and the house went back into legit. The Wisconsin took down plenty with "The Love Mart." Gilbert Roland threatens to give Gilbert, Golman and the other lads a run as far as local girls are concerned. Roland has been here in three films in almost as many weeks, and the girls sigh when they see him.

Universal's new "Cohen and Kelly" film brought the Alhambra back from the depths, while "Sorrell and Son" did well enough at the Garden to hold over. "Helen of Troy," at the Strand, was expected to wow them, but failed to register on the unimaginative flapper brains. Those who didn't read the Erskine book couldn't get the drift and the Strand didn't get the shekels.

The Merrill, with "The Lovelorn," failed to set any stampede, even though the story ran in serial form in a local daily, a matter that did help Sorrell.

Estimates for Last Week

Alhambra (U), "Cohens and Kellys in Paris" (U) (1,800; 30-50). Jumped up a bit to lift off some of the red written in the past few weeks; did $15,400.

Davidson (Brown), "King of Kings" (Pathe) (1,600; $1-$1.50). Could have stayed third week if pushed; close to $16,000 second week.

Garden (Brin), "Sorrell and Son" (U. A.) (1,200; 25-50-75). Little house hit again; aided by recent closing of serial in local daily and much plugging; holds over after first week at $8,800.

Majestic (Orph), "Grandma's Boy" (Pathe) (1,600; 10-25-40). Reissue and vaude did fairly; just about $6,800.

Merrill (Midwesco), "Lovelorn" (M-G) (1,200; 25-50). Couldn't catch on, despite heavy plugging and recent serialization in a daily; house barely reached $6,000.

Miller (Midwesco), "Ranger of North" (M-G) (1,400; 25-50). Stage band policy; dog pictures draw at this house; hit $5,900.

Palace (Orph), "Main Event" (Pathe) (2,400; 25-50-75). Vaude big item here and picture didn't mean much; house always in same class; close to $18,000.

Strand (Midwesco), "Helen of Troy" (F. N.) (1,200; 25-50). Picture didn't seem to hit right with public; not enough read book; around $6,500.

Wisconsin (Midwesco) "The Love Mart" (F. N.) (2,800; 25-35-50-60-75). Stage show drew, but much can be given names in picture; both Dove and Roland mean much to local fans; return of Richter, organist, helped, too; above $18,000.

CHARLIE BEATS SYD BY $7,700

$25,000 Palace's Record—Fox, $27,000—Capitol Big

Washington, Feb. 28.
(Estimated White Pop., 450,000)

Past week presented a study in contrasts, grosses running from $5,500 to $28,000. Palace (Loew) with "West Point" and Publix presentation (Manhattan Steppers) had its Saturday and Sunday records smashed. Same thing happened to the Washington Birthday former high and then, to make it good, finished the week to a gross above anything ever recorded in the 10 years of the house. This is the second time a picture of this nature has run up a big gross here. "The Midshipman" got plenty, too.

Another startler was the big pick up at the Fox, with intake of an additional three to four thousand over previous credited to the stage end. Picture, "Sharp Shooters," above usual standard and liked. House presents permanent chorus and ballet and is in this field by itself.

Chaplin got business at the Columbia with the show being turned over eight times daily (five on Sunday) to a knockout figure for scale and capacity.

Some improvement at the Earle. Spotty business, though, and not satisfactory. One week up and then down. Met staff was none too joyful with Syd Chaplin in the Vitaphoned "Missing Link." Here was a real contrast and a bad break for the Met. Brother Charlie was just two blocks away.

Rialto still struggling with Negri in "Secret Hour." Opening last Saturday for current week with return of "Hunchback of Notre Dame" gave best Saturday in several weeks.

"Old Ironsides," current at Met, got good start and introduced to the town the first time commercial pages of the papers have been used for spread advertising. Quarter pages in all of five dailies.

Estimates for Last Week

Columbia (Loew)—"The Circus" (U. A.) (1,232; 25-50). Management appreciates chance to run eight daily; almost $17,200; very big.

Earle (Stanley-Crandall)—"Wife Savers" (Par.) (2,300; 35-50). Palace got cream through playing this in Washington's birthday and holiday aided, as with others, with improvement over previous week; close to $12,000.

Fox (Fox)—"Sharp Shooters" (Fox) and presentations (3,432; 35-50). Business beat previous week combination of Clara Bow and Clark and McCullough on stage; front page breaks on Fox acquiring theatres plus Congressman Sol Bloom's idea to put the Metropolitan opera in for a week annually all helping materially; many musical comedy names last week; above $27,000.

Met (Stanley-Crandall)—"Missing Link" and Vita (W. B.) (1,518; 35-50). One of 20 odd pictures bought with each expected to go for runs; Syd Chaplin bucking brother up street not so good and title bad, too; may be $9,500 and out for "Old Ironsides."

Palace (Loew)—"West Point" (M.-G.) and Publix unit (2,363; 35-50). Riding on top the world with 80 percent of the customers repeating without even checking up on what is playing the house; broke previous record held by "Flesh and the Devil," which drew without help from stage; current week more than $25,000.

Rialto (U.)—"Secret Hour" (Par.) and Erma Powell revue on stage (1,978; 35-50). Picture did little, but slight improvement over previous week; possibly $5,500.

DUNCANS JUMP PAN $12,500 TO $21,000

5th Ave., $15,100—"Student Prince," $9,000—Blue Mouse, $8,000

Seattle, Feb. 28.
(Drawing Population, 475,000)

The new 3,800-seater, the Seattle, opens Thursday, and somehow the past week was rather slow at the picture shops. Maybe the opening will pep things up. Not only the show business but things have been a trifle slack generally.

A bright spot the past week was the Pantages, where the Duncan Sisters (in person) opened strong and went to $21,000 for a record. Previous week house did $8,500. Menjou's b. o. appeal in "A Gentleman from Paris" was not crushing, and "Student Prince," also, was well liked but held merely fair during its second week. Much plugging for "The Last Command," opening next week at United Artists.

Columbia had a nice pleaser in "Surrender," but the big ammunition is next week with "The Circus." Chaplin hasn't been here for months.

Estimates for Last Week

Fifth Avenue (W-C) (2,700; 25-60)—"A Gentleman from Paris" (Par.). Smooth goods and liked, while F & M "Follieties" idea welcome change for a week; fast stepping presentation minus usual bevy of gals and costumes; $15,100.

United Artists (U. A.-W. C.) ($,-100; 25-60)—"The Student Prince" (M-G). Not bad for second week, but not a second week picture for Seattle; $9,000.

Columbia (U) (1,000; 25-50)—"Surrender" (U). Fair biz and music a feature; $6,000.

Blue Mouse (Hamrick) (950; 25-75)—"Good Time Charlie" and Vita (W. B.) and Movietone (Fox). Another pretty good week; $8,000.

Pantages (1,500; 25-65)—"The Little Adventuress" (Fox). Picture didn't mean a thing with Duncan Sisters in lights; girls terrific at $21,000.

Orpheum (2,700; 25-75)—"Bare Knees" (Pathe). Picture a little stronger than usual; biz ahead of last week, which was low mark of season; $11,000.

President (Duffy) (1,650; 25-$1)—"The Nightstick" (Duffy Players). Liked and b. o. good; $4,850.

"ROSE-MARIE," $14,000

Leads Portland, Ore.—"Lightnin'" Next at $13,000—"Love" Out 2d Week

Portland, Ore., Feb. 28.
(Drawing Population, 310,000)

Business at most of the picture emporiums was not especially up. Oriental, which for the past few weeks has been hitting the top, didn't do so much with "Lightnin'." Picture was not given exploitation or publicity. Newness of house has worn off, too.

"Rose-Marie," at the Broadway, did not get the kale expected, although it clicked profitably. Liberty improved over past weeks with Gene Dennis, psychic, who appeared at the house as a return engagement. "Pleasure Before Business," Irish-Jewish comedy, did not mean a thing.

Universal's Columbia sailed along to excellent business with "Alias the Deacon" and Nadj Rossett, operatic star. Film was forced to pull "Love" after it had completed a satisfactory first week's business and was scheduled for a second week. It played four days of the second week, with "Old Ironsides" replacing.

Estimates for Last Week

Broadway (W. C.) (2,000; 25-40-60), "Rose-Marie" (M-G). Picture just all right; Fanchon and Marco's "Lampshade Idea" and Ollie Wallace assets to bill; $14,000.

Oriental (Tebbetts) (2,700; 25-35), "Lightnin'" (T-S). House needs more exploitation. Srodkas Band and Glean Shelley, organist, okay; $13,000.

Liberty (Fox) (2,000; 25-40), "Pleasure Before Business" (Col.). Picture didn't mean a thing; Gene Dennis, mental marvel, on stage, saved house from going in "red"; $6,000.

Pantages (Pan) (2,000; 35-50), "Seventh Heaven" (Fox). Second week brought great business; first time in months picture has been held for more than a week; around $12,500.

Rivoli (Parker-Fox) (1,210; 35-50), "Love" (M-G). In three-day run of second week cashed to about $4,500; "Old Ironsides" (Par.) followed and held over.

Columbia (U) (850; 35-50), "Alias the Deacon" (U). Brought house good profit; Nadj Rossetti, stage feature, clicked also; "Gold Rush" following; $5,000.

Music Box (Henry Duffy Players) (1,300; 25-50-$1), "Cradle Snatchers." A riot; turnstiles kept busy all week; ticket showed over $6,700, about $1,500 clear.

Hollywood (Fox) (1,600; 15-25-35), "Wild Geese" (T-S). Picture brought house fair intake for four days; around $2,000 for run.

"CIRCUS," $40,100 AT U. A., CHI; "PRINCE" DOES $32,000, 2D WEEK

Near Panic Last Week With Holiday—No Tilt in Scale—"Four Sons" Tumbles $2,000—"Sorrell" Beats 1st Week—Jolson Fading—All Biz Off

Chicago, Feb. 28.

Most of the picture house managers ought to go out to Washington Park and lay wreaths at the foot of a certain statue. Washington's Birthday was a life-saver for the boys who didn't have cinch pictures to buck a week full of weather.

Chaplin's "Circus," besides giving the new United Artists a high mark to shoot at, displayed the most convincing drawing quality of anything in the Loop. It sailed through seven days to $40,100. A close second was "Student Prince" in its second week at McVicker's, dropping just $4,000 to a good $32,000. No other film since "Big Parade" has given the house such a break. Haines' "West Point" was held to $49,000 by the weather. However, this is far from a squawk gross. Oriental went bye-bye with the cold wave, dropping to $39,000.

"Jazz Singer" pulled out after 15 weeks at the Garrick, taking a final spurt to $16,000. Jolson picture has been one of the town's most successful roadshows, maintaining a consistent, profitable gross throughout the engagement.

"Les Miserables" was confined to $14,500 in its first week at the Roosevelt. "Blondes" and "H. O. T.," the houses' two previous attractions, both had $18,000 first weeks. Heavy advertising by the Monroe on Mussolini's Movietone reel, with special exploitation in Italian papers, brought a good $5,200. A John Gilbert reissue, "Shame," was the feature. Other grosses less than customary.

Erlanger was converted from legit to pics Sunday for opening of "King of Kings" as a special. The Woods, another legit house, goes celluloid March 4 with "Simba."

Estimates for Last Week

Chicago (Publix)—"West Point" (M-G) (4,100; 50-75). While considerably above house average, not quite up to expectations; $49,000, with bad weather break.

Garrick (Shubert)—"Jazz Singer" and Vita (W. B.) (1,293; $2.20). Brought $15,000 in 15th and final week; highly profitable run and house reverts to legit with "Oh Kay!" musical.

McVicker's (Publix)—"Student Prince" (M-G) (2,400; 50-75). After coming within $2,000 of house record first week, only dropped $4,000 in second week to a big $32,000.

Monroe (Fox)—"Shame" (Fox reissue) and Movietone (975; 50-65). Mussolini on Movietone credited draw, bringing strong $5,200, with special exploitation on the Duce.

Oriental (Publix)—"Ladies' Night" (F. N.) (2,900; 35-50-75). Film not so much, and with under average stage show let the weather get the best of it; $39,000.

Orpheum (Warner)—"Crimson City"-Vita (W. B.) (776; 50). Below customary mark with $6,800; little heard of the film.

Playhouse (Mindlin)—"Greed" (M-G). Reissue and some arty shorts brought house fair money; $3,300.

Roosevelt (Publix)—"Les Miserables" (U) (1,400; 50-60). First week okay but not outstanding at $14,500.

State-Lake (Orpheum)—"Stand and Deliver" (Pathe) (1,400; 50-60). Good vaude bill, but picture couldn't draw above regular week, $16,500.

United Artists (U. A.)—"The Circus" (U. A.) (1,702; 25-75). Chaplin didn't let the weather hurt and established record for new house with $40,100; at present gait can run five weeks; house did nine shows mid-week, with 11 shows Saturday.

Tacoma Remains Off; B'way, $6,600; Pan, $4,900

Tacoma, Feb. 28.

(Drawing Population, 125,000)

Town doesn't seem to do what it ought to, and probably never will. Still, there is hope. Past week a local capitalist handled the Admiral Oriental freight line of boats, and will be terminal hereafter. This gives Tacoma high rank as a port. It will mean increase in payroll and more railroad offices here. A factory town and the lumber capital of the world, Tacoma fundamentally sound. Were it not for so many lodge and club amateur shows there would be more in the professional tills.

Estimates for Last Week

Broadway (W. C.) (1,600; 25-50) "Man, Woman and Sin" (M-G). Dic. $6,600.

Pantages (1,450; 25-50). "Pajamas" (Fox). Went to $4,900.

Blue Mouse (Independent) (1,200; 25-50). "Silver Slave" and Vita (W.B.). Drew $3,500.

Rialto (W. C.) (1,250; 25-40) "Student Prince" (M-G). Picture liked here; $4,100.

Colonial (W. C.) (850; 25). "Jesse James" (Par.). Lifted by patrons and biz up a little; $2,100.

"SHANGHAI," $14,500; GILDA, $32,900, IN DET.

Garbo Normal at Michigan, $38,500—"Gaucho," $23,000—Chaplin, $18,000

Detroit, Feb. 28.

Ups and downs last week. Previous week's low ones took the rise and the big boys slumped.

Best improvement was shown by the Capitol. With Gilda Gray on the stage and her film on the screen, house turned in its speediest furlong in some time. Thrice Miss Gray has tapped this town in two-way performances, and each time success ully.

"The Gaucho" proved a redeemer for the United Artists, following the new theatres' off second week with "Sadie Thompson." Fairbanks clicked immediately, accomplishing a large week-end after a Friday opening. Neat pace retained all week and returns were good on the seven days. Dropped somewhat going into the current lap, but has chance of sticking out a third if continuing as at present.

Chaplin slipped considerably at the Adams, failing to provide as profitable a second week as the initial gross suggested. Break for this house at the last quotation, nevertheless, and it still looks like four weeks minimum for "The Circus." Third week decline of "Sunrise," at the Washington, seemed natural. First fortnight for the Fox film was retarded by obvious lack of exploitation.

State returned to normal after the Elder influx, and is again back on an equal level with the Oriental. Latter went heavily on "Streets of Shanghai" as an attraction last week and beat the State by a noticeable margin. No further price reductions by this pair, with both possibly having reached the bottom, unless wishing to razor where it will hurt. However, with the way they've been giving it to each other, anything may happen.

Madison had a fair opener with "Les Miserables." "The Patent Leather Kid" is being held in readiness. This will be the "Kid's" repeat here, after a two-a-day showing at the Miles early this season.

Greta Garbo was the draw at the Michigan, helping the big house to a slightly better than normal sum. At this moment she is a certainty here.

Estimates for Last Week

Adams (Kunsky)—"The Circus" (U. A.) (1,770; 50-75). Deuce week should have drawn better than $18,000; unexplainable reduction in exploitation, a happening that turns up frequently in Detroit; Chaplin will not need forcing to go four weeks, but might have found it easier.

Capitol (Kunsky)—"Devil Dancer" (U. A.) (3,446; 50-75). Gilda Gray responsible for high jump; up to $32,900 after previous depression; nice start for "The Big City" (M-G), current.

Madison (Kunsky)—"Les Miserables" (U) (1,976; 50-65-75). Opened to $15,000 and will find it necessary to improve to stick; "Patent Leather Kid" (F. N.) prepared to open any time, and billed as coming without date.

Michigan (Kunsky-Publix)—"Divine Woman" (M-G) (4,100; 50-75). Big house normal with Garbo; $38,500.

Oriental (Miles)—"Streets of Shanghai" (T-S) and Pan vaude (2,950; 25-90). Meller with good name cast, plus usual Pan bill, and up to $14,500.

State (Kunsky)—"Ladies Night" (F. N.) and Loew vaude (3,000; 25-75). Back to regular run after Elder; last week off from all angles, $12,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (2,000; 50-65). Fairbanks running against two other U. A.'s last week, Chaplin and "Devil Dancer"; big start and kept going to $23,000 week; retained gait over last week-end and shows signs of three-week tenacity.

Washington (Fox)—"Sunrise"-Movietone (Fox) (1,778; 35-50-65) (4th week). Took natural drop, but house okay with $9,000; six weeks probable.

L. A. to N. Y.

Buck Jones.
Ben Bard.
Mr. and Mrs. Samuel Goldwyn.

CORKING GROSS IN PHILLY, THOUGH LENT

Stanley Got $36,000 and Fox, $30,000—Specials Doing Well

Philadelphia, Feb. 28.

With special presentation attractions and some rather strong film features booked, most of the downtown picture houses overcame the handicap of the opening of Lent.

Extended-run pictures also fared well, considering the Lenten handicap.

Next Monday "Four Sons" is scheduled to come into the Fox-Locust for a run, and "Ben-Hur," already road-showed here, is at the Stanton.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Wife Savers" (Par). Hatton-Beery comedy liked, but stage feature Sophie Tucker. Combination got $36,000; great business with Lent starting.

Stanton (1,700; 35-50-75)—"Student Prince"—(M-G-M—2d week). Romance received with mixed notices but held up nicely at $14,000. Announced to leave Saturday but may stay another week.

Aldine (1,500; $2)—"Wings" (Par—13th week). Aviation special claimed $15,000. Great under the circumstances.

Karlton (1,000; 50-75)—"Love" (M-G-M—4th week). Strong at end with almost $8,000 claimed. "The Circus" for run this week.

Arcadia ($800; 50) — "Quality Street' (M-G-M—1st week). Strong enough to hold over, something of surprise. $4,000.

Fox-Locust (1,800; $1.65)—"Sunrise' (Fox—7th week). Last two weeks announced and that helped. $9,000.

Fox (3,000; 99)—"Woman Wise" (Fox). Picture didn't mean much, but Clark and McCullough did. About $30,000; corking.

MIDLAND, $20,000, K.C.; $15,200 FOR "WINGS"

Kansas City, Feb. 28.

(Drawing Population, 700,000)

This was Home Products Week, and the big stores turned over their display windows for the exhibition of goods manufactured here. Amusement managers did the best they could along this line.

"Wings," at the Shubert," was given unusual publicity, and the Sunday opening, in spite of road-show prices, saw a turnaway. Balance of week found good crowds for the evening performance, but mats were pretty skimpy. Washington's Birthday gave everyone a slight break, much needed with Lent just starting.

Although unintentional, it seems as though bookers for the local houses think along the same lines at times. One week found every house with a woman star; other weeks they have run to heavy stories, and this week four of them are showing pictures with the story laid in distant countries. In spite of these various offerings, none of the houses showed any unusual activity. Just a fairly steady play.

Estimates for Last Week

Midland (Loew)—"Man, Woman and Sin" (M-G) (4,000; 25-35-60). Jeanne Eagles is real home-towner, stage held J. M. Anderson's Annual Revue; daily reviewers kidded the film of newspaper life, did not warm up to Miss Eagles and let Gilbert down easily; Gilbert's girl contingent, however, ate it up; $20,000.

Mainstreet (Orpheum)—"Flying Romeos" (F. N.) (3,200; 25-50). Circus week and show held novelty acts; turnaway Sunday business gave house flying start, but something happened and some of the performances were poorly attended; maybe too much "Patent Leather Kid" the week before, when some 64,000 tickets dropped into the choppers; close to $15,000.

Newman (Loew)—"Devil Dancer" (Par.) (1,980; 25-35). Gilda Gray has been seen in person here, but picture started Saturday and Sunday better than any since house went to 35-cent top; advertising stunt, with a radio set given to the person holding the key that would open the lock, attracted considerable attention; $5,100.

Pantages—"Gateway of the Moon" (Fox) (2,200; 25-30-50). Story and Dolores Del Rio okay; $8,100.

Liberty (Ind)—"Chicago After Midnight (F. B. O.) (1,000; 15-25-35). Underworld thriller directed by Ralph Ince, with Ince starred; should have been played just as Ince wanted it; $2,300.

Shubert—"Wings" (Par) ($1-$1.50). First showing here of air super, and the Sunday night premiere had turnaways; papers played picture up and business held nicely for nights; afternoons off; held for the second week; $15,200.

PATIO LAMAZE

The world's most unique restaurant.

Acclaimed sensation of Palm Beach.

Valencia, Madrid, the Riveria, too, hardly encompass the atmosphere that George Lamaze, the well-known restaurateur of New York, has introduced in his already famous Patio.

A Meyer Davis Orchestra, a sweet singing combination, is the toe-tingling attraction.

"JAZZ SINGER" GOT $8,600 IN PROV.—H. O.

First Time in Months Majestic Got Break in Good Bills—Money Against Opposish

Providence, Feb. 18.

(Drawing Pop., 300,000)

Good weather and some first rate offerings found everybody happy last week. Despite the hole that the Opera House made in the movie possibilities with "Good News" storming the city at $3.85 top, the screen held its own with excellent bookings at nearly every house.

The Carlton held its breath after giving up its vaude policy and turning to two-change-a-week movies. The week was small in gross, but the educational work set in to open the switchover was more than satisfactory. Majestic killed them with Al Jolson in "The Jazz Singer," and for the first time in months the house scored a total that warranted a holdover.

Uptown went back to sensational gross with a second run combination of "Helen of Troy," "What Price Glory" and "Saint Elmo," along with some attendant publicity gathered in by a benefit for the widows of two slain policemen.

Estimates for Last Week

Strand (Ind) (2,200; 15-50)—"Beau Sabreur" (Par) and "Light in Window" (RA). Nothing extra; too much opposish; $7,750.

Majestic (Fay) (2,500; 10-60)—"Jazz Singer" hit; held over; best yet at about $8,600.

Carlton (Fay) (1,474; 10-35)—"Satan and Woman" (Cons) and "Blood Will Tell" (Fox) first half; "Return of Boston Blackie" (FD) second half. Drop in price and new policy turned in about $2,700.

Fay's (2,000; 15-50)—"Mystery Ship" (Col) and good vaude. Better break in vaude days since Carlton quit acts. About $5,500.

Uptown (Ind) (1,492; 15-35)—"What Price Glory" (Fox) and "French Dressing" (FN) first half; "St. Elmo" (Fox), with "Helen of Troy" (FN) close of week. Second run excellent gross at $2,500.

Rialto (Fay) (1,448; 10-25)—Second showing, downtown house gathering overflows for $1,450.

Opera House (Wendelschaefer)—"Good News" lived up to rep and varsitied about $15,000.

"ENEMY" COULD NOT BETTER $24,100 IN ST.L.

St. Louis, Feb. 28.

(Drawing Population, 1,000,000)

Harold Bell Wright's "Shepherd of the Hills," at the Ambassador last week, proved popular with St. Louisians, probably because of its locale, the Ozark Mountains of Missouri.

Estimates for Last Week

Missouri (Skouras) (3,800; 35-65). "Feel My Pulse" (Par). On the stage, an elaborate and colorful presentation, "As You Like It," and most every one did; $22,500.

Loew's State (3,400; 35-65). "The Enemy" (M-G), Lillian Gish's latest, lacked properties to make it her greatest; $24,100.

Grand Central (Skouras) (1,700; 50-75). "Jazz Singer" and Vita (W. B.). In ninth week, but still doing fairly well; $7,600.

Ambassador (Skouras) (3,000; 35-65). "Shepherd of the Hills" (F. N.). Film okay and with Ed Lowry on stage; $24,700.

St. Louis (4,280; 35-65). "The Night Flyer," with William Body and Johyna Ralston; vaudeville headliner was Mexican Typica Orchestra.

Orpheum (2,200; 15-25-35-50-65). "That Certain Thing" and vaude.

Capitol (Skouras). "Pitfalls of Passion" played its third and last week for men only; this week starts for women only.

MINN. UP, THEN DOWN; STATE DIVES $15,000

Chaney's Weak Spot, $10,500—No 2d Wk. for 'Ironsides'—'Coney Island' Okay

Minneapolis, Feb. 28.

(Drawing Population, 470,000)

It was too good to last. After a week of record grosses all along the line the bottom again dropped out. Adverse weather and comparatively weak attractions helped the patronage retreat.

Week started with a blizzard, a below-zero temperature and wound up similarly. A moderately pleasant Washington's Birthday was a life-saver.

"Old Ironsides" proved a distinct disappointment at the Garrick. Exploited heavily, it did only what might be described as moderately good business. Another picture that received a slap from the critics was "London After Midnight" at the State. House tumble over $15,000 from the previous record week for "The Jazz Singer." One week was evidently enough for "The Last Command." Last seven days of the fortnight run were not good.

With the young Foys cancelled at the last moment because of their father's death, and with nothing in the way of a vaude name or screen offering that meant b. o., Hennepin-Orpheum, in the last week of its reserved seat policy, took the beating it might have expected. Show and picture were mediocre, which made matters worse. Drop from the previous week amounted to fully $5,000.

"Come To My House" at Pantages, showed box office value and as a result theatre suffered less than the others and enjoyed fair trade. The Lyric and Grand also had exceptionally strong offerings in "On Your Toes" and "The Magic Flame" (second loop run), respectively, and did normal business. Reg. Denny pictures used to go into the 60 cent State, ace F. & R. house, but the 35 cent Lyric has been getting the recent ones.

Estimates For Last Week

State (F. & R.) (2,500; 60) "London After Midnight" (M. G.). Vitaphone and organ presentation. Picture panned by critics and not well liked by patrons; show on whole pleasing, but held nothing special as a lure to crowds; Chaney not as much of a card here; about $10,500, bad.

Garrick (F. & R.) (2,000; 60) "Old Ironsides" (Par.). Two weeks confidently expected for this one, but returns not strong enough to warrant retention; critics didn't treat it any too well, but patrons seemed satisfied; $9,500 profitable but not a real draw.

Strand (1,500; 50) "The Last Command" (Par.) (2d week). Jannings had critics waxing enthusiastic and town talking, but after a fine first week picture nose-dived; around $4,800.

Lyric (1,350; 35) "On Your Toes" (U). Reg. Denny has fair following here; picture well liked; around $2,500, good.

Grand (1,100; 25) "The Magic Flame" (U. A.). Second loop run and trade close to normal; $700.

Hennepin-Orpheum (2,800; 50-75) "The Missing Link" (W. B.) and vaude. Neither Syd Chaplin film nor stage helped box office; quality of show below par and takings smallest in some time; around $9,700.

Pantages (1,650; 50) "Come To My House" (Fox) and vaude. Picture accounted for draw, good under circumstances; Olive Borden a card here; about $6,000.

Seventh Street (1,480; 40) "Coney Island" (F. B. O.) and vaude. Picture much better than house usually offers; good show and satisfactory returns; $5,000.

CAREWE'S OPERATION

Los Angeles, Feb. 28.

Edwin Carewe has returned here after a short trip to the east, where he received a diagnosis from Dr. Charles Mayo.

Carewe will go to a local hospital for an operation to be performed according to Dr. Mayo's instructions.

Can Crash and Can Be Crashed

Los Angeles, Feb. 28.

One-Eye Connolly may rate as a champion gate crasher, but he can't keep out the crashers.

Four weeks ago Connolly was dolled up in a uniform and put on the Fox studio gate. Too many people got by him and he was taken off the job last week.

342 INDIE FILMS FOR 28-29

$5,000,000 TIED UP IN DEAD STORY MATERIAL ON COAST

$10,000,000 Annually Invested by Studios for Scripts —Producers Becoming More Conservative— Want Originals from Trained Writers

Los Ange'~~ Feb. 28.

Picture producers have more than $5,000,000 tied up in story material, the bulk of which, for a number of reasons, will never reach the screen. In addition to this, there is considerable money invested by individual directors, stars, small independent producers and play brokers who have purchased outright, or have taken options on screen rights, to published works, originals and stage plays.

If all money now tied up in screen rights were loaned out at six per cent., the revenue to be derived would be astounding. Yet, in the subsequent use of a story, interest on the investment, or cost of that particular story, is seldom thought of in fixing the story charge to the production.

Film $25,000 12 Years Ago

As an instance, one film producer purchased the rights to a well-known stage melodrama about 12 years ago for $25,000. After many treatments and as many conferences, it was decided the script was unsuitable because of its underworld background. Consequently, the play was shelved, only to be revived this year when the underworld type of picture came into demand. When the price of the story was charged off to production, the producer failed to add the interest of the original cost, which would have amounted to $18,000, or a total of $43,000 for the rights. Proving that stories in stock are a liability and depreciate in value the same as any piece of machinery.

Only in rare cases does a recognized story increase in value after its peak of popularity has been reached. So, considering an approximate total of $10,000,000 invested annually in story material, a loss of $600,000 over the same period is affected by this investment.

Feared Pop Story Shortage

Years ago when the picture business became alarmed over a visionary shortage of popular works, many producers plunged into the market and gobbled up all available works outright or at option. After the storm, many found that what they had purchased did not conform with the ever-changing cycle of public demand, causing stories to be shelved until such time as they would be more suitable for production.

Paramount and M-G-M are believed to be the largest holders of dead stories First National, Pathe-DeMille and Universal follow, while Fox, rated as the most conservative story buyer, is holding the least amount of dead stories in comparison to their volume of production. Joseph M. Schenck is possibly the largest individual holder of stories and will, in time, produce them or sell at bargain prices to other producers.

Producers are becoming more conservative. They are demanding originals from trained screen writers assigned to do a certain type to fit the producer's immediate need. These stories are not the work of one writer, but often come from a staff working with the director.

Costello Girls' Trip

Los Angeles, Feb. 28.

Dolores and Helene Costello have left for a short trip to Havana, accompanied by their mother.

The girls are expected to return next month when the Warner Brothers studio reopens.

Goldwyns Sail March 2

Samuel Goldwyn sails Friday (March 2) on the "Berengeria" for Europe to scour the Continent for a leading man for Vilma Banky.

Mrs. Goldwyn (Frances Howard) accompanies her husband.

WAMPAS GETS $5,400 FROM FROLIC IN L. A.

Los Angeles, Feb. 28.

Wampas Frolic, in the Ambassador Auditorium, Feb. 25, grossed only $23,000 with expenses $14,000 The Wampas share of the $9,000 net was $5,400 with the Motion Picture Relief Fund beneficiary of the remaining $3,600. As result of the poor biz it is expected the Frolic of 1929 will be in San Francisco.

The 13 new Baby stars of 1928 were officially presented to the people of Los Angeles at the event. They are Gwen Lee, Lina Basquette, Lupe Velez, Ruth Taylor, Molly O'Day Sue Carol, Alice Day, Sally Eilers, June Collyer, Flora Bramley, Dorothy Gulliver, Audrey Ferris and Ann Christy.

An all-star entertainment was put on under the direction of John Le Roy Johnson, with Leo Forbstein, musical conductor at the Million Dollar, functioning in the pit. Forbstein also directed four orchestras which provided the music for the dancing.

The proceeds of the frolic this year are divided so that 40 percent goes to the Motion Picture Relief Fund of the Association of Motion Picture Producers, with the balance used for the insurance fund of the Wampas, which allows $1,000 free insurance a year for each year that a man has been a member of the organization up to a maximum of $7,000. The Wampas has 120 active members who participate in the insurance plan.

Ray Davidson was in charge of the business administration of the Frolic, with Sam W. B. Cohen in charge of the publicity. Besides them, the committee in charge of the event were Ray Coffin, president; Harold Hurley, Joe Sherman, Joe Steele, Howard Strickling and Mark Larkin, who was general chairman of the event.

Larkin will be elected president of the Wampas at its meeting this week, as his candidacy is unopposed.

Grandmother's 2d Protest Of June Mathis' Will

Los Angeles, Feb. 28.

The will of June Mathis, scenario writer, who died suddenly in a New York theatre last year, is again being protested here by her grandmother, Mrs. Millie Hawkes. According to the will, the grandmother was to receive a life interest in half of the estate, more than $100,000, the other half going to the girl's husband, Silvano Balboni. The latter offered the will for probate, but the grandmother contested it, desiring to inherit outright instead of on a life interest.

Court set aside the will and informed Mrs. Hawkes that under the inheritance laws Balboni would receive everything. Now, Mrs. Hawkes has filed a petition asking that the will be reinstated and admitted to probate. Judge Crail, in Probate Court, set a hearing for March 23. Meanwhile, Mrs. Hawkes is being taken care of by Balboni.

U. A. Studios Re-Start

Los Angeles, Feb. 28.

United Artists studios intend to resume general production March 1, with Norma Talmadge starting on "The Woman Disputed," Henry King directing.

Following will be the new D. W. Griffith picture, "Battle of the Sexes," scheduled for March 15, with a possible cast of Jean Hersholt, Belle Bennett, Mary Philbin and Phyllis Haver.

PRODUCERS HAVE IMPOSING LIST

More Than in 8 Yrs.—FBO Leads With 56—Columbia and Tiff.-Stahl Each 36—Gotham 30—General Belief Is Cruze Will Help —Raising Production Cost

SIXTEEN AT $100,000

Los Angeles, Feb. 28.

More pictures, and of a better grade, will be made for next season release through the independent market. Present indications point to more releases slated for the independents than at any time during the past eight years.

Independent producers and distributors are busy lining up deals for the coming season, with all practically figuring on raising production cost to meet the demand for films that can hit the secondary first runs in the large cities.

Invasion of the independent field by James Cruze has some of the boys worried, but the majority feel his entrance into the independent market will help bring that branch of the business back to the place it belongs. Cruze will make 20 pictures a year for five years and will personally direct four of these at a production outlay of $100,000 each. The other 16 pictures will be supervised by Cruze and will run around $50,000 each.

Cruze's Exchange Deal

The Cruze deal with independent exchanges provides for a substantial cash deposit upon signing of contract, and cash advances on each picture as delivered by the producer to the exchange. The contract further provides that the producer cannot cancel the contract with the exchange unless the latter is in default on the contract, with all exchange deals covering a period of five years.

The exchange, however, has the privilege of cancelling the deal by giving 90 days' notice to the producer. Harry Sherman is handling distribution for Cruze and has already signed contracts with three territories, although a general campaign has not yet been launched.

The Lineup

Columbia Pictures and Tiffany-Stahl, both graduating from the state right market because of their control of all exchanges, are each listing 36 pictures for next season. Columbia's average production cost per picture is about $30,000, while Tiffany-Stahl will make 'em for about $50,000, with perhaps 12 of the program listed as specials and going to $100,000. FBO is not definitely set on quantity but will likely produce its usual 56 at an average production cost of $45,000.

Gotham, headed by Sam Sax, leads the list of the strictly independent producers and distributors.

(Continued on page 44)

Fay Wray in Court Over Agent's 25 Pct.

Los Angeles, Feb. 28.

Fay Wray is playing a big court scene this week before Judge Warne. Miss Wray declares excessive and wants voided her present arrangement with Edna Schley, casting agent, who has been receiving 25 per cent of the film actress' salary.

The contract between Miss Wray and Miss Schley was signed in 1926 when the former was under contract to Universal. Since then Miss Wray has played the lead in Eric Von Stroheim's "Wedding March," with Pat Powers, sponsor of that lengthy effort, transferring his contract with her to Paramount. Miss Wray started at $500 a week, with a $250 increase on each picture.

She is now receiving $1,250 weekly and wants to be freed of the 25 per cent commission angle under her five-year contract with Miss Schley.

Ind. Films by Cost

Number of independent films as scheduled by count and cost for 1929 is as follows:

$100,000	16
75,000	24
50,000	40
45,000	56
30,000	36
15,000	20
25,000 to $50,000	30

This list totals 222 of what may be termed "high cost" pictures with the "low cost" tabulation, not listed in this box, figuring 88. The remainmaining 32 films to be accounted for in the full 342 are of miscellaneous production cost with no figures announced.

RAYART'S 20 FEATURES; NO WESTERNS, NO SHORT

Los Angeles, Feb. 28.

Ray Johnston, president of the Rayart Pictures, is on the coast making final arrangements for next season's program. It will include 20 features, eight from stories, eight from originals, and four specials that will have unusual exploitation value.

Rayart will not release any westerns or short subjects on their 1928-29 program.

Trem Carr has been appointed to act as supervisor of the new season's product with Percy Pembrooke, Duke Worne and Harry J. Brown directing. Production headquarters at California studios.

Request Release Given Girl Who Played Russian

Los Angeles, Feb. 28.

Pathe-DeMille has released Sonia Karlov from her stock contract. Miss Karlov has been idle and under salary since Dec. 1.

This is the girl who assumed the Russian cogomen accent and appearance after being unable to crash pictures under her real name of Jean Williams. She was placed under contract by Felix Young, picture agent, at the time, and the latter, unaware of the masquerade, sold her on contract to Cecil DeMille. When Lina Basquette recognized her as Jean Williams, former "Follies" girl, Miss Karlov revealed her true identity to DeMille, who laughed at the gag she had put over.

When the publicity broke about the masquerade, the film company did not take advantage of it by casting her in a picture. After a number of weeks Young asked for her release, claiming she should not be kept off the screen indefinitely.

PICTURE'S 2D DEATH

Rudolph Berquist, Cameraman, Killed in Auto Smash

Los Angeles, Feb. 28.

Rudolph Berquist, 42, cameraman with Fox for years, was killed in an automobile collision at Santa Monica boulevard and Palm drive. He was rushed to the Good Samaritan Hospital, where he died.

Berquist was working as chief cameraman with Arthur Rosson on Madge Bellamy's current film, "The Sport Girl," at the time of the accident. He was driving in a studio car with William Pummell, assistant director to Rosson, when the crash occurred. He leaves a wife and three children.

This is the second death which has happened on this picture. A week ago Rosson lost an electrician who was killed in a fall from a set.

DANE'S NAME AND PAPERS

Los Angeles, Feb. 28.

Rasmus Karl Thekelsen Gottlieb, otherwise known as Karl Dane, has filed application for citizenship in this country.

At the same time he was given permission by the U. S. District Court to use his film name for all purposes.

KYNE STORY STOPPED BEFORE TOO LATE

Al Rogell Advises M-G-M Censorship Dangers in "Tide of Empire"

Los Angeles, Feb. 28.

Running afoul of censorship conditions, M.-G.-M., after putting three days on "Tide of Empire," a Peter B. Kyne story, suspended production after an expenditure of around $15,000.

Before the picture was put into production Al Rogell directing, informed the M.-G.-M. officials that the story might be distasteful to the Spaniards and Mexicans, as it was a yarn dealing with the hate o' these two countries for the Americans. It is a story of early California and several of the characters in it were Spanish menaces. Rogell, however, was instructed to proceed shooting the picture.

With the daily reports which reached Louis B. Mayer and Hunt Stromberg after three days of shooting, it was decided M.-G.-M. might save themselves several hundred thousand dollars by discontinuing the production, as it had had experiences with other pictures which had run afoul of censorship methods with four reported to be on the shelf and impossible to distribute.

Rogell had been borrowed for six weeks from Charles Rogers at First National and will be unable to direct the picture when it is resumed, as the story is being rewritten by Paul Bern, Waldemar Young, Rogell and E. Richard Schayer.

Rogell will stay for the balance of the three weeks on his contract working on the story and then return to the Rogers organization, for which he is to make a picture immediately.

Joan Crawford and Norman Kerry were playing the leads in the picture. Miss Crawford has been withdrawn and will start in "The Dancing Girl," Harry Beaumont directing. Kerry will continue when the new picture is begun about April 15. The balance of the cast were paid off and dismissed.

Allan Dwan, who has been with Allan Kane, will direct the new version.

Mrs. Larry Semon Wins Suit Against Her Father

Kansas City, Feb. 28.

Jury in the circuit court at Sedalia, Mo., awarded $7,500 to Dorothy Dawn, wife of Larry Semon in a suit on a note against her father, Melvin Ilgenfritz, formerly of Sedalia, but now living in Houston, Tex. The legal action was peculiar in that the note was given in 1911 when the actress was a minor.

It was contended by Miss Dawn and her mother, Mrs. Nancy Dorothy Smith, of Los Angeles, that the note was given in a separation agreement between the defendant and his former wife for which he was to be relieved of the support of his wife and child. His defense was that the note was given Dorothy through her mother to take care of her education. He said he had not the money at the time, but wanted to see the girl was properly educated. He had never made payments on the note, he said, because he was never able.

Statute of limitations does not affect a minor, and the suit was brought by Mrs. Semon as soon as she became of age.

Monte Blue Abroad

Los Angeles, Feb. 28.

After Monte Blue returns from the Tahitian Islands, where he went for M-G, he will go to Europe.

He is expected back next month

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FEDERAL ACTION MAY BE TAKEN AS OUTCOME OF CHICAGO LOCKOUT

Department of Justice Reported Having Completed Investigation—Violation of Sherman Anti-Trust Law May Be Charged—Chi Film Board Refused Local Exchanges Permission to Furnish Indies With Pictures, Obliging Houses to Close

Washington, Feb. 28.

Department of Justice is set to take action on the Chicago exhibitors' strike, and the refusal to sell films to the houses not participating, it is said, for violation of the Sherman anti-trust law.

Col. William J. Donovan, assistant to the Attorney General, is, and has been for several days, out of town. It is known that he has conducted an extensive investigation of the Chicago affair.

With the Chicago Film Board of Trade alleged to be implicated to the extent of issuing the order to withhold films to those not participating in the strike, a tie-up is seen between this phase and the sudden decision of the Senate interstate commerce committee to start hearings on the Brookhart bill aimed to stop block booking and to investigate the entire industry, as Senator Brookhart has stated.

Rushed Hearings

Decision to open hearings here yesterday (Monday) was reached two days previously, hardly time enough for notifications to be sent out. Those close to Mr. Brookhart say this sudden rush was to get the hearings over, if possible, before action was taken by the Department of Justice.

Strike a Lockout

The Chicago strike of late last summer was more properly a lockout. It was instigated by the Orpheum Circuit in Chicago, fell in with by some of the local picture managements, and resulted in a complete rout of the managers. It was claimed as the most decisive victory for union labor in this country for years.

During the period of the lockout independent picture houses in Chicago wishing to remain open for business found themselves unable to secure films. This inability was said to have been through an order of the Chicago Film Board to exchanges not to supply any theatres with reels.

It is this latter phase which has been under investigation by the Department of Justice.

Dolores Del Rio Wins Cup; Gives Dir. Credit

Los Angeles, Feb. 28.

Dolores Del Rio, a Wampas Baby star in 1926, won the Wampas achievement cup at the Annual Wampas Frolic. Trophy was awarded Miss Del Rio for having accomplished the most in films during 1925 and 1926.

Votes were cast by the public during a 30-day radio broadcasting questionnaire, with more than 20,000 film fans in on the poll. There were 26 contestants in the race.

In accepting the cup, Miss Del Rio gave credit to Edwin Carewe, her producer, manager and director, as being responsible for her success.

Fox's Social Party

A most enjoyable film affair was held by the Fox Athletic Club in the Roosevelt Hotel Saturday night. Features were the "Fox Snooze," conceived and produced by Truman H. Talley, and "Cut It Out," stage panorama of music, songs and dances.

About 2,500 were present.

SCENES ON ADRIATIC

London, Feb. 28.

Harry Hoyt leaves here Thursday for the Adriatic coast to shoot exteriors on his first picture for Film Enterprises Co.

Hoyt is to make three features for this firm.

Griffith With Caddo

Los Angeles, Feb. 28.

Raymond Griffith, former Paramount star, has signed a three-year contract for Howard Hughes, to be featured in a series of comedies to be made by Caddo Productions for U. A. release.

SITTING OUT CONTRACT

E. C. King Drawing $1,000 Weekly at FBO as Others Perform Duties

Los Angeles, Feb. 28.

Edwin C. King, vice-president and in charge of technical production at FBO, is said to be sitting out the balance of a one-year contract at $1,000 weekly, following his refusal to take a settlement. King was originally brought here two years ago.

About a year ago, William LeBaron came to the Coast, was made vice-president in charge of production, with King having his duties transferred to business administration. Three months ago Charlie Sullivan was brought here and shortly afterward elected vice-president, taking over the business duties of the studio. It was figured at the time that if King would waive his contract, Sullivan would be elected as vice-president in his place. When King balked, Sullivan was given the third vice-presidentship and is now functioning as business head.

DeMille Buys Contracts; Josephson Quits March 1

Los Angeles, Feb. 28.

DeMille studio is endeavoring to diminish the number of contract writers and executives. In many instances the firm has been buying up contracts.

Julian Josephson, considered this lot's star scenarist, leaves March 1, having taken a settlement on his agreement which had eight months to run. He will free lance.

Goodman's 16 Westerns

Los Angeles, Feb. 28.

Barney Goodman, independent producer, will make two series of westerns, eight in each, for state rights.

Goodman just finished a series and is returning from New York where he completed arrangements to make the additionals.

He will use the California studios as his producing headquarters.

STUDIO PAINTER'S SUICIDE

Los Angeles, Feb. 28.

Paul J. Turner, 32, former studio painter at FBO, committed suicide by jumping from the 10th floor of the Guaranty Building in Hollywood.

Turner was recently discharged at the studio and according to police reports had not been working since. A widow and four-year-old son survive.

CAMERA DELEGATES

Los Angeles, Feb. 28.

Joseph Dubray and Charles Rosher will represent the American Society of Cinematographers at the 46th annual convention of the Photographic Association of America at Louisville, Ky.

Dubray and Rosher will carry various picture camera equipment to demonstrate various phases of photography.

TALLY IN EUROPE

Truman Tally, editor of Fox News and Varieties, goes abroad March 10, but on which ship he has yet to decide.

Tally will be gone eight weeks, during which time he will visit Fox cameramen and make changes in routine. He will cover the entire Continent while away.

In his absence J. E. Durst associate director, will supervise the Fox news and shorts.

HERBERT HALE WRITING

Los Angeles, Feb. 28.

Herbert Hale, for a number of years with Sam H. Harris in New York, has established himself here as a comedy material writer.

He is specializing on stuff for picture people making personal appearances in vaudeville houses.

U Studio Cut Includes Laemmle's Relatives

Los Angeles, Feb. 28.

With shutdown and economic moves at Universal, Henry Henigson, general manager, and Walter Stern have been cutting the payroll to a minimum. This is being done under Carl Laemmle's instructions and three of the latter's nephews have been dropped.

Julius Bernheim, who has been production manager of several units, and was general manager of the studio at one time, is off the payroll. The other two nephews are Bob and Gaston Wyler, both assistant directors.

Other relatives of Laemmle have been given four to five week layoffs during the shutdown, and are to return at less salary when the studio reopens.

Universal has been decreasing its staff in New York and will discontinue its road show department this Saturday.

Studio in Confusion As Lawler Is Pinched

Los Angeles, Feb. 28.

The Paramount lot was thrown into plenty of confusion and excitement when Deputy J. B. Kelly came for Harry Lawler, reader with Paramount, wanted on a fugitive warrant. Kelly spotted his man in a corner of the studio and started for him as Lawlor made a desperate dive through a plate glass window of one of the offices.

The sheriff in pursuit opened fire with his gun into the air in an effort to stop Lawlor.

Everyone on the scene began to dodge and run and a near riot was on.

When the excitement subsided and Lawlor was safe in the hands of the officer, the latter explained that Lawlor was charged with having jumped a $1,000 bond in connection with a forgery count.

Lawlor had obtained his position on the recommendation of a state official at the studio.

Conway's Titling Work

Los Angeles, Feb. 28.

Jack Conway, formerly of Variety, has been quite busy lately titling pictures.

He is just finishing "Honor Bound" for Fox and next week will go over to the FBO lot to title two more. His first one will be "Sally of the Scandals," featuring Bessie Love, and the next, "Backstage," Ralph Ince production, formerly called "Notices."

"Backstage" is probably but the working title, as a picture under that name is now on release by Tiffany.

MET STUDIO'S INDIES

Los Angeles, Feb. 28.

Metropolitan studios, now leased by Pathe, is being diverted into a regulation leasing plant for independent producers. Two companies have just completed the usual seven-day variety productions at this studio, and three more indie companies are now negotiating for space.

This in addition to James Cruze, believed to start soon on a series of state right features.

LANGDON ON F. N. LOT

Los Angeles, Feb. 28.

Harry Langdon will make his next picture on the First National lot. He had practically completed negotiations to move over to Metropolitan studios.

Langdon figured he could save on production cost by moving, but received price concessions from Richard Rowland, of F. N., to stay in the home yard.

YOUNG LAEMMLE'S INVENTION

Los Angeles, Feb. 28.

Carl Laemmle, Jr., has invented a device to carry regulation picture cameras through difficult spaces and record scenes from any angle desired.

It is an improvement over the present day cumbersome camera trucks and trolleys used to obtain freak shots.

Nationality Films Growing

Moving pictures by, with, and for different nationalities appears to be a new development. Within the last couple of weeks two companies have been in production in New York, one by an Italian group, another by a Greek unit.

In both cases the principal figure has been promoter, producer, director, scenarist and star. Ercole Montagna, president of the Riviera Film Corp., appeared in "A Boy of New York" as his own star under the name of Bruno Vallety, and Paul Tellegan, president of Paul Tellegan Productions, is now shooting at Cosmopolitan studio a Greek picture based on the Pygmalion legend. Tellegan, like Montagna of the Italian group, is an ex-performer from vaudeville, new to the picture game.

It appears the nationality propositions are put over with the cooperation of the foreign language press, the capital and screen aspirants coming from the readers thereof. The matter of distribution of the completed negative is rather hazy.

JACK WARNER QUITTING?

Turning Over Production to Zanuck —Vita Has "Nanette"

Los Angeles, Feb. 28.

With the announcement in local papers that Darryl Zanuck is now general manager of Warner Brothers studios, reports are current that Jack Warner, who has been executive head of W. B. out here, is retiring as a picture producer. Zanuck, former scenario writer on this lot, was appointed assistant to Jack Warner about a year ago.

It is understood that Jack Warner wants to be relieved of production duties and is turning the studio over to Zanuck to operate. Warner, just returned from Europe, announces arrangements to have three picture made in both England and Germany to comply with the quota and also that he has bought Vitaphone rights for "No, No, Nanette."

Charles Bros. Pictures

Los Angeles, Feb. 28.

M. N. Charles and John M. Charles have organized an independent producing concern to be known as Charles Bros. Pictures.

They will make a series of six features for the state-rights market, with headquarters at the Metropolitan studios. First two to go into production will be "Flapper Ann," by Cora Harris, and "Four Bells," by Charles D. Payne. Bruce Mitchell will direct, starting March 5.

The Charles boys were formerly identified with the Hercules Film Co.

First "Gag" Woman

Los Angeles, Feb. 28.

William DeMille has engaged Beth Brown to act as gag woman on "Tenth Avenue," which he is directing for Pathe-DeMille.

Miss Brown is the first woman to be engaged solely for suggesting gags and comedy for a picture while in the making. She was formerly a "Follies" girl.

3RD TITLE CHANGE

Los Angeles, Feb. 28.

Title on Milton Sills' present picture for First National has been changed for the third time. First it was "The Hawk," then "Night Birds." Now it's called "The Hawk's Nest."

Production has just started under direction of Benjamin Christensen.

MANKIE'S NEW CONTRACT

Los Angeles, Feb. 28.

Herman Mankiewicz, head of Paramount Author's Council, will remain with the organization for another three years.

Company insisted that Mankiewicz take an extra three-year contract instead of permitting them to exercise options on his services every six months as they do with other title writers.

ONLY TWO INTERIORS

Los Angeles, Feb. 28.

Konrad Vercovici, Gypsy novelist and author of "The Bear Tamer's Daughter," Edwin Carewe's next for United Artists, may come here from New York while the picture is being made. According to the script, there will be only two interiors in the entire production.

Directors' Association Officers

Los Angeles, Feb. 28.

Officers of the Motion Picture Directors' Association for the ensuing year are Henry Otto, director; James Horne, assistant director; Fred Niemeyer, technical; Frank Cooley, treasurer; Francis Powers, secretary; Reginald Barker, William Beaudine, J. Reeves Eason, Phillip Rosen, Roy Clements, George Irving and Nerville MacGregor, trustees.

PUBLISHERS AFTER FILM NOVEL RIGHTS

Los Angeles, Feb. 28.

Alexander Grosset, senior member of Grosset and Dunlap, publishers, New York, is here negotiating with picture producers for novelization rights to coming road show attractions.

Henry McMahon, publicity director for Pathe-De Mille, is the author of three such screen novels published by Grosset and Dunlap. These are "Orphans of the Storm," "Ten Commandments" and "King of Kings."

Average sale in America of a novel adapted from a picture is quoted as from 30,000 to 50,000, but "Ten Commandments" has exceeded the 200,000 mark. This has convinced the publishers that the demand for such literature is climbing, possibly accounted for by improved methods of distribution. Heretofore, distribution of screen novels were confined to book stories, but since the larger chain drug and department stores have started to handle the new form of novels, sales have increased more than 150 percent. Special exploitation by the film producers and publishers, when the particular picture is being played in the store's town, has done its share to help.

Two ways for a producer to cash in on national distribution of a screen novel. One is the exploitation tieup and the other a three-way royalty on the sales of the book, the other two parts of the royalties being divided between publisher and author.

Foreign rights to screen novels are sold outright between publishers with the provision that a small royalty be paid only to the author.

Fox Releases Rex King But Holds Onto Name

Los Angeles, Feb. 28.

The big fuss Fox made over its successor to Tom Mix has ended up as a flop. Rex King, a young cowboy whom they backed as surefire for a series of westerns, was released after four days' work on a picture to have been known as "Wild West Romance." After $6,000 had been spent on production it was decided to scrap the film and look around for another cowboy.

This new cowboy will also be given the working name of Rex King. R. L. Hough was directing the picture which was scrapped.

Technicolor's Own Films

Los Angeles, Feb. 28.

Technical Pictures Corp. plans production of feature pictures in Technicolor on their own, and is now searching for suitable story material.

The company has been making two series of color short subjects for national distributors.

The short subjects will be continued when the feature program is launched.

HONEYMOON ACCIDENT

San Diego, Feb. 28.

Leon D'Usseau, superintendent of production at F.B.O. studios, and his bride were severely cut and injured in an automobile accident here Sunday afternoon. They are confined to the Scripps Memorial Hospital at Lajolla. They will recover.

Accident was the climax to a week's honeymoon trip.

List of Canadian Houses

Washington, Feb. 28.

Department of Commerce now has list of motion picture theatres in Canada.

Code number is BE-1380. List may be secured by addressing the department and referring to that number.

PARAMOUNT HARD HIT BY INDE EXHIBS, $337,000 ANTI-TRUST VERDICT IN TEX.

Case Tried for Four Days Before Jury in Federal Court in Dallas—Stinnett and Charninsky Alleged Put Out of Business by Paramount's Methods—Asked $450,000 Damages—Appeal Expected—First "Trust" Trial Judgment of Kind

Dallas, Feb. 28.

A jury before Justice F. O. McKinsey, in the federal court here, 95th district, returned in less than an hour after a 4-day trial a verdict of $337,500 in favor of Ray Stinnett and Si Charninsky, local indie picture exhibitors, against Famous Players-Lasky (Paramount), in an action brought by the exhibs last February, under the Anti-Trust law. The plaintiffs alleged they had been forced out of the exhibiting business by the methods of the producer and distributor.

Though the defendants were represented by counsel, no defense was submitted. Defendants' lawyers placed all of their lengthy arguments upon an attempt to reduce the exemplary damage, including the lost profit plaintiffs claimed.

Exhibitor-witnesses testified they also had suffered through the restraint of trade practiced by F-P-L, and were unable to secure first-run pictures. The plaintiffs stated a combination headed by Paramount had been created against them, crushing them in business in every way, with this claim dating back, from their testimony, to the time Harold B. Franklin was at the head of the Famous Players' theatre department. Correspondence was introduced written by Franklin to various people.

John Moroney was the attorney for the successful exhibitors. He is the lawyer who won for another exhibitor in Austin, Tex., about a year ago in an oppression suit.

It is expected that Paramount will appeal. The full amount of damages demanded, $150,000, was allowed with the exemplary damage cut from $300,000 to $187,500.

Sweeping Effect

This is the first open court anti-trust decision gained against Paramount-Famous Players. Its effect is anticipated to be sweeping, especially if the verdict is upheld on appeal. Local attorneys who watched the trial seem agreed the judgment will stand.

Plaintiffs conclusively proved they were forced out of business at their Capitol theatre by the methods of Paramount, and the witnesses substantiated the claim of a combination formed against them by Paramount to prevent the Capitol securing first runs and other attractions. It eventually forced Stinnett and Charninsky to sell their theatre.

Witness after witness called by the plaintiffs testified to the inability of the independent exhibitor to secure new or first-run films.

Should the final result of the suit open the picture market to independent exhibs, say Stinnett and Charninsky, they will build a 2,500-seater in this city and resume business.

The Boss Case

The last recorded "trust" damage action brought against Paramount was known as "The Boss Case," with an exhibitor, "Boss of Oklahoma," starting it in that state.

As it approached a trial date about two years ago, a settlement was reported in Variety, with Boss reputed to have received $90,000 in cash from Paramount. That report was not denied at the time, with the understanding it had been a pledged settlement—none of the parties to reveal it, Variety's information was most reliable.

The action was later withdrawn from the calendar.

The successful counsel, John Moroney, impersonally speaking after the verdict, said:

Testimony

"It was proved that in the summer of 1924 and since that time the Paramount theatres in Dallas have tied up most of the leading pictures available for first run in Dallas, either by contracting for them or by stalling the film exchanges along until the pictures became old and lost a large part of their exhibition value. That left the independent theatres without first-class product, although the number of films tied up by Paramount theatres was much more than they could use or expected to use.

"The entire nature of the film business was developed, including the Hays organization and the film boards of trade, so that the court and jury could understand the facts shown in connection with the plaintiffs' case.

"Defendants were the Paramount Exchange here and several subsidiary corporations which operate the Paramount theatres in Dallas.

"It was brought out that in March, 1925, Franklin wrote a letter to the plaintiffs in which he said that he understood they were planning to install Pantages vaudeville, and he advised against it, stating if they carried out their intention it would be well to consider the result of a "ruthless, destructive competitive situation"; that in May, 1925, plaintiffs bought five United Artists pictures which Franklin complained about, and that in the summer of 1925 Franklin directly threatened plaintiffs that he would see to it that they got no more good pictures for their theatre.

"It was shown that, on account of these threats and the picture tie-up in execution of them, the plaintiffs were forced to sell their theatre at great sacrifice.

Before and After

Before being molested they were making a net profit of $40,000 a year and had five years to run on their lease.

"Among the witnesses called by plaintiffs were Joe Luckett, of United Artists; L. B. Remy, of Fox; Karl Hoblitzelle, of the Interstate Circuit, and several others on minor points.

"The jury retired for only an hour, in which time they elected a foreman and found for plaintiffs on six special issues and arrived at the damages. It's the largest verdict unliquidated damages ever awarded in this section.

"Illustrating the picture tie-up during these years, it was shown that Franklin bought the Warner block of pictures in the summer of 1924 and never played them, and that a year later he offered them to an independent theatre here. It was also testified to that in some instances films of leading exchanges were tied up and have never seen a first run in Dallas, and that this was a national policy of the Paramount organization."

Bud Barsky May Go Back to Own Films

Los Angeles, Feb. 28.

Roy Fitzroy, better known to the industry as Bud Barsky, made an agreement with Tiffany-Stahl to produce and supervise six Jack London stories. Four have been made, but the balance was held up by assigning Fitzroy to supervise "House of Scandals," directed by King Baggot and "The Scarlet Dove," now being directed by Arthur Gregor.

In the meantime preparations are being made to film the two remaining London pictures titled "Stormy Waters" and "The Sea." John Adolfi and Edgar Lewis are assigned to direct. Upon their completion, Fitzroy will terminate his present contract with Tiffany-Stahl and possibly return to his old standby as independent producer of state right pictures.

DELAY CORINNE'S "WOMAN"

Los Angeles, Feb. 28.

Production on "The Divine Woman," Corinne Griffith's next for First National, has been set back to April 1 instead of March 1.

Walter Morosco, husband of Miss Griffith, and who will supervise production, has selected Marie Dressler for a featured role and is making several tests for a male lead. John Seitz, cameraman under contract to M-G, has been borrowed to film the new picture. Frank Lloyd is scheduled to direct.

Geo. O'Hara Filling In

Los Angeles, Feb. 28.

Hard times in pictures mean nothing to George O'Hara, screen actor. Finding few roles for a leading man at $600 a week, he promoted himself as a scenario writer at M-G-M and is writing the continuity for Lew Cody's untitled film which Mal St. Clair will direct.

O'Hara is getting about $250 a week for the writing job, but he figures that's better than nothing until production starts full force again.

U Puts 'Broadway' and 'Mating Call' on Market

Los Angeles, Feb. 28.

Universal has placed the picture rights to "Broadway" and "The Mating Call" on the market. U purchased the screen rights to "Broadway" at a reported figure of around $100,000 and planned to make a special at a cost of $500,000. "The Mating Call" is a novel by Rex Beach.

Under the new production plans of Universal no Jewels will be made costing over $60,000, except "Show Boat," which is practically ready for production under direction of Harry Pollard when the studio reopens in April.

SWITCH EVE SOUTHERN

Los Angeles, Feb. 28.

After rewriting "The Scarlet Dove" in an effort to create a part for Eve Southern, Tiffany-Stahl abandoned the idea when a better part for their contract player presented itself in "Clothes Make the Woman," an original by Tom Terriss. Latter will both direct and act in the picture.

"Dove" is now in production with Josephine Borio playing the lead, and Arthur Gregor directing.

SIMMONS OFF "TELEGRAPH"

Michael L. Simmons, picture editor of "The Morning Telegraph," is leaving the sheet, to became eastern scenario editor for Gotham and Lumas.

Lon Young, whom Simmons succeeds, is to produce films independently.

U. A.'s Demands May Keep "Circus" from K. C.

Kansas City, Feb. 28.

Unless United Artists makes concessions, or some of the local theatres change policy, there is little chance for "The Circus" being seen here. It is understood the picture will not be released for a showing under two weeks and at a b. o. price of less than 50 cents.

The Midland, which has first call on U. A. product, charges the price required, but shows pictures for a single week only. The other Loew house can hold a picture indefinitely, but has an established top of 35 cents.

"The Circus" was offered the Liberty, which can make its prices fit and run a picture until unconscious, and was just about ready to take it when a guarantee was demanded, and all negotiations were declared off. To date the Chaplin is not set for a local showing.

SAM GOLDWYN'S DENIALS

Los Angeles, Feb. 28.

Sam Goldwyn, whenever leaving the Coast, is always bound to issue what he considers a vigorous denial to any rumor his press agent can think of.

When Goldwyn left here for Europe his press agent sent out a statement which began: "As he boarded the train en route to Europe, Mr. Samuel Goldwyn issued a vigorous denial to a cabled story emanating from London that his two stars, Ronald Colman and Vilma Banky, had signed contracts with British film producers."

According to the Goldwyn press agent, the dispatch declared that the Goldwyn players were at the head of a half dozen film celebrities who were deserting Hollywood for British studios, and that Charles Chaplin was among them.

Mr. Goldwyn, noted for his brevity of speech, declares: "If there is any raid, I am not contributing to it."

Goldwyn also in the statement makes it known that Coleman and Banky were unknown when they left England and Hungary, respectively, three years ago, and that he is sending them back to their native countries as famous stars.

Los Angeles, Feb. 28.

In addition to the present erection of a $250,000 administration building for Samuel Goldwyn on the United Artists lot, a stage with 50,000 square feet of floor space is being built for the exclusive use of the Goldwyn unit.

It will be used to produce six individual Ronald Coleman and Vilma Banky pictures this year.

WEEKLY STUDIO SURVEY CHECKS 43 FILMS

36 Features, 3 Westerns, 5 Comedies, 4 Vita Units —Half Studios Dark

Los Angeles, Feb. 28.

Studio activity for this week shows 36 features, 2 westerns, 5 short comedies and 4 Vitaphone units in production, and 12 of the 24 studios dark.

Paramount heads the list for activity with seven companies working and five more scheduled to go into production March 5. Pictures now in production at this plant are "She Wouldn't Say Yes," Clarence Badger directing; "Three Sinners," by Rowland V. Lee; "Easy Come, Easy Go," by Frank Tuttle; a George Bancroft picture, Joseph von Sternberg directing; "Quick Lunch," by Charles Reisner; "Super of the Gaiety," by Hobart Henley, and "Gun Shy," by F. Richard Jones.

M-G-M has seven features and one western in production, including "Diamond Handcuffs," John McCarthy directing; "Detectives," by Chester M. Franklin; "He Learned About Women," by Sam Wood; "Polly Preferred," by King Vidor; "Under Southern Skies," by Robert Flaherty; "Man About Town," by Malcolm St. Clair; "Tide of Empire," by Al Rogell, and a Tim McCoy western being directed by Nick Grinde.

Fox has five features and two short comedies in production including "Four Devils," by F. W. Murnau; "Hangman's House," by John Ford; "The Red Dancer from Moscow," by Raoul Walsh; "Thief In the Dark," by Al Ray; "The Sport Girl," by Arthur Rosson, and the two untitled comedies.

Pathe-DeMille has five features in production, one on location in New York. They include "The Godless Girl," by C. B. DeMille; "Tenth Ave.," William DeMille; "Man Made Women," by Paul Stein; "The Last Cab," by William A. Howard, and "The Cop," by Donald Crisp.

First National has three features in production and is preparing to start five more around March 1. Pictures in work are "The Yellow Lily," by Alexander Korda; "The Hawk's Nest," by Benjamin Christensen, and "The Butter and Egg Man," by Richard Wallace.

"Poverty Row"

Columbia, the only active plant on "Poverty row" this week, has the usual quota of three pictures in production including "Broadway Daddies," directed by Fred Windermere; "After the Storm," by George B. Seitz, and "The Desert Bride," directed by Walter Lang.

Warner Brothers has one feature working, with preparations on for a series of five to start March 15. This is in addition to the four Vitaphone units operating all the time.

FBO and Metropolitan studios have but one feature working, "Notices," a Ralph Ince production, at the FBO plant, and "Hell's Angels," a Howard Hughes production, for United Artists release.

Tiffany-Stahl has two features working, including "The Scarlet Dove," directed by Arthur Gregor, and "Ladies of the Night Club," by George Archinbaud.

Universal City is quite dead with a padlock on the front door, but space is being rented out to other companies. Working here are "The Chorus Kid," being directed by Howard Bretherton for Gotham, and "Code of Scarlet," Ken Maynard western, for F. N., with H. J. Brown directing.

Hal Roach studios, the only short comedy producers active at this time, have three subjects in production.

Studios found dark and inactive when this survey was made include Mack Sennett, Christies, Educational, Tec-Art, United Artists, Stern Brothers, Richard Thomas, Mission, Chaplin, U. M. Dailey, Sunset and California.

Bess Meredith's Scenario

Bess Meredith has joined the M-G-M forces and will do a scenario for Fred Niblo's production.

It will be a sea story.

BRONX ARCHITECT OPENING OWN HOUSE—NO ONE WANTS IT

Territory Over-Seated—Avalon, Seating 1,750, held Out Too Long for Bidding—No Bidding Happened After House Was Completed

Admission by theatre operators that the Bronx is becoming over-seated was vouchsafed with reluctance of any to take over the new Avalon, picture house seating 1,750, on Burnside avenue near the Grand Concourse. The house opened Saturday in possession of I. L. Crausman, its architect.

Crausman, who has designed many local picture houses, secured the site some time ago and decided to build himself. Offers were made for the theatre during its construction but Crausman decided to hold off until its completion to let the various circuit operators in the borough bid among themselves.

The house completed, the local theatre operator decided to lay off, figuring Loew's Burnside and the Jerome, Consolidated Amusement Enterprises house, both nearby, too much opposition.

Crausman decided to open it himself and made a deal with the Steiman Bros., who have the Metro, Congress and Daly, for "Sharpshooters," Fox picture, as his opening attraction. Crausman does not yet know where he will get his pictures to keep his new house open, but is more concerned with somebody to take it off his hands.

NO U EXEC. CHANGES

Scenario Dept. Readying 6 Scripts for May 1 Shooting

Los Angeles, Feb. 28.

Carl Laemmle declares there will be no changes made in the company's present executive presonnel when the studio reopens May 1.

Scenario department, in charge of Edward Montagne, is preparing the following stories with writers and directors assigned: Earl Snell, writing "Blue Heaven"; Nat Ross directing "Grease Paint," is being written by J. Grubb Alexander; Matt Taylor is working with Harry Pollard on "Cohens and Kellys in Turkey," Pollard to direct; Charles Kenyon is adapting "Girl on the Barge," Ed Sloman to direct; Beatrice Van is preparing "Why Announce Your Marriage," no director assigned, and John J. Climber is writing continuity for "The Geezer," William Wyler's second feature for U.

These will all be ready for production May 1.

MAE MURRAY

RETURNS TO CALIFORNIA AFTER FINISHING A SENSATIONAL TOUR WITH HER

"MERRY WIDOW REVUE"

OVER PUBLIX CIRCUIT OF THEATRES

BREAKING ALL PREVIOUS HOUSE RECORDS!

VARIETY

Wednesday, February 22, 1928

MAE MURRAY'S RECORD

Chicago, Feb. 21.

Mae Murray broke all previous records at the Chicago theatre for four shows daily and five on Saturday and Sunday.

Miss Murray could have bettered both Whiteman and Lewis' record gross by doing five during the mid-week.

Wednesday, February 15, 1928 VARIETY 7

$62,100 BIG FOR MAE MURRAY AT CHICAGO; "GAUCHO," $26,000

"Wife Savers" Helps Hold Oriental to $39,000—"Blondes" Opens Good, $18,000—"Jazz Singer" Nearing End—Monroe Off, $3,400

Chicago, Feb. 14.

Playing to sensational business throughout last week, Mae Murray on the Chicago stage completely outclassed other loop attractions with $62,100. The house record is $63,400.

Note: Miss Murray played only four shows daily; previous house record is for five shows daily

Wednesday, February 22, 1928 VARIETY 7

"CIRCUS" STARTS CHI TALKING; "PRINCE," $36,000; NEAR RECORD

Chicago Got $48,000, Drop of $14,000 Under Mae Murray's Draw—Oriental, at $43,000, Disappointing With "Quality Street" and Plug

Chicago, Feb. 22.

MISS MURRAY WISHES TO ANNOUNCE THAT SHE DOES NOT WISH TO DISAPPOINT ANY THEATRE MANAGERS WHO MIGHT BE LOOKING FORWARD TO HER APPEARANCE IN THEIR CITY, BUT IT IS NECESSARY FOR HER TO MAKE THREE PICTURES BEFORE RESUMING HER TOUR

THANKING EVERYONE FOR THEIR COURTESY AND CO-OPERATION

BROOKHEART HEARINGS ON

(Continued from page 5)

tend to bring it into the hearing. Immediately the committee became interested and wanted details but this was postponed at request of Senator Brookhart to enable Mrs. A. E. Kearns, Philadelphia, of the National Conference of Parents and Teachers to appear.

Censorship Out

Testifying as morning session closed, she stated that block booking was the basis of fostering vulgar sex pictures on public. Incidentally Canon Chase, the censorship advocating reformer, put in his appearance though receiving little encouragement as Senator Watson repeatedly told witnesses the question of censorship could not come into the hearings.

Hearing's Opening

High-lighted by a bitter attack on the Department of Justice by Frank Rembusch, of Indiana, and a like scolding of the trade press for "its failure to disseminate real news," from Sidney Samuelson of New Jersey, the independent exhibitors opened their fight yesterday to secure government regulation of the industry through the passage of the Brookhart bill.

Senator Watkins, Ind., chairman of the interstate commerce committee, and two of its members, Couzens, Mich., and Metcalf, R. I. (only three present, though Senator Gooding, Idaho, was present for a few moments), were told by Rembusch that had the independents received a square deal from the department of justice they would not now be asking Congress for help.

Rembusch charged Col. Wm. J. Donovan, assistant to the attorney general, of "sitting on the investigation for five years and doing nothing." He also charged that in "whitewashing" the Film Boards of Trade the department "gave me the greatest shock of my life." To back this up he cited how an investigator named Eugene Martin, after spending months in his territory, had informed him (Rembusch) that the whole thing "was an awful set up." Martin's report, said the witness, was ignored and "he, the agent, was transferred to California."

All of which developed following the presentment by Leo Brecker of New York, of the same charges voiced at the trade conference last October, the same charges as made for several years—the inability of the independent exhibitors to buy choice of pictures and their desire for an open market. Or, as Mr. Rembusch put it, a return to the time "when producers and distributors were not in the exhibiting end."

Senator Couzens brought in the Ford simile that has been cited on previous occasions. The Michigan senator failing to see, and so stating, why a Ford agency could not be taken away by the manufacturer if he desired to open his own agency. It was Brecher's answer to this that developed the monopoly phase with the committee indicating a desire to shift the proceedings to the department of justice, until the charges came from Rembusch against that department.

Samuelson's Open Charge

Samuelson's charge against the trade press came with his assertion that Brecher and Rembusch had overlooked the real issue—the public. He stated that the producers—distributors controlled everything including the trade press with the consequent failure on the part of that press to give any real news.

He failed to amplify on this statement, going directly into another charge against the producers, stating that they "even set the price of admission of his theatre." This immediately got a response from the committee who, demanding proof, were shown contracts with M-G-M for "Ben-Hur" and "The Big Parade" wherein this stipulation was stated to be incorporated.

Senator Brookhart opened the hearings with a statement as to the purposes of the bill. The senator stated he was glad to get the hearing, even if it was on such short notice as to prevent some of his witnesses from being present. Later Senator Watson assured him that though starting without notice the hearings would continue until all estimony was secured.

Senator Brookhart stated that the film industry was controlled by a few men. That these men had eliminated the independent producer and were not out to do likewise with the independent exhibitor.

False Propaganda

It was charged by the senator that much false propaganda had been circulated against his bill. In answer to this he stated that it was not his intention to bring government control or that the federal trade commission, in whose control the bill places the industry, should settle all controversies or that it should set prices. He stated that the sole purpose of the commission would be to act as does the interstate commerce commission, namely, to set standards to be adhered to.

Film boards of trade were characterized as "kangaroo courts" by Senator Brookhart, who added that though three exhibitors were named, the "industry was so dominated by the Hays organization that these exhibitors were hand picked."

Gives Charlie a Ride

He also took Charles C. Pettijohn, general counsel for the Hays organization, to task for going out into his state and "lining up some 32 exhibitors out of 1,500 and having that small minority adopt a resolution condemning the bill."

Though Senator Watson cited the usual procedure permitting those favoring a measure to appear first, Pettijohn was here permitted to make a statement praising the film boards in which he cited statistics on the results obtained through arbitration. He told Senator Brookhart "he was a better senator than he was a picture man." Pettijohn told of the new contract developed last week in Chicago and filed in the record a "galley proof" of that contract.

He informed the committee that the government should control everything that needs controlling, but that he did not think the picture industry did. He proposed that the committee forget the Brookhart bill, get together with a group from each faction and bring out a remedy, other than gove.nment control, that would adjust their differences. No inclination evidenced from the three senators present to act on the Pettijohn suggestion.

Independents, following the hearing, gave expression to their disapproval of Pettijohn's "maneuvering himself in for a statement before they got their case on the record."

Leo Brecher, who followed, proceeded, as have all others in all previous public airings of the difficulties within the industry, by accusing Pettijohn of "half-truths," and following this up by citing incidents in the statement of the producer's counsel that were "not facts."

Brecher's statements to show the "set ups" in the film boards and the monopoly of pictures to the detriment of the independents led to the series of questions from Senator Couzens that kept the New York exhibitor from following his prepared statement terminating in the Ford analogy. For a time it left the Michigan senator stating his question was not being answered.

Arguing

The old question as to who started the producers into the exhibiting end popped up during Brecher's and Pettijohn's statements, the former claiming the Pettijohn contention that First National started it by the exhibitors combining to make pictures was all wrong, Brecher stating that F. N. was organized to meet the exhibition move of Famous Players (Par).

These controversial points brought an observation from Senator Watkins to the effect that there seemed to be a difference of opinion. Later during the Rembusch statement the senator stated that his interest had been aroused and "that he would like to go over privately with the witnesses several phases of the industry."

This request followed a general discussion of Indiana conditions, from whence hail both the Senator and Rembusch.

Led to the point by Senator Couzens during the monopoly discussion Brecher stated there was "no trust but that the inter-relationship was such that all producers favored the others to the detriment of the independent."

Couzens' Attitude

The questions of Senator Couzens indicated to observers that the biggest task ahead is to convince the committee, who state they know nothing of the picture industry, that that industry is any different than, as the Senator put it, the Ford automobile.

Senator Couzens stated that "he must be dumb as he couldn't see the difference, particularly as his analogy in citing the Ford car was based on the fact that that particular make of car was as much in demand as any picture ever could be."

"Congress," added the Michigan Senator, "could not force Mr. Ford to sell his cars at auction or to a competitor of his own agency, no matter when he established that agency or as to the amount of money that was invested by the competitor should he have formerly even been the agent."

The morning session Monday was terminated at this point.

After a brief statement from Mr. Brecher, when the committee resumed in the afternoon, the monopoly and Department of Justice element developed. This was precipitated by Senator Brookhart informing the committee that though he had requested action by the department, including an opinion on his bill, he had not yet received word from them nor heard of any action. Mr. Rembusch, in opening, likened the present condition "as a civil war within the industry." He characterized the opposing factions in that "civil war" as "the affiliated privileged exhibitor" against the "unaffiliated under-privileged exhibitor."

Starting out to answer the Pettijohn printed "memorandum re Brookhart Bill" Rembusch presented but little of his prepared statement. He did state, however, before interruption by the committee, that though Pettijohn belittled the copyright phase he wished the films weren't copyrighted. "That would be one way out," said Rembusch.

Government Regulation Preferred

Rembusch informed the committee that "government regulation, in fact any kind of regulation, was better than Hays regulation."

He stated that he had informed the Department of Justice that a uniform contract was but the beginning of the monopoly of the industry by the producers-distributors.

This launched his attack on the department and Col. Donovan, during which he stated that he had gone to the office of Mr. Donovan and was there told that "water once gone over the mill stayed over as far as the department was concerned." He added that Col. Donovan had informed him further that the department's investigation was completed and that the producer-distributors were within their rights.

Sidney Samuelson, who followed, was testifying when the committee adjourned, just prior to which adjournment he stated the competition on Broadway was ruining the business for the exhibitor on Main street.

Among the independent exhibitors present at the hearing, in addition to Rembusch, Brecher and Samuelson, were Sol Raives, N. Y.; Fred Wehrenberg, Mo.; Moe Harwitz, G. W. Erdmann and P. J. Wood, all of Ohio; N. Friedberg, Pa., and J. L. Shuiman, Conn.

Donovan's Statement

Questions put to Col. Donovan at the Department of Justice following the hearings as to whether or not he desired to answer Mr. Rembusch brought forth the statement that the department could not touch the case during the five years complained of because it was before the Federal Trade Commission.

Asked for a reply to the Rembusch charge of whitewashing the producers-distributors, Col. Donovan stated that when the Indiana exhibitor came to the department that an attempt to secure facts from Mr. Rembusch brought no results. The Colonel added that all he could get was generalities.

Questioned further as to what official action the department might take on the anti-trust action in Dallas, where a verdict was given Ray Stinnett and Si Charninsky, with damages totaling $337,500, due to the charge that Paramount had put these men out of business, Col. Donovan stated that as yet the case had not come to his attention. He promised a statement after going into it.

He also stated that when the full report on the investigation of the industry now being conducted by the department was in, that he would then act.

Brylawski's Status

Always leaving those of the industry, whenever gathered together, guessing as to his true status, Julian Brylawski still further complicated the situation yesterday at the opening of the hearings on the Brookhart bill to stop block booking.

During the trade conference in New York city last October Mr. Brylawski, affiliated with the producers-distributors through his connection with the Stanley Co., sat with the affiliated group but spoke for the unaffiliated.

Yesterday he sat with neither group but at the press table as representing one of the trade journals.

Brylawski is looked upon as an out and out chain man by the genuine indie exhibs. His associations in a business way run to chain connections.

O'Reilly as Chairman

Charlie O'Reilly, past president of the T. O. C. C., was elected chairman of the Congressional Committee of exhibitors (yesterday) Monday, to represent the independents in the hearing on the Brookhart bill.

O'Reilly left New York Tuesday.

National Plan

The Theatre Owners' Chamber of Commerce has under contemplation a plan to launch a movement for the Brookhart Bill in as many state legislatures as independent exhibitor leaders can be found to cooperate.

If the Brookhart bill is not adopted as a federal regulation, it is thought probable that the independents will carry out their proposed measure.

It seems likely that the bill will first be introduced in the New York state legislature to set an example for exhibitor organizations throughout the country.

$10,000 Fight Rights

Los Angeles, Feb. 28.

Tom White, former casting agent and now holder of the film location privileges at Catalina Island, paid $10,000 for the picture rights to the fight between George Godfret and Paolino Uzcuden.

If Uzcuden wins, the foreign rights are figured very valuable by White.

DE MILLE'S MODERN YARNS

Los Angeles, Feb. 28.

Lenore Coffee, contract scenario writer for C. B. DeMille, now writing original for DeMille's next special.

DeMille will make two more modern stories following "The Godless Girl" before attempting another period costume picture.

TOUGH TIME WITH STORMS

Los Angeles, Feb. 28.

Production on "Under Southern Skies," now being made by J. R. Fiaherty and W. S. Van Dyke in Tahiti, is reported nearly completed in spite of many tropical storms.

Company left Hollywood early in January and is working under supervision of Hunt Stromberg, who receives a daily report by radio at the M-G studios.

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

ARMANDA CHIROT SOPRANO
AND
JOSE MERCADO BARITONE
THE BEST SINGERS ON THE PACIFIC COAST
13 MONTHS WITH FANCHON and MARCO

AN OUTSTANDING HIT FOR WEST COAST THEATRES
FRANK JENKS
"Handsome Funny Face" and the Band
NOW—CALIFORNIA THEATRE, SAN JOSE

BENNY MEROFF
THE LEADER

Now at Marks Bros. Marboro and Granada Theatres Chicago Ill.

TREEN and BARNETT
THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE
FEATURED BY FANCHON AND MARCO

GINO SEVERI
MUSICAL DIRECTOR
CALIFORNIA THEATRE, SAN FRANCISCO
Direction: WEST COAST THEATRES, Inc

FEBRUARY — A Short Month But Long on Accomplishment

1st —William Fox purchases the motion picture rights to "The River," the new novel by Tristram Tupper, which is proving a "best seller" everywhere.

3rd —With the two tremendous sound-proof Movietone studios nearing completion at Fox Hills, California, Winfield Sheehan announces that J. G. Blystone soon will start work on the first complete audible feature "Mother Knows Best," based on the novel by Edna Ferber.

5th —"Park Row," the new building at the Fox West Coast studios to house directors, authors, scenarists and title writers, is formally dedicated with Will Hays and other notables.

8th —Plans for an international theatre building program announced by Clayton P. Sheehan, foreign manager of Fox Films, on the eve of his departure for South America.

10th —Despite a general curtailment of production throughout the industry eleven companies are working at top speed at the Fox studios turning out big attractions for next season, including F. W. Murnau's "The 4 Devils," Raoul Walsh's "The Red Dancer (of Moscow)," and John Ford's "Hangman's House."

13th —"Four Sons," John Ford's latest road-show special, opens indefinite engagement at the Gaiety Theatre, New York, and settles down to an immediate standing room routine at every showing, making it one of the biggest screen successes in 10 years.

18th —Winfield Sheehan announces the signing of Charles Francis Coe to assist in the direction of his two great stories, "Me—Gangster" and "The River Pirate," just purchased by Fox for next season's release.

20th —William Fox announces record plans for having four $2.00 attractions running simultaneously on Broadway: "Sunrise" at the Times Square, "Four Sons" at the Gaiety, "Mother Machree" at the Globe, and "Street Angel," which will open in March at another legitimate theatre.

22nd —"A Girl in Every Port" Victor McLaglen's first starring vehicle, breaks the world's record for a single day's box office receipts at the Roxy, New York, when it grossed $29,463.00 on Washington's Birthday.

24th —Margaret Mann captures Broadway by her personal appearances and is hailed as a new star for her work in a single picture, "Four Sons."

26th —Alfred E. Green completes his biggest film undertaking, "Honor Bound," based on the sensational novel by Jack Bethea and featuring George O'Brien, Estelle Taylor, Leila Hyams, Tom Santschi and Sam De Grasse.

29th —"Dressed to Kill," Irving Cummings' satirical melodrama of the masquerade of the underworld, featuring Edmund Lowe, Mary Astor, Ben Bard and Charles Morton, completed at Fox West Coast studios and heralded as Lowe's greatest characterization, notwithstanding his marvelous performance in "What Price Glory."

FOX — the One Great Independent

BY REQUEST

of hundreds of exhibitors and thousands of Saturday Evening Post movie fans, Carl Laemmle again presents Victor Hugo's

THE HUNCHBACK of NOTRE DAME

with LON CHANEY

because there's no picture on earth like it!

with
PATSY RUTH MILLER
ERNEST TORRENCE

Directed by
WALLACE WORSLEY

Millions who have never seen it are clamoring to see it now! Millions who have already seen it are clamoring to see it again! Unprecedented advertising and exploitation has been piling up since its first record-breaking showing on Broadway, New York. It's the one big picture which can never be forgotten. Surefire every time you show it—in any season—in any city, village, town or hamlet. Get your booking for it in—quick. **IT'S A UNIVERSAL PRODUCTION.**

Cash in NOW

on the tremendous popularity of

Emil Jannings

by booking the greatest picture he has ever made

The Last Laugh

Directed by F. W. Murnau

the picture that received more and finer notices than any motion picture ever made, bar none. Emil Jannings in "The Last Laugh." on your marquee means profits right now that you never dreamed of. All prints in finest condition, brilliant advertising material and publicity matter that can't be beaten because every word of it is true. Write, wire or long distance phone your nearest exchange. It's red-hot. Get "The Last Laugh"—and get it today! *It's a UFA Production from the story by Carl Mayer presented by Carl Laemmle. Distributed by UNIVERSAL.*

FOX SHARES ATTRACT BULLISH TIMES SQUARE; PATHE LOOKS UP

Usual Film Leaders Lag in Price and Interest—Stanley Makes Stand Against Pressure Close to 50—Bull Outlook for Present Unattractive

In a general market that tended altogether toward bearish views for the immediate future, only two stocks stood out of the dullness over the past week. Spectacular expansion of Fox appealed to players of all sorts in Times Square and downtown. Reports that appeared to have some substance were circulated that new bull lines were being paid out, some of the clique that took part in the last Fox move from 70 up having returned to an aggressive campaign.

The only other development of interest was the improved appearance of Pathe. Possibly Pathe got a play because it was the only one of the amusement group that seemed to have been pretty thoroughly liquidated. In spite of the hard road before it, the issue has been hammered down so drastically that it offers some chance of upturn and its long pull prospects are good. Besides at the level of 12 (it touched 15 yesterday) a long-shot player can't go far wrong.

Kennedy's Influence

The prestige of Joseph P. Kennedy in his association with the concern is a help to Pathe's market position. The Keith connection was always looked upon askance by the wise Broadway insiders. Keith's has never been associated with a winner on the ticker and showmen who play the board never could see any rich advantage in the connection from Pathe's side, particularly on the basis of the vaudeville entrance.

Keith's never handled its own film buying or exhibition with success, and insiders argued that film promotion at the concern's hands would fare no better. With Kennedy at the helm it's different. Kennedy is close to the ground in the movie trade and he has the background of successful operation in FBO.

Over in Philadelphia, Stanley seemed to be looking up. Usual weekly crop of reports about new affiliations and new mergers, none of which was definite enough to have any market weight. But the stock has now apparently discounted anything that is likely to happen. If it isn't likely to get any lower, it ought to stage a recovery, according to the logic of the tape. Anyhow, it was steady at and fractionally below 50, compared to its bottom around 47.

Leaders Lag

In Loew and Paramount there was practically no move. Both stocks have moved up steadily for a considerable period — Loew during the whole "Coolidge market" and Paramount since last August. In the present situation, with business uncertainty ahead and the banking moguls insisting that there must be a credit adjustment in the loan account, the percentage is against any spectacular upturn. This is a condition that continues from day to day. It may change tomorrow or next week.

On the other hand, players on the long side are never disposed to go in for heavy commitments during February and March. Many severe breaks have come in those two months. The traditional season for bullish activity is the old "spring rise," the usual time for which is not far off. The uptown crowd seems to be waiting for the first heralds of that turn, expected with the robins.

Nothing happened in a news way, but developments only went to rather emphasize all the elements against market progress that have become familiar for the past two months, such as unemployment throughout the country, reduction of studio activity on the coast, which may be merely seasonal, but does not look particularly bullish even at that, and, above all, disposition to expect that still further shake-outs are required before the loan total has been readjusted to the satisfaction of the Reserve bank authorities.

Summary of dealings including Saturday, Feb. 25:

STOCK EXCHANGE

1928 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
40⅝	38⅝	1,200	American Seat (4)	39	38⅝	39	+ ⅛
171½	168	2,700	Eastman Kodak (8)	169	163	169½	+1½
109	106¼	200	First National 1st pref (8)	108	108	108	—3
83¼	77⅛	34,200	Fox Class A (4)	83½	77½	83½	+5¼
63⅞	57	12,900	Loew's (3)	60⅜	58⅝	60⅝	+ ⅝
2	½	40,300	Fox rts. (exp. Feb. 27)	2	⅝	1⅞	+1¼
26¾	22¼	4,200	Madison Square Garden (1½)	26	22⅝	24⅞	+ ⅛
27	26½	800	Met.-Gold.-M. 1st pref (1.20)	26¼	26	26¼	— ¼
8¼	6⅜	800	Motion Pict. Cap	7¾	6⅜	6⅜	— ¼
24½	22½	300	Orpheum	23	23¼	23¼	— ⅛
102	90½	100	Do. pref. (8)	99½	99½	99½	— ⅛
117⅜	111¼	36,100	Par. Fam. Pl. (10)	116⅝	114⅛	116	+1½
4½	2	3,300	Pathe Exchange	3¼	2⅝	3⅛	+ ⅛
18½	8⅝	5,400	Pathe Class A	13½	12	12	— ⅛
68¾	61	1,500	Shubert (6)	62	61	62	+ ⅛
100	90½	500	Univ. Pict. 1st pref. (8)	100	99½	100	+ ⅝
29⅞	22	13,500	Warner Bros.	27⅛	24⅛	26½	+2⅜

CURB

5⅞	4	300	Film Inspect. Mach.	4⅝	4	4	— ⅛
22	18¼	13,000	Fox Theatres A	21¼	18½	21	+2⅝
16	11½	750	Loew's Deb. rts.	12	11½	11⅝	—1½

BONDS

101	99½	$33,000	Keith 6's, '46	100¼	99¼	100	+ ⅝
105¾	104¼	34,000	Loew 6's, '41	107	106½	106½	— ½
81½	50	34,000	Pathe 7's, '37	63¼	60⅜	63⅛	+2½
100	98½	130,000	Par. Fam. 6's, '47 (Curb)	99	98½	99⅝	— ⅛
94	92½	31,000	Shubert 6's, '22	93	92½	92½	— ⅛
...	...	...	Warner Bros. (Curb)	...	...	...	.....

Note.—Loew bonds ex warrants sold $25,000, 101½, 100½, 100¼, off ½.
* Ex. dividend.

ISSUES IN OTHER MARKETS
All Quoted for Monday
Over the Counter

Bid	Asked						
			New York				
			Quoted in Bid and Asked				
24	26	....	Roxy, Cl. A. (2.50)	..			..
26	29	....	Unit do	..			..
5⅜	7½	....	Unit do	..			..
4	6	....	Da Forest Phone	..			..
1½	3	....	Technicolor	..			..
2	..	....	Univ. Ch. Thea	..			..
80	95	....	Do pref	..			..
			Philadelphia				
..		1,000	Stanley Co. of America	50	49⅝	49⅝	
			Chicago				
..			Balaban & Katz	..		68	
			St. Louis				
..		....	Skouras Bros.	..		42	
			Los Angeles				
..		....	Hal Roach, Inc.	..	..	29⅜	
			Boston				
..		10	Loew's	7⅞	7⅞	7⅞	
			Montreal				
..	..	5	Fam. Play. of Can.	85	80	85	

Bedard Leaves Swanson

Los Angeles, Feb. 28.

P. A. Bedard, production manager for Gloria Swanson since she became independent producer, has abdicated his position.

Bedard was formerly an executive of a New York bank.

Ruth Wright Costume Head

Los Angeles, Feb. 28.

Ruth Wright, assistant to the late Molly Thompson, casting director at Hal Roach studios, has been elevated to head that department.

Bern On Cody Unit

Los Angeles, Feb. 28.

In addition to being in charge of stories and writers at M-G-M Paul Bern is now unit supervisor of the Lew Cody series.

"B. & E" Delay

Los Angeles, Feb. 28.

Owing to last minute changes made on the working script of "Butter and Egg Man" with Jack Mulhall for First National, production will be delayed another 10 days.

It was scheduled to start March 1 with Richard Wallace directing.

Melford as T.-S. Director

Los Angeles, Feb. 28.

George Melford, recently released from his contract with Universal, has been engaged to direct one picture for Tiffany-Stahl.

It will be "Lingerie," an original story by Raymond L. Schrock. Production will start March 10.

Harris Press Agenting Again

Los Angeles, Feb. 28.

Eric Harris, former secretary to B. P. Schulberg, Paramount, is back at his old job as press agent for the Mark Hopkins hotel, San Francisco.

Goldwyn as U. A. Stockholder

Los Angeles, Feb. 28.

Samuel Goldwyn has become a director and stock holder in United Artists, due to the fact that he will produce all his pictures on the U. A. lot.

D. W. After Philbin and Bennett

Los Angeles, Feb. 28.

D. W. Griffith is negotiating for Belle Bennett and Mary Philbin for "The Battle of the Sexes."

This is his next for United Artists.

NEW CONTRACT CLAUSES

Basically, the new standard exhibition contract, resulting from the session of the representative contract committees at Chicago, remains the same. There are several new provisions but none is enforceable except at the discretion of the boards of arbitration where, the exhibitors claim, their complaints have not been given just treatment in the past.

According to the new agreement, scheduled to be adopted in the trade May 1, 1928, the exhibitor "Shall not be required to accept for any photoplay described in the schedule as the photoplay of a star, director or based upon a specified story, book or play, or by an identifying description, any other photoplay of a different star or different director or based upon a different story, book or play, or not corresponding to such identifying description, as the case may be."

There is no penalty for the failure of producers or distributors to deliver goods promised by contract description and no provision whereby the exhibitor may pick equally desirable product.

The clause which has caused more complaint than any other, whereby it is possible for producers to withdraw a strong picture from the regular program releases after it has been sold, has been modified. Clause 16 reads:

"In case the distributor shall be delayed in or prevented from the performance of this contract with respect to any of the photoplays herein specified by reason of the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity, court orders, censor rulings, delays of any common carrier, or of the United States postal authorities, delays in production or failure of the producers of any of such photoplays to make or deliver them to the distributor or of any star or other performer to appear therein in time for delivery as herein provided, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the exhibitor. In any such event the time of the distributor to perform his contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, provided, however, that in case any such delay or prevention shall prevent the distributor from 'generally releasing' any such photoplay during the period specified in paragraph (b) of Article Second, the provisions of such paragraph shall govern, unless performance because of the happening of any such clause and contingency is rendered impossible, in which case performance by the distributor with respect to any such photoplay shall be waived.

"The resumption of performance by the distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the distributor shall deliver to the exhibitor any such photoplay at the earliest available date thereafter, and any such delivery in any such case shall be with the same force and effect as though delivery took place within the period herein above limited and the exhibitor agrees to accept, pay for any exhibit any such photoplay at such later period pursuant to the terms thereof."

The modification is in the last half of the clause. Formerly producers were not obliged to deliver at all if a picture could not be furnished within three months after date of delivery.

Exclude 10 Per Cent.

Clause 20 provides: "If the license herein granted shall apply to an entire group of photoplays offered by the distributor to the exhibitor at one time, and not otherwise, the exhibitor shall have the right to exclude from this contract up to but not exceeding 10 per cent. of the total number of such photoplays, but only if the exhibitor shall give the distributor written notice to such effect at any time not later than 14 days before the date fixed for the exhibition of any such photoplay is available for exhibition hereunder, and if at the same time the exhibitor shall pay to the distributor one-half of the license fee payable in respect of any such photoplay. In computing such 10 per cent. fractions of less than one-half shall be disregarded. If any such photoplay shall, because of such exclusion, be thereafter licensed by the distributor for the same run as that specified in this contract, for exhibition at another theatre where such excluded photoplay would not have been exhibited if not so excluded; then one-half of the license fee (up to but not exceeding the amount paid by the exhibitor to the distributor as a condition of so excluding such photoplay) received by the distributor for such re-license shall be credited to the exhibitor by the distributor."

While this provision seems equitable on its face value, it can be rendered useless through price manipulation by the producers or distributors on the pictures exhibitors may wish to reject.

Clause 21 is: "If the exhibitor shall claim that the exhibition at the theatre hereinafter specified of any photoplay licensed hereunder will be offensive to the public in the place where such theatre is located, because of racial or religious subject matter, and if the exhibitor shall give written notice to the distributor of such claim within a reasonable time prior to the date fixed for the exhibition thereof hereunder such claim shall be immediately submitted to the Board of Arbitration herein specified. If such Board of Arbitration shall specifically determine that the exhibition of such photoplay at such theatre will be offensive to said public because of racial or religious subject matter, then such photoplay shall be excepted from this contract, and not otherwise. The distributor may exhibit or license the exhibition of any photoplay so excepted when and where desired by the distributor free from all claims of the exhibitor."

Final Judgment

Leaving final judgment on objectionable pictures to the Board of Arbitration practically removes the exhibitor as a factor in the exhibition of such pictures he may consider doubtful. The Board of Arbitration, with the interests of the producers mainly at heart, may not be inclined to pay much attention to pleas made by theatre owners.

In the approved additional clauses it is provided that for each picture road-showed by the distributor the exhibitor may reject one of the pictures in the schedule. It is further agreed that newsreels and short subjects shall not be included in block sales. These additional clauses, if accepted, will be included in the schedule.

NOW It's
AL LYONS
With
MUSICAL BUNCH
Now at the
METROPOLITAN
LOS ANGELES

5th YEAR
MILTON SLOSSER
ORGANIST
Missouri Theatre, St. Louis, Mo.

WORLD'S FASTEST RUSSIAN DANCER
ALFRED
BROWER
WITH FANCHON AND MARCO IDEAS
Direction WALTER MEYERS of WILLIAM MORRIS, Inc.

BENNY JOHNSON and ERNEST TAYLOR
TWO BLACK DOTS
with "ARABIAN NIGHTS" unit
This Week With Paul Ash, ORIENTAL, Chicago
Direction: WM. MORRIS OFFICE LOU IRWIN, Manager

PICTURE PEOPLE GOING VAUDE
See
HERBERT HALE
"Comedy Material that Clicks"
154 West 12th St. (Cor. Hill)
Westmore 8563 LOS ANGELES

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts Write or Wire

LASSITER BROS.
FROM "OLD IRONSIDES" SAILORS
TO FRENCH SAILORS—
FROM FRENCH SAILORS
TO ROMAN SAILORS—
FROM ROMAN SAILORS
TO—WHAT NEXT?
FEATURED WITH JOHN MURRAY ANDERSON'S
"ROMAN NIGHTS"
This Week (Feb. 25)—PARAMOUNT, New York
PUBLIX TOUR Dir. WILLIAM MORRIS

52 Weeks—one Solid year—in Philadelphia

ACTUAL TIME PLAYED AND BOOKED

10 WEEKS AT FOX LOCUST THEATRE . . .	10 WEEKS
2 WEEKS AT FOX MARKET THEATRE . . .	2 WEEKS
2 WEEKS IN 10 HOUSES DAY AND DATE .	20 WEEKS
1 WEEK IN 20 HOUSES DAY AND DATE .	20 WEEKS
Total . . .	52 WEEKS

AL JOLSON
"The JAZZ SINGER"

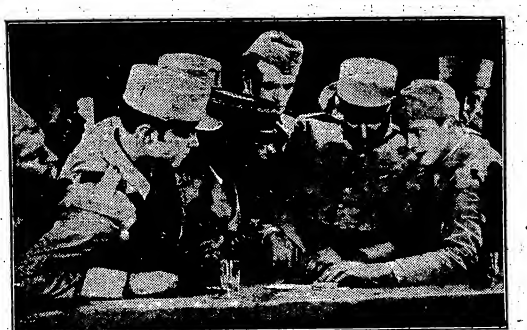
Warner Bros. Supreme Triumph

"PERFECTION!

An Editorial by Herb Cruikshank in the New York Morning Telegraph

"I have seen 'The Legion of the Condemned.' . . . Viewer of a thousand films, it was with difficulty that I refrained from leaping to cheer all the genius responsible for the creation of this masterpiece . . . what a picture!

"From its ingenious first flashes to its final whirlwind climax, the picture is superb in every department . . .



"I congratulate the world . . . . . It has a treat in store for it when

'LEGION of the CONDEMNED'

reaches the motion picture screen . . . . . A mighty triumph for

PARAMOUNT

"LEGION OF THE CONDEMNED." A William Wellman Production, starring FAY WRAY and GARY COOPER. From the story by John Monk Saunders. B. P. Schulberg, Asso. Producer

BRITISH FILM FIELD

By Frank Tilley

London, Feb. 18.

Ostrer Brothers, bankers, find, after having formed the Gaumont-British merger and brought in a theatre end via the Davis houses and the Biocolor Circuit, they still can be jammed for play dates and releases by Provincial Cinematograph Theatres.

P. C. T. can say to a distributor: "Here's 120 week we can give you on that film. Gonna play?"

And the distributor not only plays, but frequently P. C. T. calls the tune and time of general release. While the Ostrers, with some 17 houses, can say what?

So they form the Denman Trust and buy themselves a lot of theatres all over the country. Get some practical fellows associated with their operations, too. And these put up cash money. Charles Woolf, to wit. He does. So does E. E. Lyons, having bitten himself off a nice large piece of dough over the sale of the Astoria theatre to the Szarvasy-Gibbons crowd. Moreover, the Denman Trust buys picture houses as is, and haven't to fiddle around making former vaude theatres into flicker palaces.

Among others they buy the Phillip Hyams theatres, which the Szarvasy-Gibbons folk were supposed to be onto—five of them, and one the best suites in East London. And credited with having bought the Blue Halls, which are three—Blue Hall, Edgware Road, ditto Putney, and the Palladium opera house, Brighton.

As well as the Collins Circuit, which consists of four houses in the Potteries District.

Deals are on for a lot of others. The dope inside is the floating of a large-size public company by which the Denman Trust will sell the properties to the public and the Gaumont-British firms, which include Gaumont, the W. & F. Film Co. and Ideal Film Co., will have an outlet something approaching rivalry with P. C. T.

More Production Money

Herbert Wilcox, who made "Nell Gwyn" and money, "Pompadour" and a good picture, "London" and has been forgiven for it, takes his company to the public this week.

Out of a capital of $2,500,000 he is asking for $1,155,000 in 220,000 shares of $5 par (10 per cent participating preference) and 220,000 of 20 cents each (deferred). Former get one-third of profits after their 10 per cent and latter take the rest.

Films already made are "Mumsie," with Pauline Frederick; "Dawn" (Nurse Cavell subject) and "The Woman in White," Wilkie Collins' novel, now being shot. These three go to the W. & F. Co. for distribution. Further films are to be distributed direct, under the new company's name, British Dominions Pictures, with brother Charles Wilcox in charge of distribution.

Picture material scheduled includes Hall Caine's "Bondman," "The Mountains of Mourne," "The New Clown," "When Knights Were Bold" and "Drake." For this last they are trying to get Ronald Colman, now on his way here, which has saved Herbert Wilcox and Nelson Keys their projected trip to Hollywood. Keys is a member of the board of the new company, and has been instrumental in getting it financed and underwritten.

Studios are to be built at Harrow as soon as the public has put up its money. Meantime production is going on at the Stoll studios, Cricklewood. Board includes W. Henderson-Cleland, Russel E. Fawcas, Raymond P. J. Ireland and H. T. Marsh, all city men, with Nelson Keys, Herbert Wilcox, Charles Wilcox and Charles H. Travers also on the board, the two latter as managing directors. The vendors sell the existing producing company and its films for 29,000 preferred and 575,000 deferred.

A Raw One

On the eve of this flotation there breaks a story all over the dailies telling how the German ambassador had made an official request the Nurse Cavell film, "Dawn," shall be banned as likely to arouse "bitter feeling."

Funny thing this never struck the authorities till the film was almost ready for pre-view, isn't it?

Billy Batten, the company's press agent and formerly news editor of the "Weekly Dispatch," cashed in beautifully on the protest, even assuming he did not inspire it.

Jaydee Objects

When J. D. Williams filed his action against British National, claiming damages for wrongful dismissal, the defense scheduled to put in an answer alleging Williams had misrepresented his position and influence in the film business, was grossly extravagant, and refused to obey orders of the company.

The defense got an order in chambers recently from Justice Branson to amend this plea to one of nothing but a refusal to obey orders. Jaydee appealed against this, stating he did not know what defense he had to answer, and got an amendment from Justices Scrutton and Astbury making an order for the announcement of the matters which would be the snubject of the evidence-in-chief on the part of the defense.

Waiting or Coming

Others on their way—either actually or in the cops' sense—are the Welsh-Pearson Co., which has been at a standstill as far as shooting goes of late. R. C. Buchanan, once an actor and a teacher of elocution at the Glasgow Athenaeum, and now an exhibitor on a large scale, is to go on to the board of this company.

The Hagen-Henry Edwards-Dion Titheredge crowd is quiet at the moment, so is the W. P.-Neoart flotation, though the existing line-up is producing "The Rising Generation" with Alice Joyce at St. Margaret's.

Then there are British Screen Classics, Victoria Films, British Controlled, the Granger Company and several others underwriting, trying to underwrite or wanting to get underwritten.

Blattner Line-Up

After some switching around of the original ideas, Louis Blattner has shaken down to the ultimate position of his production enterprises. A company is to be shortly floated, Viscount Esher as chairman and Blattner as managing director. The public issue will be $2,000,000 all underwritten by Lawson & Ormerod of Manchester Ormerod, of this underwriting firm, has been behind Blattner in earlier enterprises, notably the buying some years ago of the Gaiety theatre, Manchester, and its conversion to pictures, with much profit to both

Studio building is scheduled to begin March 22, with two studios ready before the end of the year. Production is to go on meantime at the British International plant, where a floor has been leased for nine months.

The biggest end of this promotion is the contract with Joe Schenck, calling for two pictures a year for five years to be released world-wide by United Artists. These will also serve as United's quota films for this country. (Mr. Schenck, in last week's Variety, denied any English arrangements to distribute on this side.)

Contracts have also been made to produce three a year each for five years for Gaumont and British, and Central Europe has been sold on all productions for 40 per cent of negative cost.

Normally, product is to cost around $60,000 a picture, and the prospectus is putting forward estimates of $20,000 in the United Kingdom and the same amount from the rest of the world.

This is just a little more conservative than most of the prospectuses which have so far gone over, and ought to be easy to live up to unless they make movies so bad they can't be released.

Rest of the 200 acres of land owned is to be turned over to a development company to split up and build on. Blattner's early idea was to have the one company do both studio and other building and produce films, but too many complications acrose, and it has sorted out to a straight picture-making promotion.

Astoria Figures

It was a nice price paid for this theatre; nice, at any rate, for the sellers and the stockholders.

$1,350,000 was the figure at gross, the net being $1,225,000. The difference went in $50,000 to Norfolk and Prior, West End estate agents who made the deal, and $60,000 to the former directors as compensation for relinquishing their directorial contracts. E. E. Lyons (who is running for vice-presidency of the Exhibitors' Association this year) and T. Underwood, both prominent picture house owners, were on the old board.

Stock was originally issued a little over a year ago for the Astoria Theatre Company in $5 mortgage debentures, which have been paid out at par, and 20-cent deferred, which get $8 per share as a result of the sale. Stockholders were notified of the proposed terms of sale, but as something like 75 per cent of the total stock was held on the inside, it is said, the request to the other stockholders was merely formal.

MAURICE
SOLO ORGANIST
Indiana Theatre, Indianapolis
A Publix Theatre

"THE HALF-PINT OF BLUES"
NORA SCHILLER
Headlining for Fanchon and Marco Indefinitely

EDDIE WEAVER
ORGANIST
PUBLIX OLYMPIA
NEW HAVEN, CONN.

THE CHEER LEADERS
"Those College Boys"—Singing Quartet
Featured in West Coast Theatres
Personal Direction WALTER MEYERS
William Morris Agency
"MARCO-MADE"

Absence Makes the Heart Grow Fonder
Rube WOLF
MIRTH OF A NATION
Had a week's vacation and is again playing to bigger business at the
Warfield, San Francisco

JOIN PUBLIX AND SEE THE WORLD
JUST COMPLETED A 10 MONTHS' CRUISE
Thanks to ADMIRAL NATHANIEL FINSTON, Generalissimo of the Publix Fleet
5 MONTHS at the PUBLIX OLYMPIA, New Haven
(Opening Attraction of New Policy)
5 MONTHS at SHEA'S BUFFALO, Buffalo
NOW INVADING PORTLAND, OREGON
Opening March 8 at the New Publix, Portland
ALEX HYDE
"THE JOY BOY"
MASTER of CEREMONIES and STAGE BAND CONDUCTOR
Marking My 15th Consecutive Year as Musical Director and Artist
Under Direction of My Brother, John
WILLIAM MORRIS AGENCY
Many thanks to MIKE SHEA—a Great Showman and a Great Guy—and VINCENT McFAUL, his General Manager
Also the Orchestra Boys and Stage Hands, who have been largely instrumental in making me happy

STRONG AGREEMENT TO HOLD EXHIBS IN SAPIRO-HEADED ASS'N

Intent of Contract to Put Indies Back on Business Feet—Runs for 3 Years—No Interference With Policy of House—Protection Only

The agreement drawn up among approximately 250 New York independent theatre owners who recently formed the Motion Picture Exhibitors' Association, with Aaron Sapiro as its executive head, includes provision which, if enforced, should go far toward putting the independent operator back on his feet.

One of the most important clauses in the Operating Agreement is to the effect that the association will attempt to secure the insertion of provisions in standard film contracts which would limit the producers from invasion of exhibitor-territories for the purpose of protecting the exhibitors from destructive competition by the producers themselves.

Among themselves the exhibitors have agreed, in the contract, that they will not build any more theatres in Greater New York during its term, which is for three years, expiring Jan. 1, 1931. The exhibs have also pledged themselves not to buy or lease any more theatres built by others, or to reopen houses closed by other exhibitors, for the next three years.

Exceptions to this rule may be granted at the discretion of the board of directors by majority vote. This is to provide for new districts which may develop sufficiently in the next three years.

The association has been organized by a committee of 12, including Mr. Sapiro as chairman, Lawrence Bolognino, William Brandt, Leo Brecher, Bernard Grob, J. Arthur Hirsch, Elias Mayer, Hyman Rachmil, Henry Siegel, John W. Springer, Samuel Strausberg and Harry Suchman.

Board in Control

The affairs of the association are to be controlled by a board of 18 directors. Nine will be chosen by members representing eight or more theatres, five by members representing from three to seven theatres, and four directors elected from names submitted by members representing less than three theatres. Six of the directors are to be elected for a term of three years, six for two years and six for one year. After the expiration of the terms of each director, vacancies will be filled at the annual election for terms of three years each. There is not to be more than one director from any single corporation or group of affiliated corporations.

In signing the agreement the exhibitors have constituted the association, acting through a special film buying committee, the exclusive agent and attorney-in-fact for picture buying. They waive all rights to withdraw or cancel this power of attorney before Jan. 1, 1931. Exhibitors will notify the committee of pictures wanted, indicating a price considered fair and any other conditions that should, in their estimate, be included in the contract. Exhibitors agree that the committee shall have access to pertinent books and accounts and shall have the right to study records so as to compute ability to pay.

This special committee is to meet representatives of producers for purchase of pictures and negotiate in the name of each exhibitor. The exhibitors agree to be bound by any contract or purchase and by the terms.

The position of this film buying committee is not as arbitrary as it first seems, since it is subject to change or substitution by the board of directors. Members of the committee may be temporarily withdrawn and other substituted for special negotiations.

Majority Vote

Before negotiations are begun the committee will notify each exhibitor of the proposed terms affecting him and the exhibitor will have the right to withdraw his requisition or proceed subject to notice of dissatisfaction. In such cases the exhibitor has the right to appoint two other directors to act on his behalf with the committee. If the four are unable to reach a decision the president will be called on and the majority vote effected.

The agreement is binding on exhibitors, their successors or assigns. It runs with the land and is to be recorded as an obligation against each theatre owned or controlled by members of the association. This does not restrict sale of the property though change of ownership automatically brings the new proprietor into the association.

The agreement went into effect Feb. 28. The exhibitors have agreed to pay the association five per cent. of all film bought, starting Feb. 20, 1928. Funds are to be used for association purposes and any surplus at the end of the year is to be placed as a credit against accounts of the members for the following year.

Dissolution

The by-laws will contain a provision that, on resolution passed by the Board of Directors or on a petition signed by one-sixth of the membership, a special meeting of the members may be called to vote upon the dissolution of the association and the corresponding cancellation of all contracts. A dissolution can be effected only by affirmative vote representing 60 per cent. of the total membership. A meeting of this kind must be called on 10 days' notice and the dissolution must be effected within 40 days after date of the meeting.

The exhibitors have agreed that failure to abide by the agreement is an unfair trade practice on anyone's part against member exhibitors of the association. In event of such violation the association is empowered to go into court to secure a restraining order, the exhib agreeing to shoulder costs. If the exhibitor is not stopped by injunction from pursuing unfair trade practices, then the association claims the right, according to the agreement signed by the exhibitor, to collect liquidated damages amounting to 10 per cent. of the net price to the exhibitor of all film purchased or leased and of all properties bought, built or leased, in violation of the by-laws of the association. The 10 per cent. provision is fixed as liquidated damages.

It is expressly stated that nothing in the agreement shall be understood to provide for or permit the standardization of admission prices. The association will occupy itself in straightening out matters pertaining to:

Purchase of film.

Standard contracts.

Intelligent regulation or building and construction.

Co-operative or collective purchase of supplies.

Co-ordination in policies, practice and operation and standardization of practices and operations.

Employment and labor policies.

The agreement has been purposely drawn with the object of keeping the elusive exhibitor factions sewed up for a sufficient length of time in which they may be taught the value of co-operation.

Skouras' Policy Changes

Indianapolis, Feb. 28.

The three Lieber theatres here, taken over by Skouras Bros. for themselves and Publix, are slated for policy changes.

The Circle will have a stage band and m. c., and the Indiana will be included in the Publix stage band unit route. The Ohio will play straight pictures.

ARBITRATION DECISIONS

A case on the calendar for disposition today (Wednesday) before the Joint Arbitration Board from the T. O. C. C. and New York Film Board of Trade is expected to establish a precedent when the decision is handed down.

Two exhibitive interests have filed a complaint against United Artists, both trying to cancel contracts signed for Chaplin's "Circus."

Harry Suchman, of the Joelson-Suchman Circuit, is one of the exhibs and will legally represent his circuit at the hearing. The other exhibitor is Henry Siegel who has a chain of movie houses in New York. Louis Nizer (Phillips & Nizer) is looking after the legal end of United Artists.

The contention of the plaintiffs is that contracts signed with United Artists must be performed within a year and that the Chaplin contract lapsed as a consequence. Some delay was occasioned in the making of the Chaplin film which deferred the release.

The defendant is offering a series of reasons why the contracts should be lived up to, accordingly.

If the Suchman and Siegel claims are upheld and the contracts declared null and void the decision will affect many similar contracts.

Other Cases

A number of cases were disposed by the Arbitration Board last week. The Alhambra, 214 5th avenue, Brooklyn, claimed the Fox Exchange had broken a contract playing a picture at another house and not serving it (Alhambra) which claimed prior rights. The Board found for the exhibitor and awarded the Alhambra $100 damages.

Metro-Goldwyn-Mayer sued the State, Boonton, N. J., on an alleged abrogation of contract, the amount involved being $3,712. M-G-M was represented by David Rosengarten, the New York branch manager, while Attorney Leon Rosenblatt looked after the State's interests.

The theatre claimed its contract was properly disposed of when it had sent cancellation prior to the receipt of a confirmed copy. The exchange answered it had not received any such cancellation and that, furthermore, the house had after its alleged cancellation played "The Big Parade" and "Ben-Hur."

"Circus" for 11 Days

The Board found in favor of the exchange, declaring the contract void.

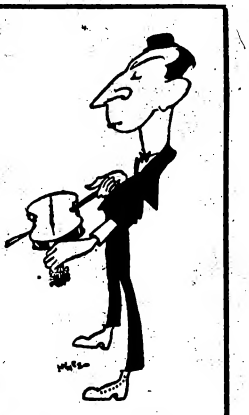
The 72nd Street theatre, New York, filed a claim against United Artists which resulted in the Board deciding the exchange should give the house "The Circus" (Chaplin) on an 11 days' contractual basis and that if the theatre did not play it for that period, the exchange had good ground for action for damages.

The theatre demanded that U. A. grant a certain 11 days' booking on the picture, with the exchange contending that the house did not intend to exhibit the Chaplin film for that time, but really wanted to hold up the print. The exhib, on the other hand, declared that he would play it for the 11 days if the time was granted.

It appears that the contract was one of the old forms in vogue when the late Hiram Abrams was head of the U. A. In the forms the time period was left blank, and it was this time that caused the 72nd Street's complaint.

A special session was held Feb. 27 to hear the request of the Monroe Theatre Co., which has Louis Hirsch and Louis Geller as its operators, asking for an injunction grant against Universal, wishing to prevent U from serving pictures to the Ward theatre, in the same neighborhood, ahead of the Monroe.

The Board refused an injunction but disposed of the case by giving the U exchange until March 10 to clear its present Ward status and after that time deliver pictures to the Monroe ahead of the Ward. This was indicated as a breach of contract on the exchange's part.



London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

TITLES BY
DUDLEY EARLY
FOX

JOHN F. GOODRICH
3rd Year with Paramount-Famous-Lasky

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

The Talk of Chicago
ED MEIKEL'S
ORGAN CLUB
HARDING THEATRE
94th Week and Still Growing

HENRI C. LeBEL
FEATURED ORGANIST
Pantages, San Francisco

PATTI SAMMY
MOORE AND LEWIS
Featured with BORIS PETROFF'S "LEAP YEAR FANCIES"
TOURING PUBLIX CIRCUIT OF THEATRES
Direction: WILLIAM MORRIS OFFICE

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music
HOWARD EMERSON
and His ORCHESTRA
16th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

THE ONE AND ONLY
BERNARDO DE PACE
MANDOLIN VIRTUOSO
PLAYING PUBLIX CIRCUIT
THIS WEEK (FEB. 25), PALACE, WASHINGTON, D. C.
Direction WILLIAM MORRIS

ZASTRO and WHITE
OPENED PUBLIX TOUR THIS WEEK—ORIENTAL, CHICAGO
with "ARABIAN NIGHTS" unit

AL AND GUSSIE
With Boris PETROFF'S "TICK TOCK"
NOW AT THE CAPITOL, NEW YORK
Direction WM. MORRIS

CHARLIE CHAPLIN IN "The CIRCUS"

earns $10 a seat at IVOLI ~ Toronto

From VARIETY FEB. 22, 1928

"Mrs. Chaplin's favorite son breezed into town and got all the loose coin with "The Circus" laying them out in the aisles. Picture collected $14,000.

Three records were broken by this Chaplin film, which *earned $10 for every seat in the house.* Opened to $3,000 (all this 1,400 seater can possibly hold at 60-cent top), ran seven times a day, caused a man to laugh himself to death and another to laugh himself into a hospital. The lineup at times reached two blocks, four abreast, and the casualties came the same night, with William Sangster, Vancouver insurance man, being so overcome as to die in his seat before a doctor could reach him."

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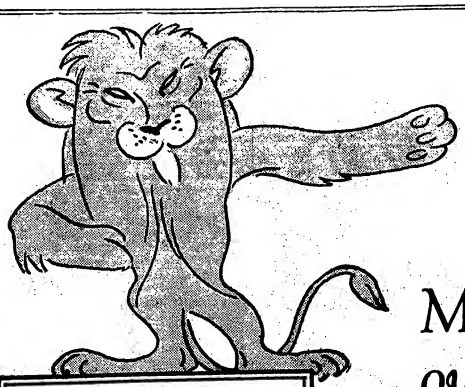

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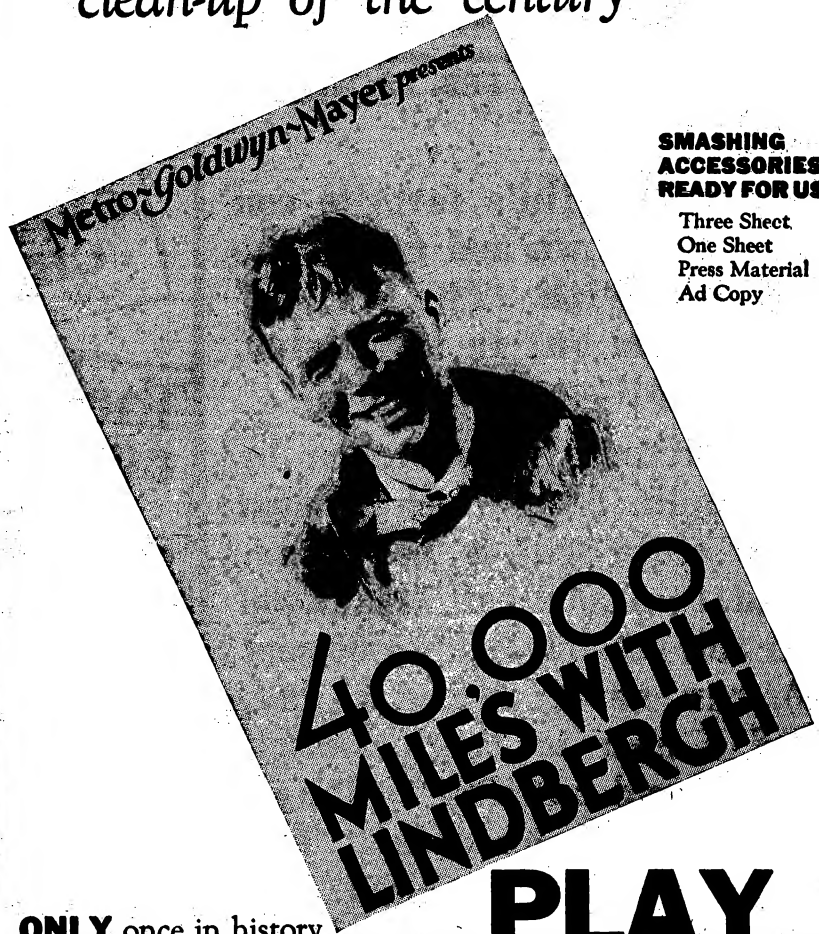

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METRO-GOLDWYN-MAYER

SHOWMEN—FIRST, LAST AND ALWAYS!

Shooting Stars

(BRITISH MADE)

Two entirely opposite opinions on one English-made subject, "Shooting Stars," by members of Variety's London office staff. Both are printed herewith for future decision.

Oddly enough the favorable comment on this British-made is by an American (*Jolo*), while the adverse opinion is by an Englishman (*Frat*).

Neither ventures to say what chance this picture might have in the U. S. The American at least should have so stated. All reviews of foreign-mades when reviewed outside the U. S. or Canada for Variety should carry this opinion, which may be qualified to any extent.

London, Feb. 2.

Original story by Anthony Asquith. Scenario by John Orton. Produced by British Instructional Films, Ltd. Directed by A. V. Bramble. Distributed by New Era Films, Ltd. Lighting by Karl Fischer. Camera-men, Stanley Rodwell & H. Harris. Pre-viewed at the Plaza, Feb. 1. Running time, 72 minutes.

Mae Feather	Annette Benson
Julian Gordon	Brian Ahearne
Andy Wilks	Donald Calthrop

There is no other film critic in this country faced with the difficult position before me. Film production is starting here as a serious industry; the public pockets and the banks' coffers are at last open; there is sound finance, as well as finance which is nothing but sound and will end in fury.

And I have written for and supported the establishment of film-making in this country to a far greater extent than has any other qualified writer. I am assailed now because I do not slobber praise over every British film I see. I am accused of "attacking" British productions because I do not join in the chorus chanted over pictures which the film-going public later reacts against from the very fact of their having been oversold.

I know, before anything yet appears, the trade press and the newspaper critics will claim "Shooting Stars" as a masterpiece—and once again a few tyros will hail each other as superior to Griffith and mightier than Lubitsch or De Mille.

That does not prevent me from saying this is a rather stupid and childish attempt to make a motion picture. When in a three-verse piece of doggerel over the signature of Anthony Asquith, I read a claim that the climax "out-Wells Wells," I was fearful. And after I had sat through an hour and a quarter of silliness I knew I had cause to be fearful!

It has been claimed loudly that this picture would strike an entirely new note on the screen; that it would revolutionize film production. If that were all the film might just be passed up as meriting no attention. But it will be sold to the public as the work of a genius, and once again British films will get a black eye when this one gets to the screen. If the "friends" of British films would realize the enormous harm they are doing by their slavish praise they would temper it with a little sane comment.

Some of this film is devoted to a sneer at the type of film fare the general public makes its entertainment. The rest is imitative of the Ufa "absence-of-lights" complex, traveling the camera till the looker-on becomes dizzy, and an even more ordinary story than the one jeered at by implication in the film itself.

Mae Feather is a film star, married to her leading man. She loves a slapstick comedian working in the same studio. Mae gives the comic the key of her apartment, supposing husband will be away on location.

Husband is cleaning a gun in readiness for a day's shooting, not expecting to work, and Mae slips a cartridge into her bag in mistake for her lipstick.

Andy, the comedian, gets to Mae's apartment just as the news has come through on the radio he has been badly hurt. It was a "double" who was hurt, however, and Mae's relief at seeing Andy, together with the comedian's possession of the key, raise hubby's ire and he announces divorce intentions. A contract to go to America has just been signed by May. It has a penalty clause for scandals. As the next day a shooting sequence is to be taken in which villain fires at hero (hubby), she loads gun with the stolen cartridge.

Only one barrel is fired and husband escapes. Then gun is borrowed for a comedy scene with Andy in another picture, and he gets killed by the cartridge intended for friend husband.

Time elapses (a typical stroke of genius is a blank screen for a few seconds) and husband has become a famous director. Mae is now a crowd worker, and even her husband does not recognize her as she goes to him after a day's shooting is finished and asks "Don't you want me any more?" He shakes his head and goes on reading his script, while she makes a long, long exit right down the floor, stands silhouetted against the door and then closes it behind her. Finish. And about time!

Acting and photography are both good. The rest is inexcusable.

Frat

London, Feb. 10.

This picture was reviewed by a member of Variety's London staff, a man of vast newspaper experience, and especially in films, together with a technical knowledge of picture making possessed by few of the film critics. There is no question of the honesty of his criticism, but this confrere in the same office takes issue with him on his opinion in the present instance.

The writer made a canvas of the picture colony, the "wise" folks of show business in the West End and elsewhere, and has not received one opinion coinciding with this (his own), with the exception of a prominent official in the Famous-Lasky office.

Visitors to the Plaza were heard to remark—droves of them—that it was "terrible." The picture did excellent business at the Plaza during the week and was retained a second week, but the writer is willing to concede this was due to the fact that the story emanated from the brain of Anthony Asquith, son of Margot Asquith and Lord Oxford and Asquith, former prime minister of England, and hence the picture for the first week was a draw of no mean proportions from "the best people." Perhaps for the same reason it has been booked for 65 of the provincial cinematograph theatres, more or less under the direction of ~~Lord Ashfield~~.

It is understood the picture was peddled about in film circles in America with no takers, which may, or may not, be another argument in favor of the original film review aforementioned.

The viewpoint of the writer is that the picture is too modern for the average moving picture patron, who is confronted with the difficulty of carrying in his mind a story within a story and even then part of another story within the inside story.

From the outset he is intrigued by the opening of the picture which begins with a closeup of the conventional clinch and closes with the shutting of a door. If one stops to consider for a moment, it is the exact reverse of ordinary picture routine. It appeals in no small measure to the imagination.

The only chance for anything of this sort here would be if it were made by a continental producer (shall we say German?) and then the English audiences would not be expected to understand it and would remark on its artistry. But, made by a native producer, it apparently hasn't the proverbial Chinaman's chance.

The experiment of playing the picture in the P. C. T. houses will be worth watching.

Jolo.

While it is true that almost every English critic goes into ecstasies over continental art productions, box office experience has shown that the public does not necessarily take the same angle. Examples are "The Street," directed by Karl Grune, newspaper success 100 per cent, and a box office failure in about the same ratio. Also chief critics' angles are Lubitsch's "Variety," where the symbolic and technical devices, which in almost every case passed over the heads of the audiences.

"Caligari," "The Golem" and "Destiny" are three other outstanding continental pictures which did not repeat their newspaper success at the box office.

This state of affairs has become so recognized to the majority of provincial film salesmen that they figure when a picture is hailed as a big artistic success by the London critics, there will be very considerable difficulty in booking it. *Frat.*

Fox has borrowed Neil Hamilton from Par. to play opposite Lois Moran in "I Won't Marry." James Tinling directing.

Jules Rancourt and Emil Chautard in "Super of the Gaiety." Par.

M-G has started on "Tide of Empire," Al Rogell directing. Cast includes Norman Kerry, Joan Crawford, Nigel de Bruller, Charles Stevens, Jack Curtis, James B. ..dbury, Sr., Theodore Lorch and May Wells.

SOFT LIVING

William Fox production and release. Produced by James Tinlin. From story by Grace Mack. Starring Madge Bellamy. At Roxy, New York, week February 25. Running time 60 minutes.

Nancy Woods	Madge Bellamy
Stockney Webb	John Mack Brown
Lorna Estabrook	Mary Duncan
Billie Wilson	Joyce Compton
Philip Estabrook	Thomas Jefferson
Rodney S. Bowen	Henry Kolker
Mrs. Rodney S. Bowen	Olive Tell
Office Boy	Maine Geary
Hired Man	Tom Dugan
Swede	David Wengren

Good title, minus names and a story based on a mere thread of an idea which nears extinction in the process of the narration, represents the unattractive total upon which this production may be judged.

Continuity is dull and draggy. Not a punch in the picture. Story unconvincing.

It's another version of the brutal treatment given the newlywed wife with the object of teaching her to appreciate the true worth of her papa. In this case it's lightly disguised under the heading of divorce and alimony.

According to the story the secretary to a divorce lawyer has a vague, half formed ambition to marry a money man with the object of retiring on alimony, following a divorce. She is given further encouragement by Lorna Estabrook, an old and experienced divorcee, who has milked several wealthy husbands.

The girl secretary, Nancy Woods, finds that Stockney Webb, the man she agrees to marry after a three-day courtship, is in love with her and it doesn't seem fair. But, through an open door Webb overhears Lorna advising Nancy on the wedding day how to carry out divorce and alimony proceedings.

Webb stays away from the bride during the honeymoon. Later, Lorna comes on the scene with the intent of getting Webb for her own while giving the impression that she is compromising the boy to help Nancy secure a divorce.

Laughs light and sparing. One title tells the story. The secretary, looking at an alimony check, says: "I get $35 a week for making good and she gets $1,000 for failing."

Madge Bellamy interesting in several brief interpretations. Best is where the girl does sample court routines, teaching prospective alimony-seekers how to vamp judge and jury. John Mack Brown is suitable male lead. Support capable.

Mort.

LATEST FROM PARIS

Metro-Goldwyn-Mayer production and release. Starring Norma Shearer and featuring George Sidney. Directed by Sam Wood from A. P. Younger's original. Titles by Joe Farnham, with William Daniels, photographer. At Capitol, New York, week Feb. 25. Running time, 73 minutes.

Ann Dolan	Norma Shearer
Sol Blogg	George Sidney
Joe Adams	Ralph Forbes
Abe Littauer	Tenen Holtz
Bud Dolan	William Bakewell
Louise Martin	Margaret Landis
Bert Blevins	Bert Roach

Light comedy of no particular importance but with the Norma Shearer name and enough laughs to see it through for program purposes. Productionally the picture doesn't fulfill what the title promises. Miss Shearer, however, looks good all the way, gets a chance to be kittenish here and there, and does well with the assignment as a whole. Looks like a good matinee film.

Main trouble with the feature is that the love story doesn't convince. Miss Shearer as Ann Dolan, the star of a clothing firm's sales department, falls for Adams (Forbes), a rival salesman, who apparently hasn't much but nerve and allows himself to be forced into an engagement with Louise Martin (Miss Landis).

How a girl with Ann's supposed mentality can become weepy over Adams, as Forbes plays him, is something the scenario asks you to believe. Rather an imposition on the script's part, although if girls prefer blondes, too, they may take to Forbes. But it's doubtful if he'll ever get the men or a majority of the women.

Against the Potash and Perlmutter background most of the story takes place in a small town which other than cast salaries and an over-long studio snow sequence makes the "nut" on this one appear most reasonable. The snow thing has the lovers walking into the open minus wraps or hats and so enthralled with each other that they saunter along unmindful of the weather for close to 1,000 feet. The start of this bit is a solid laugh, and follow-up snickers are strung out.

The prolongation tempers the first impression. As a 73-minute picture it would have more punch if cut eight or 10 minutes. Lobby stills displayed scenes which never cropped out on the screen, so the boys and their scissors have likely been at it already.

The star flaunts various costumes, mostly of the sport type, which should catch the feminine eye, and seem particularly adept in a short bit where she solos a rehearsal with herself on bawling somebody out.

It's all carefree and gay, with George Sidney doing capably with the heart interest when it looks as if Ann is going to lose her man. Farnham's titles do their part and the camera work is standard.

"Latest from Paris" registers as a bright little picture for Miss Shearer from a personal angle. It will neither make nor break box offices.

Sid.

THE LEOPARD LADY

Pathe release of a De Mille production. Directed by Rupert Julian. Adapted from play, and features Jacqueline Logan, Alan Hale and Robert Armstrong. J. J. Mescall, cameraman. At Colony, New York, week Feb. 25. Running time, 67 minutes.

Paula	Jacqueline Logan
Caesar	Alan Hale
Chris	Robert Armstrong
Berlitz	J. Bradbury, Sr.
Hector	Dick Alexander

Maybe Keith-Albee has an argument as to why it won't pay any more for pictures than it will for a No. 3 act. "Leopard Lady" could be a reason. This picture might also clarify, to some extent, when K-A hasn't helped Pathe or Pathe K-A.

Film features like this don't make it tough for the opposition. Here's a mystery thriller that's a perfect fit for the third-grade houses or where it can linger only one day. The saps may shiver and a couple may squeal, but nearly everybody is going to get a laugh out of a ridiculous sub-title that pops up in the midst of a dramatic scene. How any pre-view projection room could fail to detect it is a marvel. Studio must have just labeled the film "cut and send," without bothering to take another look.

Johnny Mescall, now screen credited as J. Joseph Mescall, has tricked up the photography to snare early attention, and Rupert Julian, directing, has undone that good work by stringing out, endlessly, a deal between the secret service head and Miss Logan, which takes place in the latter's dressing room.

Berlitz, the silent cop with a white mouse Julian evidently thought was a scream, will give Paula 20,000 kronen if she'll clean up a circus that either leaves robbery or murder in its wake. The money will allow the girl to quit and join an officer in the U. S. merchant marine.

The tent show's part owners' trained ape has been bumping everybody off. For what reason nobody'll ever know. Paula's cats eventually turn on her, but Caesar saves. For that she's about to let him get away, when Chris comes in a little the worse for wear after a tussel with the ape. That takes all the sentiment out of Paula as far as Caesar is concerned, and as the boys fisticuff about a bit she socks the Russian strong boy from behind.

And here it is that Chris is made to say, "Now I know you love me."

Well, sir, you should have heard that third of a house laugh.

Finale has Paula cornered by the ape, which she eventually induces to shoot itself with an automatic pistol. "Ape commits suicide"—great for the tabs and those composite photos.

Picture might have been all right if it hadn't been butchered.

Very dramatic most all the way, Miss Logan, like the rest, is prone to overplay. And that's direction. Each of the principal players has turned in good performances in other pictures, but not here. Miss Logan was once in a film called "Java Head." Neither before nor since has she looked as good as her

(Continued on page 27)

Telling the World that

MONK WATSON

M. C.-DIRECTOR

and the

Keystone Serenaders

Have Broken All Records After Two Solid Years

at the

GRAND RIVIERA THEATRE DETROIT

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LEW KANE

TO THANK—

MR. LOUIS K. SIDNEY

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for Their Courtesies and Co-operation

WALT ROESNER

Master of Ceremonies

NOW

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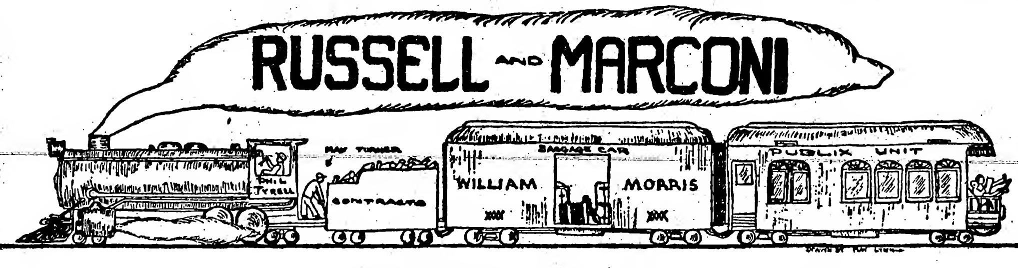

STARTING TOUR OF PUBLIX CIRCUIT

At the PARAMOUNT, NEW YORK, This Week (Feb. 25), Featured in "ROMAN NIGHTS"

LITERATI

New King Feature Lineup

The new and final lineup on the changes in King Features Syndicate and all its Hearst subsidiary news and feature services is as follows: Col. Guy Viknisski, general manager; Joseph V. Connolly, editorial manager; J. D. Gortatowsky, business manager; Jack Lait, magazine editor; Rudolph Block and Jack Lait, editors of comic strips; Alexander Black, art editor.

M. Koenigsberg, who retired as vice-president and general manager, leaves this week for an extended hunting trip to Colorado, after which he will announce his plans The report of the syndicate's moving to the new Hearst building on South street appears definitely off.

Highland, N. Y., Feb. 23.

Editor Variety:

Dear "Pseudo-Intellectual":

Lovely, lovely.

The brief notes in the recent issue of the Bible of the Theatrical Stage Door Entrance, concerning my recent adventures with the Macfadden outfit gave me my biggest laugh of the century. Even more so than the hifflesquibble pishposh of a Menckonian attack on the Puritan bigwigs in the heavy sticks.

And I doted on your calling my new magazine "Selah," and when your lamps glimpse along the dictionary columns just what "Selah" means you will have a horse chuckle on me, Sugar Papa of the Broadway Panhandlers.

I lift my earlaps up here on the Palisades and let the echoes of your ribald riffraff of words percolate into the innermost doldrums of my thinking "open spaces where men iz men, b'gosh."

I salute thee, O Master of the Turgid Excrescence and Leader of the Lost Battalions of Thought.

It may not interest your Fuzzy Fancy as Playboy of the Theatrical Profession, to know that my new magazine is to be called "Swap," and not "Selah." Facts may not intrigue your galumphing intelligence, but them's iz thuh facts, Old Timer, them's iz. Selah.

Faithfully,
Harold Hersey.

(In the usual alleys of stage doors this might be construed as a pan. But with translation, who can tell? To prevent Mr. Hersey being prejudged either way, will some owner of a high-class dictionary please interpret and forward. Only one translation from one dict.).

"Mercury" Corroborates "Rope"

Coincidentally or peculiarly the March number of "The American Mercury" out last week, shortly following the premiere of the Stribling story, "Rope," in play form at the Biltmore, New York, has a story corroborating the big kicks, if any, in the play.

In "The Mercury" it is named "Ku Klux" and by W. A. S. Douglas, Washington correspondent for the Baltimore "Sun." Mr. Douglas tells how in a small dried up oil boom town of Oklahoma, the local Ku Klux was led by a no good so-and-so, and how the loafers of the town joined it for privileges and immunity. It's a very interesting tale and as Mr. Douglas is an authentic writer, a true one. It relates the horsewhipping of a young girl and boy of the village, among other things, and how a dumb returned foreigner, but a vet marine, tried to kill off the entire Ku Klux parade on the 4th of July.

In "The Rope" is brought out the composition of the White Caps and their swaggering tendencies when en mob. A lynching and whipping are also suggested.

Carvalho Leaving Hearst

It was announced at the Hearst meeting in Atlanta last week that S. S. Carvalho will depart from the Hearst organization April 1, next.

That occasioned as much surprise as the recent resignation of M. Koenigsberg from the Hearst executive forces. Those added to the recent leaving of Bradford Merrill and others as well as those reported who may leave within the near future have brought about unmeasured wonderment.

Carvalho like Koenigsberg has been among the ace men of the Hearst staff. It seems the departing members are those most thoroughly versed in the publishing end of the Hearst papers. Both were among the earliest men to align themselves with Hearst. Carvalho has been ranked second to Hearst only in the direction of the Hearst paper enterprises.

It was about 25 years ago that Koenigsberg started to organize Hearst's International and Universal news services, Kings and International feature services, besides the Premier service, bringing all to a profit basis with the total net a very large sum annually from report.

Just what so many of Hearst valuable aids mean leaving so closely together appears to be a matter of much surmise. It's doubtful if any voluntarily took the step, as all thought they were with Hearst for life after the many years in his service. Together they compose the essence of the rise of William R. Hearst as a publisher, and together they may mark the commencement of another extensive newspaper syndicate. Or individually, as with Koenigsberg, create their respective ventures.

Hershfield's Column Hits

Harry Hershfield's "Broadway Unlimited" daily column, syndicated and appearing in New York in the "Evening Journal," has rushed into the hit class before its second week finished. Known as one of the brightest toastmasters and a smart gagger, besides his nationally famed "Abie, the Agent" comic strip, Hershfield starts as a columnist with his saleable value greatly enhanced on his own name. That is something seldom occurring to any Broadway columnist. Those who got over to any extent had to make their name. With the "Journal's" circulation 700,000, "Broadway Unlimited" is immediately reaching a big field.

As a matter of fact, Hershfield has been feeding other columnists for some time, so much so that the idea of a column of his own came to the Kings Feature people, who also syndicate "Abie."

One of Harry's best gags is his own column and likely to be run daily is a single line, reading:

"If I'm wrong, sue me."

Leslie Catton Dies

Leslie Catton, 33, newspaperman known to the fraternity as "Cato," died at Bellevue Hospital, New York, Feb. 18 from a fractured skull. Catton encountered the accident Feb. 16 when leaving the Newspaper Club, having tripped down the stairs. Funeral services under the auspices of the Newspaper Club, New York, were held Feb. 20 at Campbell's Funeral Church, with remains shipped to Auburn, N. Y., for burial.

Catton was born in Auburn and entered the newspaper field at 20. He had been connected with newspapers in Springfield, Mass., Boston and New York. A widowed mother survives.

Auto Agency's Weekly Newsreel Is Free

Detroit, Feb. 28.

Richards-Oakland Company, local distributors of Oakland and Pontiac automobiles, is producing a newsreel, weekly change, and giving it free to neighborhood film houses for advertising privileges in return.

Shots are purely local including social and sporting events, personalities, etc. Also frequent flashes of a certain make of gas buggy.

Independent film company shooting and editing.

STANLEY MERGER

(Continued from page 4)

retired business man, active in public affairs.

1st N. Uneasiness

While curious exhibitor vistors at Fox's local exchange market were being informed this week that the Fox-Stanley deal was off and while official inquiries at the Fox headquarters met with less forceful replies, more than one subordinate at First National was sounding the field for a job.

Employees who have been in the First National home office for five and even 10 years this week, for the first time in their careers, manifested an uneasiness obvious even to casual observers.

One minor executive expressed the opinion that the majority of First National job holders are good for another six months on the basis that a deal could not be consummated within a shorter time "because of the condition of the books."

From other sources at First National, who claimed to know, opinions were expressed that the Hawley organization would experience only a minor shake-up at the very worst.

LONE HOUSE OPERATOR FIGHTING WASH. UNIONS

Washington, Feb. 28.

Harry Wardman, one of the town's wealthiest real estate operators, is dabbling in the exhibitor end of pictures to the extent of operating the one-story neighborhood, Park, on 14th street.

Recently, he let out the entire union crew. This resulted in several reported robberies with one entrance late at night, resulting in the finding of the projectors broken the next morning.

Neighborhood has been flooded with handbills condemning the house as non-union.

Edward Gill, 49, and formerly operator in the house, was arrested last week, charged with having placed offensive "bombs" in the theatre. Gill denies the charge.

Theatre is now being guarded by a detail of police.

Wardman employs only union labor in his building enterprises.

HELENE and GEORGE

HELLER

RILEY

Enjoying an
"ABIE'S IRISH ROSE"
Run in the
Picture Houses
Now in Our
101ST WEEK
for Publix
at the Oriental, Chicago
WITH 55 WEEKS
to Follow
Featured in
PAUL ASH and LOU McDERMOTT'S
"ARABIAN NIGHTS"
UNIT
ON WIN 53rd WEEK IN CHICAGO
Thanks to A. J. BALABAN, PAUL ASH and All Our Friends
Direction: MAX TURNER—WM. MORRIS OFFICE

Just Finished for Fox
"HONOR BOUND"
WITH
George O'Brien, Estelle Taylor
Another Sterling
ALFRED E.
GREEN
PRODUCTION

PAUL ASH

CREATOR OF STAGE-BAND ENTERAINMENT
Known as the
"PAUL ASH POLICY"
BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!
"EXCLUSIVELY COLUMBIA RECORDING ARTIST"
Paul Ash Presentation Staged by
LOUIS McDERMOTT
There Is No Substitute for Paul Ash Entertainment

"THE BOX OFFICE TONIC"
WILL KING
With His New Idea of Musical Comedy Entertainment in
DE LUXE MOTION PICTURE PALACES
Opening
LIBERTY, PORTLAND, ORE.
for WEST COAST THEATRES, Inc
MARCH 10th
A NEW MUSICAL REVUE EVERY WEEK
Produced and Staged by WILL KING

THE 3 GREATEST NEW COMEDY STARS on the Screen Today

Just three great Comedy Star discoveries in recent years—and Harry Langdon's ALL of them! All 10 of New York's newspaper film critics have rated him "ace-high", "divine", "my favorite comedian", "unparalleled", "one of the major delights of filmdom", "most hilarious in the history of the movies", "reaching in one bound the pinnacle occupied by C————", "greatest of the figures which have arisen of late in the movies".... And ALL the critics can't be wrong!

If you have found former favorites are slipping, switch to Langdon for ONE picture; your patrons will DEMAND his next....

You're just in time now to get his latest—the picture with a score of dazzling damsels and—by actual preview count—267 laughs!

HARRY LANGDON in THE CHASER

Produced by the HARRY LANGDON CORPORATION

First National Pictures

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AMERICA'S MOST EXTRAORDINARY SINGING VOICE

SENSATIONAL SUCCESS DURING TWO WEEKS' ENGAGEMENT AT THE CAPITOL, NEW YORK

THIS WEEK (FEB. 25)—PENN, PITTSBURGH
NEXT WEEK (MAR. 3)—PALACE, INDIANAPOLIS
WEEK MARCH 10—STATE, ST. LOUIS
WEEK MARCH 31—CAPITOL, NEW YORK (Return Engagement)
WEEK APRIL 7—STATE, SYRACUSE
WEEK APRIL 14—BUFFALO, BUFFALO
WEEK APRIL 21—MICHIGAN, DETROIT
WEEK APRIL 28—ALLEN, CLEVELAND
WEEK MAY 5—BROAD, COLUMBUS
WEEK MAY 12—INDIANA, INDIANAPOLIS
WEEK MAY 19—AMBASSADOR, ST. LOUIS
WEEK MAY 26—MIDLAND, KANSAS CITY
WEEK JUNE 4—CHICAGO, CHICAGO
WEEK JUNE 11—UPTOWN, CHICAGO
WEEK JUNE 18—TIVOLI, CHICAGO

Now Under Exclusive Management of WILLIAM MORRIS
By Arrangement with MINNIE ELIZABETH WEBSTER

With Grateful Appreciation of Mr. SID GRAUMAN, Mr. MARCO, Mr. LOUIS SIDNEY, MAJOR BOWES and My Teacher, Mr. HERBERT J. BRAHAM

THE LEOPARD LADY

(Continued from page 23)

opening shot in that one. She still has appearance, but Julian has made her go 'way overboard in a flirtation sequence and has timed the story spasmodically.

A much hoked dramatic release that occasionally shows flashes of what it might have been, good for the big independent neighborhood houses. Now, if they play it, they'll be taking a chance. *Sid.*

SAILORS' WIVES

First National production and release, directed by Joseph Henaberry from story by Warner Fabian. Featuring Mary Astor and Lloyd Hughes. At the Hippodrome, N. Y., week of Feb. 27. Running time, about 60 mins.

A weak sister. May be used as a filler in the split weeks, or with strong stage show support. Misses as a first-run house feature. Pictures loses out because of story which may have been fine reading, but does not translate into action or even interest on the screen.

Tells of a girl who, knowing she is to lose her eyesight, runs from the man she loves and has promised to marry. When he finds her later she tries to impress him as a flirt who did not mean what she said when she first met him.

Girl finally shoots herself when she becomes blind, and bullet lands at an angle which relieves pressure doctors had been afraid to attempt to alleviate via an operation. She regains her sight.

Miss Astor looks and carries herself well, but film without climaxes, vital love interest or action. Production rates among the seconds. *Mori.*

Dear MAX TURNER:

Don't you wish you were enjoying the lovely weather in Texas, where you personally booked us in the Great De Luxe Theatres of the Publix Circuit? Cheerio! Regards to MRS. TURNER.

Comically yours,

AL MARKELL

and

GAY FAUN

MARCH 3-9, SAENGER NEW ORLEANS, LA.

Battles of Falkland Island

(BRITISH MADE)

(Canadian Review)

Toronto, Feb. 25.

Produced by H. Bruce Woolfe for W. and F. Film Service, Ltd., with co-operation of British Royal Navy and technical committee from (late) Imperial German Navy. Released in Canada by Regal Films Ltd. Directed by Walter Summers. Scenario by Harry Engholm and Capt. Frank C. Bowen, R. N. Cast not directly named. Filmed in the Mediterranean. Previewed at Tivoli, Toronto. Running time (fast), 75 mins.

From the standpoint of the British Empire, particularly Canada, where British films are seldom seen, this history of two naval battles is sure fire and a money maker. It is a triumph of direction in the mass and strictly impartial as to the merits of the crews in these South Pacific and South Atlantic fights.

Belling credits "35 ships and 40,000 men," which is an exaggeration.

Billing credits "35 ships and and in a few spots too much time is wasted on details, but despite this the picture does not lag and holds suspense throughout its 8,000 feet. Aside from actual battle scenes, which are excellent even unto trick photography, hitherto a serious drawback of British productions, the story is in the behavior of its characters. How the German Admiral Von Spee refused to drink "Eternal damnation to the British Navy," but preferred as a toast "The health of a very gallant foe." How this same admiral refused to leave his battered ship when a boat drew up alongside him and how Cradock, the British commander, fights rather than run away when badly outnumbered in ships and guns.

The story is simple. Cradock has a small fleet near Coronel in the south Atlantic. He hears the enemy is in the vicinity and tries to prevent them getting into the open sea, where they could attack Allied commercial ships.

His only battle cruiser develops engine trouble and is left far astern. Coming up with a much larger German outfit than he expected, he is advised to run away, but stays to fight and is sent to the bottom. The Glasgow, a light cruiser, escapes, and the missing battle cruiser never gets into the engagement.

England gets the wind up, and Lord Fisher, first lord of the admiralty, orders a large squadron southward under Admiral Sturdee. He is told the fleet, led by the Invincible, cannot leave for five days after he has told them to go, but insists they weigh anchor by six p. m. Dec. 6. Feverish work in the dockyards gets the boats ready, and they push off on a record run to the Falklands.

Meantime, at a big banquet in Valparaiso, where he is acclaimed a national hero, Von Spee announces his intention to capture the Falklands and make them useless as a British coaling station. When his ships reach the harbor Sturdee's fleet is coaling and unable to sail.

The Germans go about but Sturdee chases them into the night and sinks all but one without loss of a ship.

The characters of Lord Fisher and Admiral Sturdee are the best interpretive bits put on the English screen. Photography is good, particularly on inside shots, and no "we won the war" stuff mars the close-ups of gunners, stokers and bridge officers. Where individual acts of heroism were done by Germans this is faithfully shown, such as where Sturdee orders cease fire against "Gneisnau," which is crippled except for one gun and rapidly sinking. The lone gun keeps barking, and the ship goes down stern first with a sailor waving the German naval flag far up on the prow.

Practically no comedy relief but some human interest stuff when the Glasgow, survivor of the first fight, finds itself out of coal in pursuit of a German cruiser. Furniture is smashed and thrown into the fire, and eventually the chaplain's treasured organ goes in, too.

This is "The Big Parade" of the sea. Sure of real money in the British Empire and Germany and should also draw in the U. S. *Sinclair.*

COMRADES

James Ormont production, releasing through First Division. Directed by Cliff Wheeler. Cast includes Helene Costello, Gareth Hughes, Donald Keith and Joseph Swickard. At Loew's New York on double feature program one day, Feb. 24. Running time, 60 mins.

Fair enough and moderately priced independent that will suffice where they're used to dropping in regardless of titles. Yarn is familiar, but has sufficient pace to hold it to its limited purpose, and the Helene Costello name may help.

Delves into the war after starting in a military prep school where the two pals (Hughes and Keith) are introduced, one a physical coward. When the draft is called the younger and braver of the two takes his friend's place under promise that the latter will step in the following year when he reaches 21 and his name will be called. Sister of the weakling overhears the promise, and that gets the silent hero back his ring. France and the usual heroism and cowardice, with the local papers crediting the wrong boys in each case because of the name switch. Homecoming of the youths carries on the situation until a mentally deranged father, who has lost his sons in the war, pulls a gun on the supposed coward, whence the lad who couldn't force himself out of a trench steps in front of his companion to receive the bullet. A dying confession puts everything right, including the knowledge that he has overcome his fear.

Cast work is better than the production. War stuff is ordinary with the military academy barrack scenes not true, except of the "boy scout" schools. Picture will have its troubles standing up alone for three days. It is fair one-day material, but will be more at home with a companion to share the burden. *Sid.*

WOMAN WISE

William Fox production and release. Directed by Albert Ray. Featuring William Russell and June Collyer, supported by Walter Pidgeon and Theodore Kosloff. Titles by Malcolm Stuart Boylan. At the Academy, New York, Feb. 27-29. Running time, 60 minutes.

A novel film comedy that has many things to recommend it. Delivers neat and compact entertainment without going to extremes of slapstick and still holds genuine laughter. It isn't often that polite film story telling has this balance of intelligent fun, getting surprises and laughs from situations that are away from the Sennett technique.

The whole business is expertly shaped. Picturesque backgrounds in oriental atmosphere of U. S. Consul's office in Persia. Soldier of fortune from nearby camp of American oil prospectors gets involved with native woman and consul in saving him from native dignitary, recognises in him an old buddy. Natives want to shoot prospector for flirting with their women, but hard-boiled guy won't compromise. So consul knocks him cold until he can smooth things out, then he makes him at home.

The entertainment lies more in the incidental comedy tricks than in the story itself. There is one rich bit, where a prospector's dog, scream of a wooly pup, has a flirtation of his own, which apparently turns into a fight, for the pup is seen departing from the rendezvous in a sadly wrecked condition. The departure is done in slow motion and is a scream.

Another dog scream bit is later.

The film has a world of action to support its hour of running time. The native bandits at the order of the Pasha besiege the consulate, where there is a fine, full gun battle, with victims falling from high walls into the lawn lake; desperate riding of picturesquely costumed orientals and finally the summoning of the American gang from the oil camp for one of those to-the-rescue sequences. Behind all there is excellent scenic locale, fine photography and good character playing.

This Walter Pidgeon is coming to the fore as a leading man. He plays naturally and makes a clean-cut human figure without a hint of the familiar actor type, good looking enough without being too handsome to distract attention from his character. June Collyer has a pale part, playing it gracefully which was about possible.

William Russell makes a mistake every time he plays a role that is not pure comedy. He has a great role here in the he-man who boasts of his knowledge of women, but gets double-crossed every time he hooks up with a dame. And he does it well. It is a good deal more convincing than the heroic stuff that ends up with a clinch. It isn't always easy to take Russell seriously as a straight hero. Here a comedy role fits him perfectly.

Kosloff is sunk in an impossible heavy part, impossible in itself, but used only as a foil and feeder for the straights. It isn't always easy to take Russell seriously as a straight hero. Here a comedy role fits him perfectly.

First-rate light comedy-drama that will please any grade of clientele on the three-day or straight week booking plan. *Rush.*

Little Mickey Grogan

FBO production and release. Directed by Leo Meehan. Frankie Darro (kid) starred. Johnny Ralston and Crawford Kent featured. From story by Arthur Guy Empey. At Loew's New York, on double feature program.

Fair enough picture for the single dayers. Or in the small towns where it may be held according to the rental.

F. B. O. may be desperately trying to put across a kid actor, Frankie Darro as Mickey Grogan. For the information of F. B. O. and its staff, if it means anything, the reviewer who watched the picture at the New York on a double bill, without previously knowing the title of either, was surprised upon emerging from the house to find the title was "Little Mickey Grogan."

The attempt to make a kidlet a star may be very good if it can get over, but not in a story of this nature. The boy is incidental, notwithstanding what may be tried. It's like the dog films; they don't convince.

Taking the reviewer's unbiased opinion as he watched the film, thinking the kids in it were incidental for comedy and that the story hinged upon Johnny Ralston, it may prove to the producers that if they are to star or feature kids there must be kid pictures.

It's impossible to carry conviction with impossible tales for children Kids can not be made too mature.

This Frankie Darro is a nice kid actor, following direction. But his face will never be a screen panic, and there is no outpouring sympathetic feeling toward him. Sending the boy onto the city's dumps to salvage what he can and letting him meet the girl there, or in fact putting these children into the centre of misery does not help them as film favorites.

Here the story is so so, machine made. An architect is losing his sight, but regardless of that never attempts to help himself by wearing glasses. That's a fatal oversight that must have started with the script and was never caught. And another was the burly lover of the girl. Calling him a prizefighter could not square that.

Still the kid angle as incidental helps a little and makes it a one-dayer.

Burning Up Broadway

Sterling production. Directed by Phillip Rosen from story by Norman Houston. Supervised by Joe Rock. Starring Helene Costello. Cast includes Robert Frazer, Ernest Hilliard, Sam Hardy, Max Asher and Jack Rich. At Loew's New York. One-half of a double feature program. Running time, about 50 mins.

A speedy, entertaining production making up in action what it lacks in polish. Fine offering for the small theatres.

Very little of Broadway in the picture. Story deals with rum runners whose chief operates a speakeasy. The young man from the west, on his first trip to New York, is taken into the place by a friend just to get a glimpse of life in the raw. The boy falls for one of the chorines and, on returning a second time to press his attention, is slugged by the proprietor, who has fallen for the girl himself.

From planted wires the audience is given the idea that the boy's friend is the leader of a gang of hi-jackers who are planning to stage a holdup on the bootleggers. The girl's actions, her half-hearted attempt to appease the heavy while not encouraging his attentions too strongly are clothed in mystery.

For the finish the girl is revealed as in the employ of the revenue department working with the supposed leader of the hi-jackers, also a Government man. *Mori.*

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WE Do All Business By Wire or Mail Have No Film Peddlers

THE NAKED TRUTH

Percentage Bookings Only—Road Show

FEATURING

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SAMUEL CUMMINS

Public Welfare Pictures Corp.

723 Seventh Ave., New York City

THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

PARAMOUNT THEATRE, N. Y.

Week Beginning Saturday, Feb. 25, 1928

"LIEBESTRAUM" (LISZT)

"A DREAM" (BARTLETT)

"DREAM KISSES" (Published by AGER, YELLEN & BORNSTEIN)

FANCHON & MARCO IDEAS

NEVER GET STALE

They are kept up to the minute in all West Coast Theatres, Inc., houses from San Diego to Vancouver

LOUIS BERKOFF

and COMPANY

With "RUSSIAN REVELS," a PUBLIX UNIT—Now Entour

All dances in this Unit produced by Louis Berkoff. I invite inspection of the BERKOFF GIRLS, who have proven a sensation in all Publix Theatres

Thanks to MR. JACK PARTINGTON and all Publix Executives

OPENING MARCH 15—SEATTLE THEATRE—SEATTLE, WASH.

INSIDE STUFF

ON VAUDEVILLE

It's pretty certain that Alexander Pantages will be given protection by William Fox, despite the recent purchase of the West Coast and F & R houses in the territories of the Pantages circuit. It is said that the Fox policy is to stick by those who stuck. In carrying this out, the Fox people from accounts do not intend to build or invade in sections where their product has received a proper showing.

Pantages comes under the heading of those who stuck with Fox when Fox was making his heavy fight for representation as a producer. Though Fox will have to do some acute figuring to let Pantages in on the Fox product and still handle his own film house bookings in the same territories, it's understood that this will be done, with William Fox having issued a personal order that Pantages be taken care of, regardless.

This is even more significant in view of the Orpheum circuit (Keith-Albee) houses that line up against Pantages' in many cities of the west. Orpheum is still confined to its present picture sources, which have not given the Orpheum houses any drawing films of moment during the past two seasons. It's suspected that the Orpheum with its quality of films not improved and its reduction of the cost of vaudeville bills with the Orpheum's changed policy from two-a-day to three-a-day for acts, will show a marked effect, while Pantages, brightening his stage bills and playing class picture product, will benefit.

A certain set has been obliged to unavoidably notice the altered attitude of a former high hat booker in the Times Square section. At one time an ordinary mortal, the high hatter found himself elevated into what he thought was a permanency while his term contract kept alive. The airy stares started. His former companions passed it up as a head that would get back to normal, if not by one way, then another.

Of late the same fellow has grown more sociable with that certain set, his head having been well pushed under his hat in several ways. But the old mob is not forgetting nor forgiving, for it didn't mean a thing to them, before or after.

Alleen Stanley, interviewed by Fred McQuigg, who signs as "The Optimist" in the Chicago "American," said among many other things, that her engagement as co-feature of "A Night in Spain" (Shuberts) in Chicago was due to a page advertisement she had placed in Variety immediately following her arrival in New York after a long stay abroad. J. J. Shubert saw the Stanley announcement and wanting a successor to Marion Harris in the show, immediately sent for Miss Stanley.

That was rather nice of Miss Stanley in that interview to credit Variety and as nice for McQuigg to write it and have it printed. It was also a peach of an interview McQuigg did, with the streamer headline across the page, reading: "Alleen Stanley Wins Prince of Wales and Reporter."

After many years as a director in pictures, Tom Terris returned to the Orpheum stage in Los Angeles with his former playlet, "Scrooge" (from Dickens) renamed "The Three Shadows." He was asked to continue with the sketch over the Orpheum circuit but is under engagement to direct a big Russian picture for Tiffany, and had to decline. The picture will be called "Clothes Make the Woman."

It's about 15 years or so since Mr. Terris came over here from England. He's a sterling character player and had no difficulty in playing all of the vaudeville time on this side until mixing with pictures. Now he says that one week's return did him a world of good, because he again knows that there remains such a thing as applause.

Al Grossman is a vaude booker who spends much of his time haunting the Loew offices which gives him a pretty good break with his turns. Al has among his acts the Rehan and Faye revue and it was booked in Rochester last week. As Al hails from Rochester he decided to go up and play up the revue in the home town papers. Al's name went in the ads and being a local boy, the reporters wrote Al up and put in his picture.

The thing got on Al's nerves so that he didn't return to Broadway, making his stay there a week-end affair.

Al bought out about every paper in Rochester so he could bring back proof that he got the write-up and his map in the papers.

One of the late Eddie Foy's favorite stories ran to the effect that decades ago he was a "free act," doing flipflops in Kohl and Castle's Dime Museum, Clark street, Chicago. The ballyhoo for each dime show led the mob to a free show. Foy worked in black tights, whited up, and every bunch that came through meant he had to do his stuff, whereupon they were ballyhooed into the next dime show.

One July Saturday, Foy walked into the office of the late C. E. Kohl and said, "I can't stand this. It's 110 in the shade and I've done 110 flipflops." Kohl looked at the thermometer and said, "It's 112—do two more."

Patricia Salmon, discovered in Shelby, Mont., at the Dempsey-Gibbons' fight by the New York sports writers, is doing a turn nowadays on the floor of the Parody nite club, New York. Miss Salmon sings songs, as she did in the "Follies" and later with the Sells-Floto circus when astride a horse in the ring.

It is easily detected why Patricia appealed so greatly to the newspaper men as a gem in the desert when with the rep show in Shelby. She's a bright and good looking girl, of some personality, and must have stood out like a million dollars in the tent troupe. But at the Parody she's a single. Her previous career is not mentioned when introduced as a floor turn.

Once a month an official vaude guide appears in New York. It is supposed to make its substance on the ads placed by vaude agents, bookers and offices in and around Times Square.

Where an agency doesn't give the racket a tumble it seems that the telephone number of that particular agency or office is printed wrong.

Apparently, this is done to get the goat of the office in question and cause it to advertise to have same rectified.

K-A-O agents must hereafter submit prospective material to the general booking office before submitting to bookers according to an ultimatum handed down.

The new edict goes two ways, one as a weeding out process on acts undesirable to the circuit and the other being a general check up on agents in general that have been passing up good material. The agents figure the order just another bugaboo to keep them on their toes for new material that is desirable.

Though denials are issued as customary, the fact remains that S. Z. Poli has leased his Lyric, Bridgeport, Conn., to A. C. Winstrom. That would indicate the Poli people do not expect Max Shoolman of Boston will take over the Poli Circuit.

Shoolman's first option expired Jan. 3 and was twice renewed. Whether it's still alive, no one in New York knows.

It is said that the duties of Pat Woods in his new assignment under J. J. Murdock in the Keith-Albee offices will be particularly to check the vaudeville shows around New York—number of bows taken, cost of bills, conflicts on program, act given at supper show, its time, etc.

Though Keith's has been in existence over 35 years, this is the first time such a check-up has been ordered.

GERALD GRIFFIN

The Brooklyn "Citizen," November 16, 1927, said:

"GERALD GRIFFIN AT THE ALBEE THIS WEEK

"The Albee Theatre presents a program of such uniform excellence that it is difficult to choose any other than a nominal headliner. First in our preference came Gerald Griffin, in a wonderfully balanced selection of songs and stories. He has a remarkably sympathetic voice, besides being an accomplished story teller."

BIG TIME PASSING IN AUSTRALIA TOO

Sydney, Jan. 28.

Australia is slowly being educated to the idea of seeing class vaude acts in most of the movie houses in each principal city. American producers have been imported for that purpose.

Big time vaudeville is slowly dying out here. Of this there is no doubt whatsoever.

The Fuller people were the first to recognize this fact, and have dropped straight vaudeville from most of their bills. Revue units have replaced.

The Tivoli circuit is practically the only chain playing big time at present. It is significant that this circuit has also experimented with revue attractions on several bills.

Far reaching effects of the slump in vaudeville can be understood when a country like Australia turns to pictures with the audiences knowing they will see standard acts on the picture programs at half the vaude price.

'Baby Face' at Academy

Jimmy McLarnin, the "baby face" lightweight from the coast who knocked out Sid Terris in the first round at the Garden last week, will open as the star stage attraction tomorrow (Thursday) at Fox's Academy, New York.

McLarnin will do a bit of a spiel and illustrate the blow winning him the bout, also shadow boxing.

Booking by Arthur Lyons.

E. H. Lennie Collapses

E. Harrison Lennie, of Clayton and Lennie, who collapsed while playing the Monday matinee at Loew's State, New York, and was removed to Polyclinic Hospital, remained unchanged yesterday, his condition being serious.

Lennie suffered a hemorrhage.

LARRY SEMON FOR STANLEY

Los Angeles, Feb. 28.

Larry Semon has been booked for six weeks by the Stanley circuit to open in Philadelphia March 12.

Engagement made through Walter Meyers, William Morris office.

WALTHALL'S STAGE RETURN

Los Angeles, Feb. 28.

Henry B. Walthall returns to the footlights after years of activity on the screen.

Walthall has been signed for the lead in "Speakeasy," which shortly comes to the Orange Grove.

2 PLAYERS RETURN

Los Angeles, Feb. 28.

Harry Myers, screen actor, and his wife, Rosemary Theby, who retired from films several years ago, are getting an act together for a fling in vaude.

CUT RATES MADE FOR N. V. A. ADS IN BENEFIT PROGRAM EDITION

45% Off Present Rates, Says Letter—Special Inducements for Big Money National Advertisers—Names Back Stage and in Lobbies

Cleveland, Feb. 28.

Under date of Feb. 20 in a letter signed by Wm. J. Sullivan, local managers with theatres belonging to the Vaudeville Managers' Protective Association have been advised that a discount of 45 per cent. will be allowed from present prices for advertising in the benefit program of the National Vaudeville Artists. The benefits are dated for Sunday evening, April 22, at the Metropolitan, Amsterdam, Hippodrome, Knickerbocker and Jolson theatres, New York.

The letter appears to accept that house managers will become advertising solicitors for the N. V. A. It says:

"Please be advised you are privileged to sell advertising." No offer of commission is made to the managers.

Inducement

An extra inducement is sounded this season for national advertisers, with the demand for the regular space apparently falling off to the extent that a cut rate of 45 per cent. off is offered in the hope of helping the N. V. A. slug on the actor for the yearly take. For $1,000 a national advertiser is offered a double page with a promise that an engraved card will be hung backstage in the Keith-Albee-Orpheum theatres and the name of the advertiser will also be printed on a card containing other names for the lobbies of the same houses.

The letter carries a notice that the closing date for advertising copy is March 31. While no commission is offered the managers who successfully solicit, neither is any punishment threatened for any manager who may throw the letter into the debris.

47 ROUTINES IN 1 ACT

In the 3-act of Durante, Clayton and Jackson at the Parody nite club, New York, are 47 routines.

These are divided into 39 straight, with eight held out for encores.

The cabaret entertainers appear from 11 p. m. until about 4 a. m. nightly. During this time they average each night from 25 to 30 of the routines. The latter are mostly songs with comedy business, including talk worked into them. Each routine averages around eight minutes. None is without business of some nature and all are participated in by the three boys, Jimmy Durante, Lew Clayton and Eddie Jackson. Their salary at the nite club is $3,000 weekly.

It is thought to be the largest number of routines ever in continual use by a single act. A list of them is posted in the boys' dressing room at the Parody where they were counted by a Variety reporter.

ARTHUR PAGE'S HEAD

Stopped Panic in Pawtucket Theatre—In Audience at Time

Providence, Feb. 28.

The speedy action of Arthur Page, vaudeville actor, in jumping to the stage of the Capitol, Pawtucket, and putting on an impromptu act, averted a panic among the 1,000 patrons who became alarmed when a film exploded in the projection room during the movie show.

Page, of Page and Shaw, was catching the movie from the front of the house. A flicker on the screen warned him of what had happened and he was on his feet in an instant. He pleaded with the audience to keep their seats and proceeded to divert their attention from the blazing booth by staging an act all his own in company with the organist of the house, who did not leave the console.

The sprinklers got in their deadly work and in a short time the house was quieted and the vaudeville end of the bill was put on.

A Club Record?

Frank Small's Dancing Debutantes may have established a record when playing four club dates in one night between the hours of 7.30 and 12.30.

In each of the four places Cavanaugh's Restaurant, Vanderbilt, Waldorf and Commodore hotels, the girls made six changes of costume. John Robbins made the booking.

Marx Bros. Booked

Los Angeles, Feb. 28.

Four Marx brothers will continue playing picture houses. They have been booked for three weeks by Balaban & Katz at $10,000 a week, opening at the Chicago, Chicago, April 2.

The booking was engineered by Walter Meyers, of the William Morris office, who also negotiated the deal whereby they played their initial two-week picture house engagements for West Coast here and in San Francisco.

The Marx boys have a supporting company of 18.

BARD'S STAGE WORK

Los Angeles, Feb. 18.

Ben Bard (Bard and Pearl), who has been doing picture work for Fox, is en route to New York to make personal appearances in the Fox houses.

Bard is under contract to Fox Film and is said to be working out part of his contract by stage appearances. He has about six months to go on a year contract.

Loughran's Monolog Costing Keith's $2,500

Philadelphia, Feb. 28.

Tommy Loughran, light heavyweight champion, is playing the current week at Keith's with a monolog and a few rounds of shadow boxing.

Tommy just returned from a three-week trip to the south seas—not for his health. He was accompanied by Rev. Joseph Kelly, who coached Tommy on his spiel.

Lester Jefferies hung the Loughran act on the bill for a slap of $2,500 for the week.

George Young, directing manager of Keith's, has been going to banquets, meetings and the like arranging parties of Tommy's friends to try and write off the heavy dough.

AUTO SMASH CANCELS ACT

Los Angeles, Feb. 28.

Orange Grove Trio, male harmony singers who closed with "The Connecticut Yankee" at the Mayan, replaced Robin and Hood at the Orpheum.

Latter act, formerly Peggy Bremmer and Brother, were hurt in an auto accident in San Francisco, according to a wire received at the local Orpheum.

LYONS' TWO VITAPHONES

Los Angeles, Feb. 28.

Jimmy Lyons, vaude monologist, now playing West Coast theatres for Fanchon and Marco, has just finished making two Vitaphone records.

CHICAGO, 1111 BUTLER BUILDING

William Morris

CALL BOARD

WANTED

Good Musical Comedy Books

See BILLY GRADY

NEW YORK, 1560 BROADWAY

LOS ANGELES, LOEW'S STATE BLDG.

MORE HIT AND RUN MARRIAGES LEAD TO CHICAGO'S DIVORCE MILL

Guy Voyer Gets Divorce and 3-Year-Old Son—Monologist Couldn't Stand Wife's Socks—Couple Split After 13 Days—"Follies" Girl Gets Alimony

Chicago, Feb. 28.

Another brisk week for the Chi divorce mill.

Guy Voyer secured a divorce from Marian Arminger on desertion charges through Attorney Ben Ehrlich. Married 12 years, Voyer secures custody of a three-year-old son.

Early Kylberg, monologist, lived up to the standard of his calling by getting a decree from Ruth Edith Kylberg on the charge that she was "of austere temperament, guilty of passionate outbursts of obscene language and that she socked him on the jaw twice. It was a short marital affair, marriage taking place in March, 1927, and separation occurring a month later. Attorney Leo A. Weisskopf represented Kylberg, who has sailed for Sweden.

Jack Born, playing in Mae Murray's "Merry Widow Revue," has filed suit through Attorney Phil R. Davis against Mildred Born, formerly known as Yvonne Holly (Holly Sisters). The Borns were married in September, 1927, and, according to Jack, never shared bed or board. Furthermore, he says, the little gal was caught in emoarrassing circumstances just a week after she had pledged fidelity to her hubby. Which made Born burn.

Mabel Heckner Krueger, of "Criss Cross," has asked Judge Lynch to grant her a divorce from George C. Krueger, musician, claiming he blew out on her in 1925 without reason. They were married in 1923.

Lasted 13 Days

Mona Kearney married Robert Kearney of "Artists and Models" in October, 1927, and lived with him 13 days before alleged cruelty made her call it off, says her suit for divorce, filed through Attorney Weisskopf. She says she couldn't stand the knocks.

Florence Barrel Allen, Foster girl, has plenty to say in her suit filed through Attorney Davis against Joseph Barrel. She claims Joe had a habit of walloping her and at one time took $1,800 of her mother's money. Her protests, she alleges, were greeted with additional wallops. She'd rather not be a Barrel. They were married in April, 1926, and separated the following month.

Kitty Kemper secured a divorce from Charles L. Kemper (Kemper and Bayart) on desertion charges. Attorney Weisskopf, representing the husband, arranged for a settlement of $25 weekly alimony as long as the girl retains her divorcee standing. She was also granted the right to resume her maiden and professional name of Kitty Dawson.

Lucille Greiner, formerly Lucille Storer, "Follies" girl, was given a divorce decree and $500 monthly alimony at the expense of C. A. (Dick) Greiner, son of a millionaire leather merchant. In the event of her husband's death, Mrs. Greiner will receive a $50,000 lump settlement. They were married in February, 1917. She charges cruelty.

Charles Kaley, temperamental band leader, working in the Marks Bros. theatres, is the defendant in a suit for separate maintenance filed by Mrs. Alfred Cohen Kaley, his second bride within three months. In December, Kaley married Anna Williams of the Williams Sisters, with the marriage immediately annulled, through efforts of the girl's mother.

A month later Kaley eloped with Mrs. Cohen. This second wife charges Kaley wasn't on the level with her as far as dames were concerned, and that he deserted her Feb. 21. Kaley's income is named at $500 weekly. He has been restrained from leaving court jurisdiction until the suit has been decided.

BUSTER CRUSELLO'S SENTENCE

Buster Crusello, 24, dancer, of 185 West 134th street, was sentenced to three months in the Workhouse by the Justices of Special Sessions following his plea of guilty to petty larceny.

According to Mrs. Della Leonard, of 263 West 138th street, Crusello stole a watch valued at $35 from a dresser in her home while he was visiting there on Oct. 4.

WAS DOROTHY BURNHAM SOCKED BY MANAGER?

Jackson, of Loew's, London, Ont., Counterclaims—Artists on Same Bill Take Sides

Who socked who and why is the basis of a controversy now raging by wire between Manager Jackson of Loew's, London, Ont., the Loew home office and Dorothy Burnham, singie, who claims she was made to weep by the brutal treatment of the manager.

The argument is said to have developed when Miss Burnham asked that her scenery might be taken down early Wednesday night so she could make an early train.

Miss Burnham charges Jackson used vile language and struck her. Jackson claims Miss Burnham did the same to him.

Miss Burnham says Walter Yant, Thora Keeler Revue, Ralph Wolverton, Helen Turner and George and Ray La Mar, on the bill with her, will prove her side. The manager says the stage hands will prove his side.

It is being investigated by the Loew booking office in New York.

Actress the Victim Of Unsolved Murder

St. Louis, Feb. 28.

The wavering life-line of Mary Lowery, former local actress and once the wife of a prominent attorney here, was snapped suddenly with the finding of her body in a ditch near Detroit, after an unsolved murder. Miss Lowery had been shot to death. Detroit police wired here that they were seeking her husband, Joe Lowery, missing since the actress' body was found.

Miss Lowery was the former wife of Attorney Anthony Canzoneri, who divorced her several years ago. The body was identified last week, shortly after the murder, by the young woman's uncle, George Du Cray, druggist.

A daughter of the attorney and the former actress has been making her home in East St. Louis with the Du Cray family. Mrs. Lowery, since she left the stage had lived in Chicago and Detroit.

HANDERS and MILLISS

Just Returned from South Africa

To play return dates in England for Sir Oswald Stoll and Moss Empire.

All communications: VARIETY, London.

Few Sister Acts

Sister teams, especially harmony singing duos, are at a premium around New York.

Many calls for vaude and cabaret engagements can't be filled, with most of the recognized teams on engagements and few new ones around.

M. B. MILLER OF HIP, YOUNGSTOWN, SUICIDE

Youngstown, O., Feb. 28.

Markham B. Miller, president of the Hippodrome Theatre Co., of this city committed suicide Thursday. He was found in his bed shortly after noon by his wife, with a bullet wound just below his heart. Taken to the hospital in a semi-conscious condition he passed away a few hours later.

His brother, C. W. Miller, manager of the Hippodrome, stated he could give no reason for the act. The dead man had been suffering from sinus trouble and the theory advanced is that he was temporarily deranged from the pain and shot himself with a revolver that he always kept under his pillow.

Markham B. Miller was 56, also president of the H. L. McElroy Furniture Co., of this city, and was active in the conduct of its business. He was president of the Ohio Furniture Dealers' Association. He and his brother held the controlling interest in the Hippodrome.

Deceased was a member of the Elks, St. Albans Lodge, F. & A. M., and Scottish Rites bodies in Youngstown and Cleveland.

Conway Tearle as Act

Los Angeles, Feb. 28.

Conway Tearle, who stepped out of the film limelight about a year ago, is contemplating a venture into picture houses.

William Rowland of Lyons and Lyons is handling him.

BOBBIE JACK

BREWSTER-POMEROY

REVUE

with JOSEPHINE EHRLICH and SYLVIA and LEONTINE

in their 1928 edition of "The Passing Follies"

Keith-Albee 81st Street, Next Week (March 5)

Since their return from Europe have played picture houses exclusively, and take this opportunity to thank the Stanley, Paramount, First National and Universal picture people for the wonderful treatment received while playing for them.

LOWRY'S VITA CONTRACT

Skouras Boys Fix $5,000 Deal—Give M. C. 3 Wks. Vacation

Chicago, Feb. 28.

While in New York Skouras brothers spoke to the Warners about Ed Lowry, their St. Louis m. c. They topped it off by signing a $5,000 Vitaphone contract for Lowry.

They are giving Lowry three weeks' vacation to keep the Coast engagement and are paying all expenses.

LAYMAN IN UTAH WANTS BETTER ACTS

Not Enough Talent Seen at Provo—Inquires About Old Timers Who Entertained

Provo, Utah, Feb. 20.

Editor Variety:

I want to ask what has become of the good variety?

Vaudeville such as shown 20 years ago.

I am a resident of Provo, Utah, and not in the show business but attend the shows here at the Paramount theatre, our vaudeville theatre in Provo.

I understand this theatre is booked by the Ackerman & Harris Circuit. Here are the line-up of acts we have been getting: dancing acts, two and three or more on each bill; also too many singing acts, and the so-called flash acts with but little talent.

What has become of the acrobats, the sketches and good novelty acts we have seen in the days gone by?

I will ask why we can't get these acts?

Where have all the old-timers gone to? Every bill I have seen here has pretty nearly all young people, but they don't give the talent the old-timer had.

I read Variety every week and I note where there are some of the old-timers still left, but they don't come out this way. I have asked the manager here what is the trouble that he cannot get the better class of acts? He says he has tried other circuits and their acts are no better. He says why should he pay big money to the larger circuits and get no better acts than Ackerman & Harris is furnishing him?

I hope you can tell me what has become of the old variety acts.

Yours for better vaudeville,

Albert A. Ford.

General Delivery, Provo, Utah.

BAL LLOYD IN BELLEVUE

Pass Up Nite Club Bill—Gave Personal Property for Taxi Fares

Bal Lloyd, brother of Al Lloyd, and formerly in vaudeville with Gilbert Wells, is in Bellevue Hospital for observation.

Lloyd visited a night club accompanied by another chap whom he said had plenty of coin, something around three millions. Lloyd ordered champagne and when presented with a bill for $125, started wandering about in taxi cabs. After riding up and down Fifth avenue the driver called for a showdown, Lloyd then saying he had no money, but giving the driver his overcoat.

Lloyd engaged another taxi with the same result. He gave that driver his signet ring. A third taximan desposited him at the East 57th street police station and from there he was sent to Bellevue.

"Musketeers" Sellout In Capital at $4.40

Washington, Feb. 28.

Omitting Monday, which was held for a dress rehearsal, Ziegfeld's new "Three Musketeers," with Dennis King starred, got close to $40,000 on five-night and two-matinee week. This at $4.40 and the first time Ziegfeld has gotten that price for a new one. He previously sold them at $3.50, stating no new show was worth more.

National was practically sold out before the engagement opened.

Katherine Cornell, in "The Letter," at the Belasco, ran to around $12,000, in spite of much adverse comment on the piece.

Poli's was dying with the local Washington Opera Company, in fact did "die" on Friday night, house failing to open for the final three scheduled performances.

"COMPANIONATE" DUO MAKING A GO OF IT

Girl Wants to Be Stage Dancer —Hubby Ushering, Bellhopping and in College

Kansas City, Feb. 28.

Josephine Haldeman-Julius, companionate bride of Aubrey Roselle, whose marriage was recently given great publicity, has been busy turning down professional appearance offers. Young woman went to Lawrence, Kans., last week to appear in a dancing act at the local theatre. Husband is a student at Kansas State University there. When the local papers gave it notice, the booking agents got busy. She was sought for road shows, tent shows and vaudeville, but declined. One agent left contracts, and the young couple may consider these later.

The bride states she wants to become a dancer, but that her school work comes first. She has enrolled in Lawrence high school, where she can be with her husband, who is working his way through college. As he receives only a small allowance from his parents, he puts in some time as usher at the local theatre and as bellhop at the leading hotel. The kids are trying.

COLLECTING COMMISSION

Pan Agency in N. Y. Talks It Over With Agents

A direct collection agency protecting its agents may be installed by the Pantages Circuit's New York office unless present plans go astray.

At a meeting held last week with the eastern representatives of the Pan Circuit and the 12 enfranchised agents the matter was taken up.

If accepted it will mean that both the booking office and agents' commissions will be deducted from salaries of acts playing the circuit, with the agents receiving their percentage from the New York office instead of depending upon acts to remit.

Perlberg Weds Miss Brox, Then Books Act in L. A.

Los Angeles, Feb. 28.

William Perlberg, of the William Morris office, and who came here but recently, hopped to Pasadena Feb. 15 and married Bobby Brox, of the Three Brox Sisters.

Miss Brox had been in Vancouver but came here to visit friends. She had known Perlberg in the east. The couple motored to Pasadena, where they were married by a Justice of the Peace.

To be sure his wife stays around for some time Perlberg has booked the Brox Sisters for four weeks with Fanchon and Marco, opening at Loew's State here March 16.

Ben Bard as M. C.

Ben Bard is using up 12 weeks of his Fox picture contract to appear as master of ceremonies in the Fox theatres. He started this week for Fox in New York.

Bard appears in "Dressed to Kill," a Fox feature film that will open at the Roxy, New York, March 10. He will probably make a personal appearance at the Roxy with the picture, along with Mary Astor, also in New York, on her honeymoon, and the co-featured lead with Edmund Lowe.

Doctor's Stage Return

Des Moines, Ia., Feb. 28.

Having given up the stage years ago to study medicine, Dr. Sydney H. Smith, well known physician of Council Bluffs, Ia., has in turn given up his practice to return to the stage.

According to a statement by Dr. Smith, now that he has made sufficient money from his medical practice to live comfortably, he will return to the rostrum, his first love.

Arthur Byron's Skit

Arthur Byron, from legit, for vaudeville, will be equipped with a skit by Edmund Burke entitled "A Family Affair."

Albees Returning

Mr. and Mrs. E. F. Albee, Mr. and Mrs. Reed Albee and Mr. and Mrs. Ted Laudor return to New York from Palm Beach this week.

KEITH'S MERGED AGENCIES IN CHICAGO DIRECTED BY PIAZZA

Brought Back From Coast to Direct Keith's Western and Association—Tink Humphries to Rebuild Booking Organization in Middle West

Los Angeles, Feb. 28.

Ben Piazza, of the Orpheum Circuit's coast staff, will go to Chicago to assume general management of the merged Keith-Albee-Orpheum booking agencies in that city.

They are Keith's Western office and the Association, the latter including the Orpheum Jr. houses not booked from New York.

Chicago, Feb. 28.

With the report that Ben Piazza will have the general management of the combined Keith and Orpheum agencies here, it's said that Tink Humphries, present Keith representative at this point, will make a supreme attempt to rebuild the Association. This is possible through Tink's popularity and the confidence he has inspired in all mid-western vaudeville.

Piazza is said to have been selected by the Keth-Albee-Orpheum heads in New York after they concluded that Humphries' valuable standing should be commercialized to the nth degree in bringing back to the Association the prestige it lost under the Orpheum's local administration.

Another report is that Sam Kutter Kahl will resign. Kahl has declared himself that he will be either boss out here or nothing for the K-A-O. It looks like the cipher.

Jolson Film in Fox Houses

When "The Jazz Singer," the Al Jolson Vita picture (Warners) plays the Fox vaude houses, there will be no curtailment of the regular vaude section.

The Jolson film is booked for the Academy and Audubon week April 16, with subsequent bookings for Fox's Savoy, Ridgewood and Jamaica.

Fox houses are wired, for movietone, so can take the Vita talking and musical attachment.

LOEW'S RADIO TEAM

Happiness Boys, of radio fame, open for Loew next week at the Willard. Billy Jones and Ernest Hare, as the team is otherwise known, are limited to the metropolitan houses because of radio and recording contracts.

Team has turned down picture house offers in the past because of the greater lucrativeness in their morning phonograph dates.

PASS TAX INSURES MGRS.

Lansing, Mich., Feb. 28.

Employees in the 73 houses of the Butterfield Circuit are to be insured for $1,000 each under group life insurance, policies in force from March 1.

Premiums will be paid by assessing a tax of 10 cents upon each pass issued for free entrance to any of the theatres.

T. O. B. A. WILL BETTER BACKSTAGE CONDITIONS

As a result of some of the squawks made against dressing room conditions in some of the T. O. B. A. houses, colored circuit's heads intend to remedy this as well as other existing conditions causing discomfort to the artists.

Of the houses specified, the Orpheum, Newark, N. J., comes in for the worst panning.

MARRIAGES

Fred Kohler, screen actor, to Marjorie Prole, actress, Feb. 20, Los Angeles.

Frances Elisabeth Studley, picture actress, and Robert James Tyson, wealthy San Franciscan, have taken out a marriage license at Los Angeles.

Dave Cameron (Four Camerons in vaude) an' Gladys Childress, in "Woodland Revue" (vaude), in Birmingham, Ala., Feb. 25.

Cleo Brown, chorus girl in "Lovely Lady," and Dave Chasen, comedian in "Rain or Shine," announce marriage in June.

Mary Astor and Kenneth Hawks at the Hollywood home of the bride, Feb. 23.

Ben Smith (vaude) to Inga Connie Nelson, at Memphis, Feb. 22. Mrs. Smith, prima, will travel with her husband.

Joe Griffin, of the Kunsky production department, and Dorothy Eggenton, professional, Feb. 20, in Detroit.

ORPHEUM-WVMA PRESS STAFFS TURNED LOOSE

Monyhan Handling Everything —"Death Trail" and Fair Dept. Being Eliminated?

Chicago, Feb. 28.

First official news of retrenchment by Keith-Albee in taking over the Orpheum Circuit is the entire discontinuance of Orpheum and W. V. M. A. publicity departments. A staff of 12 men in both departments was given air.

Floyd Scott, Orpheum's general publicity director, will return to New York. Frank Monyhan will handle routine picture and billing matter for both local offices. He has been moved from 11th floor offices to desk space on the fifth level.

It is understood the fair department is next on the list to be thrown out.

It is also reported on good authority that the Orpheum Coast route, commonly known as the "death trail," will be done away with. Also that the Orpheum executive offices, occupying half the fourth floor in the State-Lake building, will be given up May 1.

So far no division of authority has been made here. At present all K-A-O business will be handled on the fifth floor.

Miles Cancels Act Which Played K-A Detroit House

Detroit, Feb. 28.

Reverse English was seen to work Sunday when Charles H. Miles, owner of the Oriental, exercised the opposition clause in his Pan franchise and refused to permit the Gloria DeVon company to go on.

About three months or so ago, the act worked the Uptown, K-A neighborhood house here. Miles' clause prohibits acts playing any competing stand within a year previous to its Oriental booking. Thario's Circus was substituted.

It is reported DeVon will protest the cancellation.

TURNS BACK PARK LANE

Loew Gives Up O'Reilly-Gould House—Combo Policy Again

Loew has turned back the Park Lane, New York, to O'Reilly and Gould, owners. The switch sends the house into a vaule-film policy this week (Feb. 27), with Sidney Rheingold, Jack Linder Agency, booking five acts on a split week.

Loew took over operation of the house on a percentage arrangement last December and installed a straight film policy.

Prior to Loew taking it over the house had been playing vaude and pictures, the acts booked by W. N. Stephens, then connected with the Gus Sun Agency.

Loew's turnback is said to have been precipitated through the house not clicking with straight films and the circuit not wanting to book in vaudeville because of the Park Lane's proximity to Loew's Orpheum, a few blocks away.

4-A-DAY AT HIP

Hippodrome, New York, went into a four-a-day policy this week through the booking in of Frances (Peaches) Browning.

HAL
SIDARE
DANCER EXTRAORDINARY
Featured by FANCHON and MARCO

YES!
ANDY WRIGHT
1560 Broadway
NEW YORK
Is Playing Talent
Everywhere
A 5% Agency with NO 10% Favorites.

CHARLES
BEAUCHAMP
TENOR
11th Consecutive Week at Publix Million Dollar Theatre, Los Angeles

ENGLAND ONG
CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR WITH FANCHON AND MARCO
Thanks to Harry

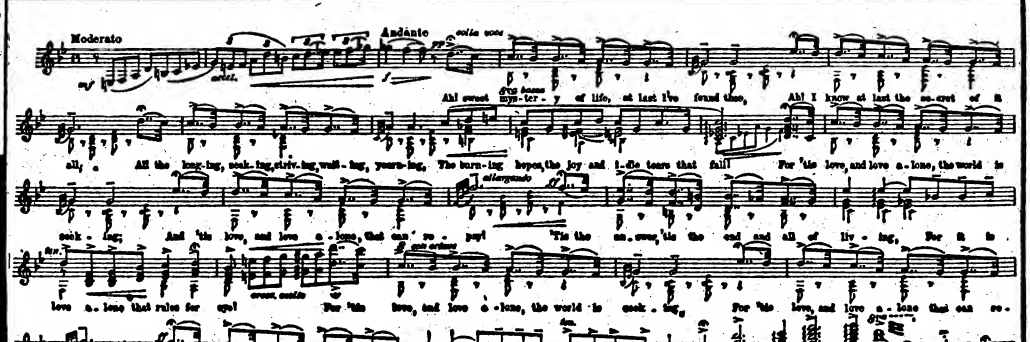
NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
Professional Rates
in the Heart of Theatre District
11-12 and H Sts.

AH! SWEET MYSTERY of LIFE
THE DREAM MELODY from NAUGHTY MARIETTA — lyric by RIDA JOHNSON YOUNG —
THE MOST GORGEOUS MELODY EVER WRITTEN
by VICTOR HERBERT

DON'T OVERLOOK THIS WONDERFUL SONG — IT'S THE FINEST THIS GREAT COMPOSER HAS EVER GIVEN YOU —
Can't Fail — SURE FIRE — ANY SPOT IN YOUR ACT —

This is IT
THE MELODY YOU'RE HEARING ALL OVER
You Can Have It As
SOLO - 4 KEYS.
A♭, B♭, C, D.
DUET - 2 KEYS.
HIGH or LOW VOICE LEAD
TRIC-QUARTETS.
ALL VOICES
ORCHESTRATIONS.
4 KEYS SAME AS SOLOS
BAND - TWO KEYS
A WONDERFUL KATZMAN ARRANGEMENT (WALTZ) for ORCHESTRA .50



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JACK POWELL'S 38 WEEKS

After 24 weeks with the Publix unit, "Way Out West," Jack Powell opens March 9 with "Hey! Hey!", a new Jack Partington show. The Gibson Sisters will also be featured. Powell is signed for 38 weeks with the new unit.

Formerly of the Powell Sextet, the drummer-comedian is now a single with his sister, Erma Powell, continuing with the band turn.

Savoy, A. C., Sold

Atlantic City, Feb. 28.

The Savoy has again changed hands and will be called the Royal. Royal Theatre Co., of Philadelphia, bought the house outright for $200,000.

Reported new policy will be pictures only.

?BEN BARTON?

AND HIS

ORCHESTRA

PLAYING

KEITH-ALBEE-ORPHEUM

Direction WILLIAM JACOBS

Christopher Columbus discovered America in 1492—my Dad discovered America in 1898—and they were both smart men

WHO SAYS SO?

?BEN BARTON?

"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK

MITCHELL

and

JACK

DURANT

A Positive Hit with

"HIT THE DECK"

NOW MAJESTIC, LOS ANGELES

Goldenberg Succeeds Jack McKeon in Acme

A change became effective in the Acme Booking Offices Monday in the Bond Building when Jack McKeon, president and general booking manager, was succeeded by William K. Goldenberg of Philadelphia. McKeon resigned and severed all connections with the Acme organization.

The Acme is a subsidized organization controlled by the Stanley Company of America and formed to take care of the booking of all theatres operated by the Stanley Co.

McKeon sailed Saturday for London. He had been the head of the Acme since its organization.

Goldenberg has been in close touch with Stanley for a long time. He acted as secretary for eight years to the late Jules Mastbaum. He's a clean cut man, easy of approach and possessed of a magnetic personality.

Mr. Goldenberg said he would have nothing to do with the vaudeville booking for the Stanley houses; that they would be continued to be booked by Harold Kemp and David Beehler in the Keith-Albee-Orpheum offices. Beehler handles mainly the vaude attractions for the Stanley chain through New Jersey.

Goldenberg will confine his attention principally to attractions for the picture presentation houses on the Stanley list.

BIRTHS

Mr. and Mrs. Russell Hicks, son. Father is leading man with Jefferson Players, Portland, Me.

Mr. and Mrs. John Marion Fox, daughter, at Good Samaritan Hospital, Los Angeles, Feb. 20. Mother daughter of Richard Bennett, actor.

Mr. and Mrs. Jack Conway, at Hollywood Hospital, Hollywood, Cal., Feb. 22, son. Father is the Metro-Goldwyn-Mayer director and mother the former Virginia Bushman, screen actress and daughter of Francis X. Bushman.

Mr. and Mrs. Paul Murdock, in Uniontown, Pa., Feb. 9, daughter. Mother was Irene Berg (Berg Sisters). Father is of Lou and Paul Murdock.

Mr. and Mrs. Russel Hicks in Portland, Me., recently, daughter. Father is leading man with the Jefferson Players there.

Mr. and Mrs. Max Kohn, at their home in New York City, Feb. 23, son. Father is secretary to A. H. Woods.

K-A-O'S "MAD" RUSSIAN

K-A-O has signed Ilidor, "The Mad Monk," who some years ago wrote a series of Russian Imperial family exposes for the Hearst papers.

The story is that Ilidor was rediscovered working as a porter in the Metropolitan Insurance Building. He is growing his beard, which he didn't need when portering.

MILTON

BRONSON

America's Foremost Singer and Fastest Russian Dancer

Direction of HARRY PEARL

Theatre's Free Acts

Third Avenue theatre, 31st street and Third avenue, is reported as getting practically all of its acts free. Turns avail themselves of the house to break in new routines and combos.

"Orange Blossoms," a 16-people flash, used the theatre to rehearse in for two weeks and then played three days gratis with everybody reported satisfied.

3 Orpheums' 3-a-Days

San Francisco, Feb. 28.

Within the next three weeks three more Orpheum circuit houses will toss off their two-a-day policies to take on three-a-day and a picture.

Tomorrow (Feb. 29) the Orpheum in Winnipeg takes up the "grind" with Vancouver playing follow the leader the next week. And the week thereafter the three show policy becomes operative in Seattle.

Orpheum now has but two twice daily houses on the Coast—here and in Los Angeles. Oakland only plays two-a-day Mondays to Fridays.

Omaha, Feb. 28.

Orpheum, playing two-a-day, with the exception of Saturday and Sunday, when it went to three, will turn to the three-daily grind all week.

Scale of 50-75 at night will be continued, but other performances not indicated. New policy of continuous from 1 to 11 p. m. goes into effect March 4.

JUDGMENTS

F. Acierno et al; A. Maggio; $1,961.

Duplex Motion Pcts., Inc., Agfa Raw Film Corp.; $328.

Jas. W. Elliott Prods., Inc.; H. Soule, $522.

Verne H. Porter; No. 1 West 67th St. Corp.; $363.

Edw. Margolis; Douglas Iron Works, Inc.; $784.

Clarence W. Morganstern; Colonial Finance Trust; $509.

Michael Mindlin; M. H. Kessler; $8,027.

John B. Hymer; State Tax Com'n; $59.

110 E. 59th St. Restaurant, Inc., and John Wagener; Assemblies, Inc.; $1,030.

Geo. Jessel; A. Copel; $651.

Ralph De Palma; Gramercy Finance Corp.; $244.

Cornelius Vanderbilt, Jr.; E. W. Moore; $11,513.

Willat Film Corp., et al; Central Union Trust Co. of N. Y.; $7,687.

Satisfied Judgments

Sophie Tucker; State Tax Com'n; $1,850; Dec. 12, 1927.

Hilaire Mahieu; same; $59; Nov. 10, 1927.

Mannie Kessler and Morrie Sweetwood; M. Kramer, $1,294; April 25, 1927.

Minn. Is Dubious Over Orpheum Policy Change

Minneapolis, Feb. 28.

Resentment is heard on every hand here over the change of the Hennepin-Orpheum theatre's vaude policy from two to three shows daily and from reserved to non-reserved seats, with top prices slashed from 75 to 50 cents and matinees to 35 cents.

The general prediction is the new policy, effective this week, will not prove successful.

The apparent impression among theatre-goers is that the Hennepin-Orpheum has dropped into the category of cheap vaudeville houses, like the Seventh Street theatre Association house here.

Billboards' advertisements call the policy change "good news," which appears to be rubbing it in. Newspaper announcements insist that there will be no change in the number of acts or the quality of the shows, but you can't convince the lay public that the house has not been removed from the ranks of first-class theatres. Newspaper ads carry the line "Keith-Orpheum Vaudeville," with Keith preceding Orpheum.

BUCK JONES EAST—FOX

Buck Jones, former Fox western star who left that organization because of reported dissatisfaction with the prominence given Tom Mix, is to appear in the east in Fox theatres.

After playing one week for the Orpheum at their local stand Jones hopped a train and is en route to New York to fill a booking deal made by the Los Angeles William Morris office through Bill Perlberg. Jones opens in the east March 12 and will play Fox's Academy and Audubon.

Kernan Back Producing

John Kernan, booker in the Keith-Albee offices for a time, is returning to producing.

Kernan, from Baltimore, is putting his first turn into rehearsal this week, a sketch with four people.

Sensational Ball-Room Dancers

CARANAS and BARKER

Headlining for Pantages

2d Consecutive Year

HOUSES OPENING

Universal opened the Sheboygan, Sheboygan, Wis., Feb. 18. Jack Gross managing.

Park Plaza, New York, now booked by Fally Markus. Five acts on a split week.

Majestic theatre, Cedar Rapids, Ia., closed since the Frank Amusement Co., went into the hands of a receiver Jan. 14, will reopen with legit attractions. Management of Boyd B. Truesdale.

G. Cudemo and Southern New England Contracting Co., now building 1,100-seat theatre in Hartford, Conn., have secured 48-year lease on property. Builders expect to complete construction by May 1.

American, Roanoke, Va., seating 2,000 on two floors, opens March 26 with pictures. First performance local charity benefit. Elmore D. Heins, manager.

A. Cocalis theatre, Marble Hill, opened Feb. 24 at Broadway at 232nd street, New York. Pictures.

BROADWAY, NEW YORK

Next Week (Mar. 5)

BILLY MARIE

HIBBITT and HARTMAN

Laugh Locaters

BILLY MARIE

HIBBITT and HARTMAN

with

MISS MARIE HARTMAN

World's Champion Comedienne

The JIMMY McLARNIN

of the Theatre

All audiences are SID TERRIS to her; and just like Jimmy, she gets a quick comedy decision and is a Laughing Knockout

BILLY HIBBITT, Trainer

Nan Halperin

KEITH-ALBEE CIRCUIT

MARGO AND BETH

"MONKEYING AROUND AT THE BIGGER AND BETTER HOUSES"

AT THE KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (FEB. 27)

WITH

VANOY SISTERS MARGARET FALLENIUS JAY SEILER

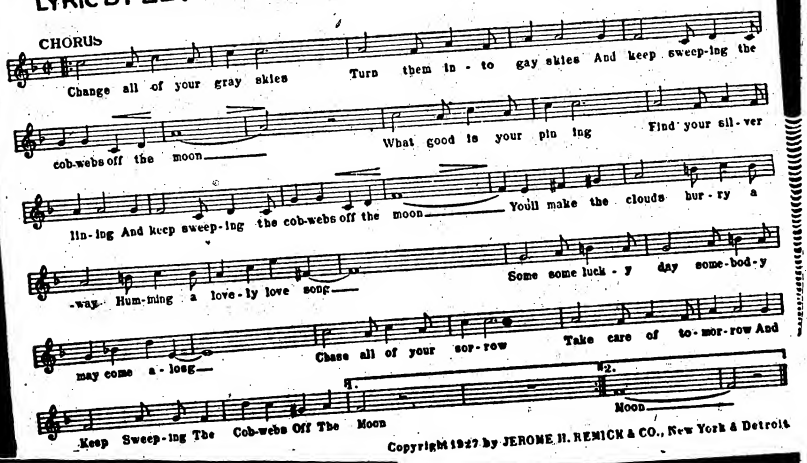
Thanks to Mr. EDWARD V. DARLING

Leading All

THE "SPOTLIGHT" SONG OF ANY ACT

KEEP SWEEPING THE COBWEBS OFF THE MOON

LYRIC BY LEWIS & YOUNG MUSIC BY OSCAR LEVANT



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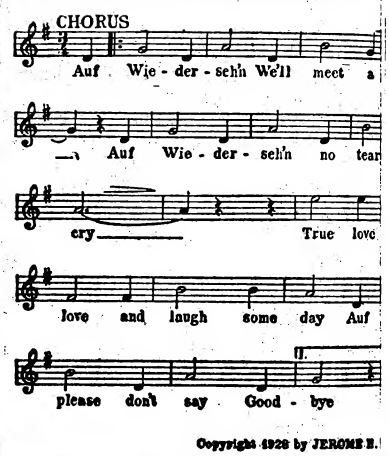
A WALTZ SONG THAT

AU WEIDE (WE'LL M

BY ABNER



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THE NOVELTY SONG OF THE YEAR

YOU GOTTA BE GOOD TO ME

by SAM LEWIS, JOE YOUNG & VINCENT ROSE

A "HOT" TUNE -- A GREAT LYRIC

THERE'S SOMEBODY NEW

by GUS KAHN & ISHAM JONES

THE GREATEST STORY

LAUGH CLO

by LEWIS - YOUNG

IN PREP

THAT'S WHAT I CALL KEEN

BY GUS KAHN & TED FIORITO

WIL YOU

BY GUS KAHN & G

JEROME H. REMICK & CO

Song Hits!

LOVED BY EVERYONE

UF
RSEH'N
EET AGAIN)

GREENBERG

gain So please don't say Good - bye

in vain What need is there to

al - ways finds a way We will

Wie - der - sehn We'll meet a - gain So

1. 2.
Auf bye

ENICK & CO., New York & Detroit

A WORTHY SUCCESSOR TO "BYE BYE BLACKBIRD"

IN THE SING SONG SYCAMORE TREE

LYRIC BY MORT DIXON MUSIC BY HARRY WOODS

CHORUS

I can see my troub-les fly - ing When I hear the night wind sigh-ing In the sing song

Syc - a-more tree I can find my sil - ver lin-ing When I see the moon-light

shin-ing In the sing song Syc-a-more tree And when that clock in the

hall starts in chim - - ing Right up the stairs I'll be climb - -

-ing Then I'll soon be snug - ly rest - ing Like the blue-birds that are nest-ing In the

1. 2.
Sing Song Syc-a-more Tree I can Tree

Copyright 1928 by JEROME H. REMICK & CO., New York & Detroit

BALLAD EVER WRITTEN

WN LAUGH

& TED FIORITO

ARATION!

FEATURED IN "A NIGHT IN SPAIN"

RAINY DAY PAL

by PHIL BAKER & SID SILVERS

ANOTHER "BARNEY GOOGLE"

O.K.M.N.X.

(WE'RE TWENTY MILLION STRONG)

by BILLY DeBECK (CREATOR OF THE ORDER)

PHIL BAKER, J. RUSSEL ROBINSON & SID SILVERS

SE SORRY

ACE LeROY KAHN

NOTHIN' ON MY MIND (BUT THE MOONLIGHT THE STARLIGHT & YOU)

BY GUS KAHN & TED FIORITO

DETROIT 457 WEST FORT STREET

NEW YORK 219-221 WEST 46TH ST.

CHICAGO STATE LAKE BUILDING

ENGRAVERS' 50-50 BREAK

Boss engravers of New York finally settled the demands of the engravers union with an increase of wage of $3 for a 44-hour week.

The engravers had demanded a 40-hour week, or five days. This the bosses strenuously opposed.

Babe Almond's Act

Babe Almond, principal with the former Columbia show, "Let's Go," is going into vaudeville, in a comedy act that will have Pierre Gelli; Minnie, the talking duck, and Happy Spitzer.

Stock at York, Pa.

Dramatic stock will supplant vaude at the Orpheum, York, Pa. House has been booked through the K-A-O Agency.

Robertson Smith will install a troupe in two weeks.

B B

WATCH THESE GROW

NEW ACTS

Buster West in act with his father.

Hal Beck and Ned Norton, two-act.

Ralph Coleman and Ray Shannon, re-united.

Maude Ryan alone in act by Al Boasberg, open for Interstate last week in March.

Howard and Earle in eight-people dancing cat.

Six people dancing act, with Maybelle.

George Hale and George Hale's Girls.

"The Girl From Childs," revived, with six principals.

Jack Mundy and Leo Hayes are reuniting as a 2-act.

Tompkins and Shaw have dissolved partnership. Tommy Tompkins will do an act with Nora Dineen (Mrs. Tompkins), while Harry Shaw will become a single with male pianist.

The proposed revival of "The Star Bout," with Jack Sharkey, former bantomweight champ, is off, through the proposed producer, Max Green, having not made satisfactory arrangements with Laura Pierpont Granville for leasing terms.

Clancy-Moru, four-people musical act.

Joie Ray and Oliver Hagan, Jr., will do an act with Dollie Hackett.

Henry Frey, veteran vaude actor, comeback after several years of retirement.

PATENTS

Washington, Feb. 26.

Ten cents, along with the name and number, forwarded to the Commissioner of Patents, Washington, D. C., will secure detailed information on any of the following inventions upon which patents have been granted:

Pictures

Moving picture machine attachment (for use when film breaks). E. R. Winslow, Hibbon, Neb. Filed Aug. 17, 1926. Ser. No. 129,818. Nine claims. 1,658,149.

Motion picture apparatus (clutch to make film advancing mechanism inoperative). J. Tessier, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed Sept. 8, 1922. Ser. No. 536,916. 14 claims. 1,658,361.

Attachment for projectors (to make hand machine motor driven). G. Mayer, Bronx, N. Y. Filed April 11, 1927. Ser. No. 182,728. Three claims. 1,658,454.

Dowser-closing mechanism for picture projecting machines. T. L. Freeney and H. Godoy, Philadelphia, assignors, by mesne assignments, to Sentry Safety Control Corp., Philadelphia. Filed Dec. 20, 1926. Ser. No. 155,779. 11 claims. 1,658,594.

Signaling device for picture machines. A. Costa, Donora, Pa. Filed Oct. 31, 1923. Ser. No. 671,897. One claim. 1,658,707.

Transmission of pictures by electricity. H. E. Ives, Montclair, N. J., assignor to Western Electric Co. Filed March 18, 1926. Ser. No. 96,578. Eight claims. 1,659,570.

Film protecting arrangement. Lee de Forest, New York City, assignor, by mesne assignments, to De Forest Phonofilm Corp. Filed Nov. 18, 1922. Ser. No. 601,929. One claim. 1,659,909.

Slot cleaner for phonofilm attachments for motion picture machines. Lee de Forest, assignor to the De Forest Phonofilm Corp. Filed April 28, 1923. Ser. No. 635,331. Two claims. 1,659,910.

Music

Attachment for musical instruments (mute for stringed instruments). F. S. Habeger, Youngstown, O. Filed July 14, 1926. Ser. No. 122,426. Two claims. 1,659,629.

Stop action for organs. W. E. Haskell, Brattleboro, Vt., assignor to Estey Organ Co., Brattleboro. Filed Feb. 7, 1923. Ser. No. 617,551. Seven claims. 1,659,916.

String tensioning device for violins. G. Hughes, Warwick, Alberta, Canada. Filed May 26, 1926. Ser. No. 111,839. Three claims. 1,660,267.

Outdoors

Amusement device (ride utilizing automobile on circular track). W. F. Adams, Long Beach, Calif. Filed Sept. 7, 1926. Ser. No. 133,819. One claim. 1,660,012.

INCORPORATIONS

NEW YORK

Minnehaha Theatre Productions, Inc., Manhattan, theatre proprietors, 1,000 shares no par value; Peter J. Engels, Alfred Fuchs, Herbert Fuchs. Filed by Alfred Fuchs, 67 W. 44th st., New York.

Hubers Exhibition Co., Inc., New York, circus side show, $10,000; Hubert Muller, Samuel B. Welsberber, Sandy A. Eharman. Filed by Joseph H. Goldstein, Coney Island Theatre Bldg., Coney Island.

Corpex Corporation, New York, general theatre business, motion picture proprietors, $10,000; Nathan Vidaver, Morris L. Greenberg, Harriet G. Levy. Filed by Nathan Vidaver, 25 W. 43d St., New York.

Drama Association, Inc., Manhattan, produce dramatic entertainment on the speaking stage, $10,000; Samuel R. Golding, Celia Lindner, Anna Schlossberg. Filed by H. L. Kreeger, 551 Fifth ave., Manhattan.

Dunbar Film Corporation, Manhattan, motion picture films, machines, advertisement and publicity devices, $10,000; Murray Sanders, Jacob Levy, Margaret Beyersdorfer. Filed by Jacob Levy, 1440 Broadway, New York.

Fete Play Productions, Inc., Manhattan, general amusement business, motion pictures, $30,000; George E. Price, Bertha Safier, Frank J. Friedman. Filed by Kendler and Goldstein, 1540 Broadway, New York.

Chelsea Theatre Corporation, Manhattan, manager theatres, $21,000; Alexander Funk, Charles Segal, Abraham M. Katz. Filed by Charles Segal, 570 7th ave., Manhattan.

Baumart Amusement Corp., New York, theatrical proprietors, motion pictures, $2,500; Samuel Poses, Milton Kail, Fred L. Smith. Filed by Irving F. Cohen, 551 Fifth ave., New York.

Campbell-Connelly, Inc., Manhattan, publish musical compositions, 100 shares common stock no par value; A. M. Wattenberg, Bernard Kaplan, L. E. Dresser. Filed by Bennet and Wattenberg, 36 W. 44th st., New York.

The Hadfield Corporation, New York, manage theatres, motion pictures, $50,000; Estelle Goodman, Emma Paul, Estelle Hoffman. Filed by Wolfson and Sand, 515 Broadway, Brooklyn.

Alliance Theatre Corp., Gloversville, motion picture business, 100 shares no par value; J. Myer Schine, John A. May, Louis W. Schine. Filed by Siegfried Hartmann, 46 Cedar st., New York.

Rain or Shine Co., Inc., Manhattan, theatres, opera houses, places of amusements, 100 shares no par value; William Kaufman, Louis Glazer, Ida Shmunis. Filed by William Kaufman, 1482 Broadway, New York.

Heritage of the Children, Inc., Manhattan, general theatrical business, moving pictures, 600 shares, 200 shares preferred $100 par value, 400 shares common no par value; Walter O. Lindsey, Samuel R. Oseman, James E. Kenny. Filed by J. W. Fuller Thompson, 366 Madison ave., Manhattan.

Staten Island Sporting Club, Inc., New York; exhibitions, entertainments, operate boxing matches, sporting places; $2,000. Edward W. Thompson, Arthur Thompson, George Thompson. Filed by A. C. Fish, Court House, St. George, Staten Island, N. Y.

Criterion Distributing Corp., Manhattan; motion pictures, plays; $50,000; Samuel S. Goldberg, L. David Weiss, Elsie Kurtz. Filed by Samuel S. Goldberg, 1819 Broadway, New York City.

The Rosenthal Violin Co., Inc., Manhattan; violins, musical instruments; 50 shares, no par value; S. M. Rosenthal, W. S. Randolph, Betty Rosenthal. Filed by A. Staley, 66 Broadway, New York City.

Empire Productions, Inc., Manhattan; motion pictures, photoplays, real estate, furniture, general merchandise business; 200 shares, no par value; Jack Lustberg, H. G. Kosch, E. Souhami. Filed by Harry G. Kosch, 282 Madison avenue, Manhattan.

Dissolution

The Victory Theatre Ticket Co., Inc., New York. Filed by Leon Levy, 1457 Broadway, New York.

BROADWAY'S BIG RENT

(Continued from page 1)

ing in the Astor's banquet rooms, during a single day.

Opposite the Astor and also occupying the block front between 44th and 45th streets is the New York Theatre building, owned by Paramount. It is estimated worth between $6,000,000 and $8,000,000. The wide discrepancy in the two valuations on the opposite sides of Broadway is partially explained through the Astor site having a depth of 300 feet, with the New York but 160 feet.

World's Greatest Publicity

Though the Astor is paying Broadway's biggest rent, its location is not considered the most favorable in Times Square. Realty experts say that the most valuable site, taking in its publicity possibilities and also mentioning it as the best in the world for that purpose, is the triangular site from 47th to 48th street between Broadway and 7th avenue. The property's fronts on four streets is majorly employed now for advertising signs. Walter J. Salmon is lessor of the entire triangle and is reported securing a net income of over $400,000 from the ordinary looking buildings, in construction and height.

On the 48th street end and about 75 feet deep, Salmon has an income of $250,000. He holds a renewed lease on the property owned by the Mather Estate. It is for 21 years at $25,000 annually. The northern end of the plot is 125 feet deep, owned by an assembled group and renting to Salmon for $36,000 a year. His net for that is around $150,000. The 48th street front is said to return to the lessor $225,000 yearly for the sign displays on it.

Despite the $850,000 annual rental charge the Astor is under, it's not New York's highest rent nor cost hotel. The Waldorf-Astoria is reported paying $900,000 with its land alone at 5th avenue, 33d to 34th streets, valued at $7,500,000. Another topper of the Astor is the Hotel Pennsylvania, opposite the station, on 7th avenue. Its rental reaches nearly $1,000,000, with property carrying the estimated valuation of over $15,000,000.

Muschenheims have operated the Astor since it opened, about 20 years ago. The family is one of restaurateurs and got its start from a comparatively small but popular table d'hote on West 31st street, called The Arena.

HELD OVER SECOND WEEK

B. F. KEITH'S PALACE, N. Y. C.

PEGGY

CHAMBERLIN

and

ROSS

HIMES

Featured Comedy Dancers, Late
"ZIEGFELD FOLLIES OF 1927"
Opening April 2 with
AARONS & FREEDLEY'S New
Musical Comedy, "HERE'S HOWE"

EDDIE PARDO

CONFERENCIER

Master of Ceremonies

NOW in 7th Big Week, Majestic, Dallas, Texas
(INTERSTATE CIRCUIT)

The Dallas "NEWS" said: "Popular as ever, Eddie Pardo is a splendid showman"

Personal Direction RALPH FARNUM
Keith-Albee—CHAS. MORRISON

PANTOMIME AND DANCING WITH THE WORLD'S MOST HUMAN "PROP" HORSE

GERALD AND HOAG

Present "DIZZY HANK"
Now at Grauman's Chinese, Los Angeles, in the Monster Prologue with Charlie Chaplin's "Circus" Indefinitely

AMERICA'S GREATEST LAUGH-PROVOKER

FRANK LIBUSE

Held Over Indefinitely and Scoring a Million Laughs in My 7th Consecutive Week at the Famous COCOANUT GROVE, LOS ANGELES

FOR SENSATIONAL ADAGIO SEE

VINA and ARTHUR

In Jack LAUGHLIN'S Monster Prologue to
"FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles
Also Featured with Will Morrissey's Revue
Permanent Address, Variety, Los Angeles

TINSEL
METAL CLOTH
FOR DROPS
36 in. wide at 75c a yd. and up

A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc., for stage costumes. Samples upon request.

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(Successors to Siegman & Weil)
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600 WOODS THEATRE B'LD'G
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ACME BOOKING OFFICES, INC.
Booking All Theatres Controlled by
STANLEY COMPANY OF AMERICA
A route of 10 weeks within 90 miles of New York
Artists invited to book direct
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OF VAUDEVILLE THEATRES

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Kans. City Chambers Bldg.	Detroit Barium Bldg.	Seattle Empress Bldg.	L. Angeles Lincoln Bldg.	Denver Tabor O. H. Bldg.	Dallas Melba Bldg.

STEVE FORREST THEATRICAL EXCHANGE
503 BLACKSTONE BLDG., PITTSBURGH, PA.
High Class Standard Acts for Picture Theatres
Orchestras, Big Revues, Comedy Flash Revues Outstanding in Merit
BREAK YOUR JUMP
Phone Atlantic 3747

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway
Lackawanna 7876 New York City

RUBIN OPENS MARCH 16

Los Angeles, Feb. 28.

Benny Rubin, former vaudevillian, will make his debut as a permanent m. c. for Fanchon and Marco at Loew's State, March 16.

Rubin succeeds Eddie Peabody, who will be sent to one of the West Coast northwest houses.

Spizzi's Man on Coast

Los Angeles, Feb. 28.

Leonard Goldstein, of the Arthur Spizzi office in New York, is back in town. Goldstein, who formerly worked through Jack Partington's office with Publix here, intends to do some coast booking for his concern during his stay here.

THE PARAMOUNT COMEDIAN

EARL FABER

with MARGIE McINTYRE

APPEARING TWICE DAILY AT THE BEAUTIFUL PARK PLAZA THEATRE, THE

Featured Attraction

and as Always

A CONSTANT HIT

Dir. MYER NORTH, JOE FLAUM

THEATRES PROPOSED

Anderson, Ind.—(Also hotel and stores.) $700,000. Owner, company forming, care V. O. Young, Palace theatre, Gary, Ind. Architect, A. M. Strauss, 415 Cal-Wayne Bldg., Ft. Wayne, Ind. (Policy not given.)

Brooklyn, N. Y.—$750,000. Cor. Flatbush and Tilden avenues. Owner, Paramount Pictures Corp., 1495 Broadway, New York City. Architects, C. W. and Geo. L. Rapp, 231 West 43d street, New York. (Policy not given.)

Baltimore, Md.—(Theatre and stores, alterations and addition.) Owner, Belmar theatre, Alexander Baliko, 6240 Belair road, Baltimore. (Policy not given.)

Belair, Mo.—(Also stores.) $50,000. Owner, Earl R. Burkins, Belair. Architect, A. W. Ott, 178-50 147th avenue, Springfield, L. I., N. Y. (Pictures.)

Danville, Ill.—(Also stores and offices.) $2,000,000. Owner, J. J. Redding Company, 10 N. Clark street, Chicago. Lessee, Great States Theatres, 162 N. State street, Chicago. Architects, Lewis and Daugherty, Danville. (Policy not given.)

Decatur, Ill.—$275,000. Owners, Francini and Clark, Mattoon, Ill. Architect, S. A. Clausen, 701 Milliken Bldg., Decatur. (Policy not given.)

Mt. Ephraim, N. J.—(Also stores and offices.) $200,000. Owner, Thomas Lazarick, 1641 Mt. Ephraim avenue, Camden, N. J. Architects, Thalheimer and Welz, 10 South 18th street, Philadelphia, Pa. (Pictures.)

Racine, Wis.—(Also stores and offices.) $75,000. State street at Lafayette. Owner, F. Marino, 1118 Blake avenue. Architect, J. Mandor Matson, 521 Main street. (Policy not given.)

Sandusky, O.—(Also stores and offices.) $250,000. S. W. corner Columbus and Water streets. Owner, Seitz Theatre Company, 224 Columbus avenue, Sandusky, O. Architects, Hulsken and Strong, Domestic Bldg., Lima, O. (Policy not given.)

Syracuse, N. Y.—(Also stores and offices.) $125,000. Owner, Jocam Realty Company, care architect. Architect, Melvin L. King, Dennison Bldg., Syracuse. Operator, System Amusement Company, Frederick Ullman, Liberty Bank Bldg., Buffalo, N. Y. (Pictures.)

Wauwatosa, Wis.—(Also recreation building and stores.) Owner, company forming, care I. V. Brossell, 123 Wisconsin avenue, Milwaukee, Wis. Architects, Peacock and Frank, 445 Milwaukee street, Milwaukee, Wis. (Policy not given.)

Yonkers, N. Y.—(Also offices—alterations.) Smith Opera House, Seneca street, Geneva. Owner, Schine Chain Theatres Company, Inc., Gloversville, N. Y. Architect, Victor Rigaumont, State Theatre Bldg., Pittsburgh, Pa. (Policy not given.)

Syracuse, N. Y.—Amity, near Main street. Owner, Paramount Pictures Corporation, 1496 Broadway, New York. Architects, Rapp and Rapp, 231 W. 43rd street, New York. Maturity indefinite, plans drawn. (Policy not given.)

Berlin, Wis.—$60,000. Owner, E. M. Starkey, Berlin. Policy, pictures.

Cedarburg, Wis.—Owner, company forming. R. Hoker, 3 N. Washington street, Cedarburg. Policy, pictures.

Delevan, Wis.—Owner, Dan Killiher, Elkhorn, Wis. Policy not given.

Kansas City, Mo.—(Also stores and offices.) $60,000. Owner, J. P. Zimmerman, 1120 Chambers building. Architects, L. H. Dodd and Geo. Chandler, Kansas City. Policy not given.

Libertyville, Ill.—(Also stores and apartments.) $150,000. Owner, Carroll Gridley, Libertyville. Architects, Oppenhamer and Obel, Green Bay, Wis. Policy not given.

Joplin, Mo.—$750,000. Owner, United Studios, Chicago. Architect and policy not given.

Indianapolis.—(Palace, alterations.) Owner, Loew's, New York City. Architects, Lamb and Fleischman, New York City.

Milwaukee.—(Pabst, interior alternations.) $50,000 to $200,000. Owner, Universal Realty Co.

Milwaukee.—$600,000. Owner, Ferdinand A. Schaetzke, Milwaukee. Architect not selected. Policy not given.

Monroe, Mich.—$250,000. Owner, Butterfield Theatres, Detroit. Architect withheld. Policy, pictures.

ILL AND INJURED

Austin Smith, playwright, is in a hospital at La Jolla, Cal., with heart trouble.

Joe E. Brown, former stage comic, taken ill while working on film set in "Notices," FBO.

Farina, colored girl with "Our Gang," ill in Hollywood, Cal.

Norman Trevor, after a recent illness, has left the California Lutheran hospital, Los Angeles.

Mrs. Reginald Barker, wife of the picture director, is recovering from a major operation at California Lutheran Hospital, Los Angeles.

Arthur Ripley, scenario editor for Harry Langdon, is in the Osteopathic Hospital, Los Angeles, recovering from pneumonia.

John Fitzgibbons, Publix Units, confined to his home in Bayshore, L. I., with a severe case of grippe.

Marlow and Burke were compelled to cancel last week, due to the illness of Martha Burke. The team will resume their vaude dates upon Miss Burke's recovery.

George Clark of the Aerial Clarks is recovering from a severely strained back, suffered in doing one of his stunts three weeks ago. Now able to appear, though in some pain.

Lew Duthers (Reed and Duthers), ill in San Francisco. Reed working as single in Los Angeles.

Howard Reeves Husted, brother-in-law of Frank Dayton, said to be a movie actor, arrived in New York City, Feb. 27, on the "Martinique" from Columbia, S. A., where he was taken ill. He was moved to Bellevue Hospital.

Joe Schenck was forced to leave the bill at Loew's State, New York, last Saturday, ill with laryngitis. For several days he did little more than play piano, Gus Van carrying the song assignment alone. Schenck was unable to appear at the Silver Slipper either and was ordered away by his physician.

Earl Carroll has been confined to his bed since last Friday with an acute attack of sinus. Contrary to reports production of his next "Vanities" will not be started until late in March.

MARKUS GETS PARK PLAZA

Park Plaza, Bronx, again shifted bookers this week, with bookings going from Arthur Silber to Fally Markus.

It will play six acts on a split week.

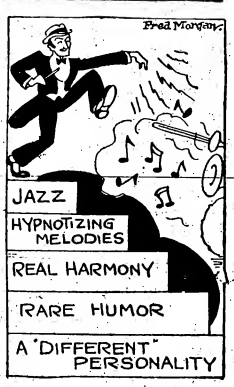
James Quinn's Act

Los Angeles, Feb. 28.

James Quinn, formerly a vaudeville actor, but working in pictures the past five years, is planning to return to the stage in a new sketch.

HARRY ROGERS Presents

CARL FREED AND HIS ORCHESTRA



A SURE FIRE HEADLINE ATTRACTION

THE MOST STUPENDOUS ATTRACTION EVER OFFERED VAUDEVILLE AND PICTURE THEATRES

FRANK W. HEALY, *Presents*

THE INTERNATIONALLY FAMOUS

FLORENTINE SINGERS

32 Superlative Artists Comprising the World's Greatest Singing Ensemble 32

A glittering array of nobility direct from Florence, cradle of culture, beauty and art

Sixteenth Century Costumes - - - Alluring Programs

SANDRO BENELLI, Conductor GIOVANNI LAZZARINI, Technical Director

Costumes by PERUZZI

K.-A. PALACE, NEW YORK, THIS WEEK (FEB. 26)

Stanley, Phila., Next Week (March 5) Academy of Music, New York, Full Week (March 12)

Personal Representative, CHAS. BURKE, Century Hotel, 111 W. 46th Street, New York

STANLEY
(PITTSBURGH)

Pittsburgh, Feb. 28.

Amidst pomp the long awaited opening of the new 4,000-seat Stanley occurred yesterday at 3 p. m. A dinner at the William Penn for the officials of the company and other prominent people followed the dedication.

Opening performance was scheduled at 4:30 and started exactly 10 minutes late, very good for an opening. Entire house was reserved with $1.65 for orchestra and $1.10 for balcony with the few tickets that were sold taken the first day of the seat sale.

The theatre's 4,000 seats are on two floors. Auditorium constructed to allow holdout standees to see the show. The chandelier hanging from the main ceiling is the largest yet seen in a theatre, being 8 feet, a mile in circumference, with other smaller chandeliers and light fixtures neatly placed. There was no confusion at all in entering and much credit is due James Balmer, manager.

Also a word or two about the fine publicity campaign that preceded the opening would not be amiss, not a theatre being overlooked from banners on the streets to fronts of street cars and outdoor billing. Charlie Raymond is the man behind the guns in this department.

"Star-Spangled Banner," sung by Virginia Futrelle, officially opened. Then dedicatory speeches by Max Kline, Irving Rossheim, president of Stanley, and a representative for the governor, who could not be present, all this broadcast.

Phil Spitalny led the orchestra in the overture, "Capriccio Italien," and did a "B" number, "Wabash Blues," featuring his cornetist. Very well done and went over big.

News reel followed, with Fox and Paramount splitting the shots. "Spirit of Pittsburgh," with the Stanley male ensemble, appropriate, a scene of the steel mills, with men singing. A fables and a scenic followed the tableau.

Elias Breeskin, violinist, and Steve Wenger, singer, did their stuff while scenic was unreeled. Anatole Friedland and his "Club Anatole Revue" followed. It has not changed much since playing the de luxe houses. Phil Spitalny's Victor bunch played behind the acts, under the direction of Al Jockers, although Phil did a number with the band.

Feature was "Gentlemen Prefer Blondes," and was well liked.

Mark down another successful opening, and, with Gilda Gray booked next week and Sophie Tucker to follow, it looks like crowded houses.

If they continue to give them the shows there need be no worry for the executives who manage this one.
Bahmer.

CAPITOL
(NEW YORK)
("Tick Tock"—Unit)

New York, Feb. 25.

Over the two-hour limit again this week, but the customers won't mind it. With Norma Shearer's "Latest from Paris" (M-G-M) on the screen, house was doing plenty of business Saturday afternoon. Practical capacity with possibly 100 seats open in the back downstairs and standees waiting for a break down front. The full program hasn't been under two hours since the Capitol public was same in here. Current presentation is the first constructed locally and solely for the Capitol. Titled "Tick Tock," and it'll do.

Good looking set backgrounded in blue with the stage band of 26 in black patent leather coats grouped under the usual rear platform. Only harsh note was the out and out steal of the Warings' routine for "Ice Cream." Lifted bodily and so raw as to be objectionable. That the Capitol boys fell 'way below the Warings' on execution goes without saying, the latter combination having used this at the Palace, New York, three weeks ago. No attempt to disguise the lift.

Amongst the specialties, Bayes and Speck, two boys from vaude, did as well as any with a few old gags, some comedy chatter and hoofing. They were allowed seven minutes in front of the band. Al and Gussie Bloom did a burlesque Apache with a new twist (how to handle a wife), and Frohman and Gary, two more youths, offered vocalizing.

Helen York sopranoed a bit and 12 Rasch girls looked great and twice routined neatly. The girls were especially sightly in black and silver, and then yellow gowns surmounted by large hats which looked summery.

Nothing of smash potentialities during the 31 minutes of stage time but smooth, fairly fast and a few laughs. Band concentrated on the "Ice Cream" thing, used its dialect pianist for a chorus and one of the Frohman-Gary team for an effeminate interpretation of the lyrics. House liked it.

Orchestra started playing behind a drop which was dominated by a large and lighted clock with the lift revealing swinging pendulums on each side. Staircases on both sides were used for the finale, which permitted a mammoth pendulum to come down from the flies with a girl and boy therein, plus a platform drop rising to reveal inserts of life figures, lighted from the rear.

Entire Publix-Loew production staff present for the second Saturday show and ushers perspiring freely trying to find loge seats for the exces. Even a couple of agents there. Stage band sounds better than it did for the first P-L show three weeks ago.

"Morning, Noon and Night," the overture, after which the 66 men in the pit took a bow. Then into a seven-minute newsreel which had four shots from M-G-M and one each from Paramount and Pathe. Paramount's Navy target practice stuff might as well have been from its library. However, the newsreel claims the Navy ordered no targets to be shown and no splashes of shells as they hit the water. Why, only the Navy knows—but the sea dogs should remember they've done enough lately to curtail enlistment without barring any spectacular stuff from the country's screens which might help enrollment. In view of recent disasters, the Navy right now needs all the boosts it can get with the home populace and the screen is a pretty fair medium.

No organ recital from H. B. Murtagh on the first de luxe show and nary a "short."
Sid.

WARFIELD
(SAN FRANCISCO)

San Francisco, Feb. 25.

Stage show quite draggy at the second performance today, opening. Some high spots but mostly ordinary entertainment.

Al Herman is featured, but for some unknown reason the "black smoke" failed to click as is his wont. Caught just a few days ago over in Oakland, Al was a riot. Today he barely registered. Maybe the pay mob didn't relish the Herman entrance and his bid for applause before he offered his wares. The first "demand" for a bigger reception might have passed unnoticed but when Herman repeated it the blackface did not seem to sit so solidly. Then, too, it looked to the casual spectator that Al didn't try any too hard to please 'em.

Other draggy spots, notably the burlesque of the orchestra "quitting in disgust" because Russ Wolf always performed with his back to them." Several of the band boys were introduced as "celebs," with Rube leading the applause to bring 'em on stage. Finally the boys are back, declaring that having watched Rube from the front they figured they'd better get behind him. It didn't seem to click at all with the Saturday afternoon crowd—and there was quite a sprinkling of customers.

Applause winners were Barnett and Clark, nifty dancing team, and Marietta, contortional dancer. Opening overture was a cute selection of Puccini's "hits," with Wolf soloing on the cornet. Nicely received.

Those four talented singers, the Cheer Leaders, are back after a week's absence in San Jose, and once more proceeded to entrench themselves as Warfield favorites. Their youthful, collegiate appearance wins them new friends at every show. The boys are now out of the band, where they have been spotted, and rightly should be as the public can't be fooled too often about "musicians" who turn out to be singers.

A band number, "Changes," with the Cheer Leaders singing the refrain, and then Marietta. This gal comes on all dressed up in white. She doffs coat and hat and does her act very much undressed. Just a few beads. Her contortional novelty dance was the gravy. "Flying Romeos" on screen.
Edwards.

T. & D.
(OAKLAND)

Oakland, Cal., Feb. 24.

E. Max Bradfield, band leader and m. c., is in town after an absence of 10 months, this time at the T. & D. He opened this week and started clicking off the bat. Bradfield has a nice personality, is a thorough musician and knows how to "sell" acts. The house band now bears the title of "The Versatilians."

A Fanchon and Marco show surrounds the new leader, and some capable talent is on view. Topping was Al Herman, who tied it up. He's the same Herman of old. Hokum, kidding the customers, by-passages with the m. c. and the band boys, and a couple of comedy songs. A show-stopper in every way.

Opening overture followed a "Hello" by Bradfield. Bradfield soloed while his co-worker, Al Kaplan, up from L. A. for a few weeks, responded on the trombone.

Armanda Chirot, recently off an operating table, on next and wowed. Then, duetting with Josi Maranda, registered solidly again. White and Manning drew a lot of laughs, but failed to score as heavily as at the Warfield (San Francisco) two weeks ago. Deserved more than they got. Herman followed for nearly 30 minutes.

Closing band number was a pop, with "West Point" (M-G) the screen leader.
Edwards.

MINNEAPOLIS
(STATE)

Minneapolis, Feb. 23.

State stage shows these days are running largely to organ presentations, excepting when outside acts are brought in. When the elaborate and costly stage band presentations failed as drawing cards F. & R. probably figured it was useless to continue making a splurge. The organ presentations are comparatively inexpensive and modest, but they prove highly entertaining and effective.

This week's presentation, built around a pop musical number, is a pretty conceit worked out by Eddie Dundstedter, house organist, and C. P. Murphy, head of the F. & R. production department. It opens with Dundstedter giving his organ interpretation of the number while the words are flashed on a screen. The selection is tantalizingly catchy as played by Dundstedter. Screen ascends to reveal a girl sitting on a cobweb-streaked half-moon suspended in mid-air. A youth in white Pierrette costume, returns a mandolin-like instrument attached to a broom handle, sings the verses of the song to the girl, who later warbles one of the choruses herself. At the end of the song six State ballet girls, wearing tight-fitting colorful Pierrette suits, are on for a clever broom dance to the same melody. Dundstedter, of course, furnishes the musical accompaniment for the singers as well as the dancers. A toe dance by a pair of girls in regulation ballet attire follows.

Rise of the back plush curtain shows a huge rope spider web set against another curtain of green plush. The girls, spread over the web, do a bit of kicking and cavorting from their positions while the singers offer another chorus.

International News opens the show with some interesting shots. Two Vitaphone numbers in succession, "The Serpentine," a dance offering, and "Realization," Hugh Herbert's playlet, both well received. "The Flag," a patriotic screen drama in colors, was particularly appropriate for Washington's Birthday. Feature film, "London After Midnight" (M.-G.), did not take so well with feminine fans.

Presentation is a good example of what can be accomplished in the way of pleasing stage entertainment at a small outlay by the display of a bit of ingenuity. Business off, due to the weather and picture's unpopularity.

METROPOLITAN
(LOS ANGELES)

Los Angeles, Feb. 23.

Lot of flash and color in Fanchon and Marco's "Pan-American," with Bee Jackson, Gaucho Marimba Band and the "Pan-American" girls, otherwise 16 F. and M. dolls. These girls were practically the essence of the show, which started off the opening day with retarded speed and not enough vim. Opened with a line layout from one end to another, giving full play to an eyefull of scenery that couldn't miss attracting.

Tropical idea carried all the way until the finale, when, for the sake of a nifty specialty by Miss Jackson, the spirit was brought back to the native heath.

Business considerably above average at first show Thursday, declining somewhat later in the afternoon and rapidly rising again in the evening.

Al Lyons and his musical gang were on the stage all of the time and blended perfectly with the surroundings. Lyons had little to do aside from tendering some good-mannered introductions and lending a hand where needed. Gaucho Marimba Band, recently at Grauman's Chinese when the Fairbanks picture played there, came to the fore in the opening with well-selected numbers and elegantly played. Seven, with one deftly handling the gourde, native instrument, looking like an oversized Indian club.

While the boys were playing "La Paloma," Dorothy Adaire, blonde baby from the line, went through an acrobatic specialty to the tune, and scored with figure, looks and a ability. This gal should be spotted in as many specialties as available.

Marimba soloist, Senor Petroza, made an impression with his cultivated tenor voice, although singing in Spanish. He is a "lady killer" on appearance and knows how to deliver without detracting from tonal qualities.

Miss Jackson flashed a new twister, titled "La Runpa," otherwise some hot and heavy movements of figure and form. She knows her wiggles. Formation routine by the group of gals had each on their toes and showing good form.

Lyons swung his combination into action with an arrangement on Spanish-American melodies, winding up with a medley of tunes that made a well-timed finish. Lyons' personally trained vocal trio in this got over with harmonious warbles through the megaphone. Senor Petroza again scored with a Latin number in English.

Fanchon's desert dance by the girls in line set the pace up several notches, and indicated an even balance in group routine which was of interest.

Although throwing the atmosphere out of line, Miss Jackson's "Varsity Stomp" was liked. Her collegiate "hotsy-totsy" is at least different. Time table of the stage portion was kept within conservative boundary at 36 minutes.

Paramount had few items of newsworthy interest in its news reel. Mostly topical events without unusual angles. On the screen, "Chicago."

"Mitey" Ann Leaf, personality kid at the organ, picked up the strains on the console and let loose with some rhythmical notes that kept the mob in overtime. Miss Leaf is not doing any feature stuff for the present, but more than likely will before long.

ROXY
(NEW YORK)

New York, Feb. 26.

The Roxyettes, in a Joseph Nussbaum offering entitled "Fascinating Vamp," outstanders in the first half of the stage show. Attired in gowns that make up in attractiveness what they lack in length, the girls are presented in a new series of drills and formations, all pleasing. Applause steady and strong.

"The Gay Musketeer," in the latter half of the program, is a light operatic version of Dumas' "Three Musketeers" in four scenes. Two rival anything produced on Broadway, picture house or musical comedy stage, in the past year for beauty of design and brilliance in coloring.

The finale of the presentations, placed in the ballroom of the palace of Louis XIII, is reminiscent of a similar scene produced in the Roxy last year, and equally effective.

The first scene, during which the three musketeers and D'Artagnan are introduced amid duels and insipid song, is too slow, while both the music and lyrics are tiring. Second scene, Garden of the Palace, depends entirely on beauty of construction and sight appeal. Ballet hoofing mostly and doubtful if appreciated. Ballet stuff has been eliminated in one or two houses along the street in the past few months.

Following the orchestra overture, Charles Previn conducting, Fradkin, concert violinist appeared for two violin numbers. He soloed in the first, "Nola," but seemed unimpressive on account of the size of the house. His offering was further hampered through the entrance and seating of incoming people. Fradkin was backed up by four violinists for his second effort.

Gladys Rice sang from the balcony at the left side of the house, first alone and then accompanied by Fradkin and the Kentucky Jubilee Choir, colored songsters. The colored boys preceded Miss Rice with a negro spiritual entitled "Cain Killed Abel" to favorable returns.

In the newsreel Fox had seven shots, including three on four Movietone items. Pathe, International and Kinograms contributed the balance. Movietone numbers received favorable recognition and appear to be a popular feature for steady picture house diet. A wildcat hunt, Movietoned, was particularly fruitless.

"Soft Living" (Fox), film feature, weak.
Mort.

UPTOWN
(TORONTO)

Toronto, Feb. 25.

Jack Arthur dragged his orchestra out of the pit and made it a stage band with Bobby Jones as master of ceremonies. The bill was top heavy with dancing honors going to a seven-year-old chocolate brown lass and the m. c. himself.

Opens with a hot pop, an end man from the band swinging the baton. The boy was nervous introducing the new m. c. Erceile Sisters got them in proper mood with a couple of blues, eased into a hoof duet and finished up hot. Got enough to come back with an old number well handled. Blondes with white lace frocks—the house had no squawk on looks.

Bobby Jones, with the help of the band, grabbed plenty of laughs with the gag broadcast of a bedtime story. Done here before, but went over big. Told them about "Goldilocks and the Three Bears," with the bass horn, trombone and tenor sax declared in. Whitey Roberts got fair applause with some old hokum. His song was zero and a pair of gags too vulgar for a family house, but they seemed to like his black bottom. Roberts liked it, too.

Li'l Esther was the chocolate mammy who made the white folks sit up and take notice. Her song got sympathy, but when the kid started to strut she pulled them out of their seats. Her three dances were much the same. An idea of the m. c.'s was the black bottom contest among the acts. He led all the way to win cased up.

Jones didn't give himself much to do on the opening—probably just as well. Band is to be on stage for week or two.

Fifteen minutes of Fox and Pathe news, with many European shots, was longest magazine run of season. Mack Sennett short, "Girls from Everywhere," was cleverly different. The femmes thought "Gentlemen Prefer Blondes" (Par.) was great. The boys gave it a yawn. Biz fair; weather very cold.
Sinclair.

MICHIGAN
(DETROIT)

Detroit, Feb. 24.

This is the big and "class" house of the town. Local stand for Publix units.

And, but for a dissimilar lobby, strikingly like the Chicago, Chicago. Physically, theatrically, even to the atmosphere, the two are veritable twins.

Michigan has a similar monopoly on the town's "class" patronage. To attain and retain it, the Mich plays up the orchestral and other toney departments, giving full sway to class stuff on stage and screen.

This week's show lengthy and good, with the "Dancing Feet" unit, usual house stuff by the Del Delbridge band, Edward Woerner pit orchestra and Arthur Gutow at the organ, with "The Divine Woman" (M-G-M) as the feature.

Class and jazz portions about equal in the patrons' estimation, measuring by response.

Usual highbrow orchestral opening is partially ducked for a novelty, though with only a slight lowering of the brow. Woerner sacrifices his formal overture spot to accompany an interesting short film, but not without substantial reward. Short is "The Flag" in color and themed as the title implies.

News reel, extraordinarily short, followed the picture-overture and Arthur Gutow, organist, proceeded. Gutow is the husband of Doris Gutow, also an organist in picture houses. The success of the Crawfords as a mixed team on the keys should suggest that this pair do likewise.

Gutow is an excellent organist, though mainly a straight-player and reported with shortcomings at writing slides. He illustrates his ability with the straight and splendid playing of "Souvenir" this week. It followed the Michigan's class idea and found high favor.

"Dancing Feet" remains intact since traveling westward. It is a fast hoofing production (Paul Oscard staged) and scored in its first Detroit showing. The wow and clincher here was Harry Rose, who was forced to keep the curtain up and speak off. Unit fell a moment or two short of 40 minutes in running time.

Del Delbridge, conducting the stage band, was formerly in a like capacity in Chicago. In his final week in that city, Del's attention was called to the fact that a spark of some new sort of Delbridge showed itself in his closing efforts, and it was bemoaned at the time that he waited until his final week to show the mob he had something.

It seems that in Detroit Delbridge has fanned that spark to life. Always a pleasant personality, but never peppy of tongue or flip in his announcements, and therefore an unusually subdued band conductor and mimic as a send-off mob. But he can play the piano. That's what he did in his last week in Chicago. He's playing it this week in Detroit and they won't let him stop. It's a cinch to see that is his forte; but difficult to realize why he doesn't make use of it more often and to more advantage.

The Michigan wants only a quiet conductor, and that's okay for the Michigan. But not for Delbridge, who should be shipped elsewhere. It is doubtful if he rates at all as a drawing medium here, but that, too, is the fault of the house.

The Mich seats 4,100, and maintains an average weekly gross of 10 times that in dollars. Trade is consistent and reliable, and the gross seldom goes much above or below $40,000.

STATE
(BOSTON)

Boston, Feb. 28.

A full bill, with "The Divine Woman" on the screen and Jack Crawford and his jazz orchestra on stage, opened yesterday to a capacity for every performance. Crawford scored instantly with his droll humor and sparkling harmony. His first number, a modernization of several gems from "Pagliacci," was popular, but when he announced that he was going to play a number which had been written last spring by a friend of his that hadn't been played much thus far and then broke out with "My Blue Heaven," the cash customers went wild.

Jack kidded the audience with his inimitable radio line about making records and not being allowed to mention on the stage just who he made them for. They all fell for it, too. Crawford's band brought along with them Harvey and Connors, a pair of nifty soft shoe steppers, who gave Boston a real close up of the "Baltimore," the night club dance.

Aside entirely from Jack's gushing and amusing personality and the side issues of dancers and quartet numbers, the music furnished by the orchestra was the best that has been heard in the state for some little time. Every number brought forth whole-hearted applause, not the handclapping of a few dozen, but generous plaudits of a well-pleased house.

An M-G-M news reel and Roach comedy topped off the bill.
Libbey.

CAPITOL
(ST. PAUL)

St. Paul, Minn., Feb. 21.

Louis Hill, Jr., son of the multi-millionaire chairman of the Great Northern Railroad board of directors, and grandson of the late James J. Hill, builder of the Great Northern and Northern Pacific railroads, is doing the tango three times daily and four times on Saturday and Sunday this week here. This is F. & R.'s ace local house. Society buds and debs are appearing as models in a style revue, and other society leaders as entertainers on the same stage which young Hill is gracing.

It's all in connection with the second annual tieup between F. & R. and the St. Paul Junior League. The league formerly staged its own show annually, but found it could earn more for the support of its working girls' rest hospital through the present arrangement whereby it shares in the Capitol's gross for the week.

C. P. Murphy, head of the F. & R. producing department, staged the present offering, called "The Junior League Night Club." More than 30 of the younger society leaders appear. Families of which the 18 models and 8 chorus girls are members are estimated to possess total wealth in excess of $100,000,000. The society girl models look great.

Murphy has endeavored to break away from the conventional style posing by bringing the girls down to the footlights in various formations, backed by specialty numbers offered by singing waiters, cigarette girls, etc.

The Rainbow Cafe idea is utilized to provide color and a splash.

MAINSTREET
(ORPHEUM)

Kansas City, Feb. 24.

This was circus week at the Mainstreet, and a real circus bill from kid show to concert. The picture is "Flying Romeos" (F. N.).

Organ novelty, with slides and verses playing on the titles of automobiles, put the flivver owners in good humor. Stage opening brought on a dandy ballyhoo band with Walter Donaldson doing the announcing. After a short number in front of the drop, the entrance to the big show, the gang entered the top and the scene changed to the interior of the tent. Six Uyeno Japs opened with a fast routine of tumbling, followed by Babe Henderson, juvenile toe and contortionistic dancer. Little miss gave a remarkable demonstration of toe work and is seemingly untiring. Paul Sydell and his dog, Spotty, then offered some neat tricks.

For the band number, selections from "Faust" were chosen. Excellently played and hearty applause. Lentini, the three-legged man; Major Delbert, midget, and Ruth Duncan, giantess, were introduced, Lentini talked about himself and hix extra limb, giving one or two demonstrations of his ability to use it. The others sang, kidded and pleased with their contrasting sizes.

Harlan Christie, m. c., had comedy verses relative to George Washington, and then Chilton and Thomas, negro dancers, were on. Did the neatest and fastest dance routine seen here in some time.

Picture followed, completing a good show. *Hughes.*

ORIENTAL
(CHICAGO)

Chicago, Feb. 24.

Not so hot. "Circus Days," presentation, was subjected to the painful operation of having its finale removed after two performances. It was still under ether when caught. "Ladies Night," the feature film.

Miss Abbott's Abbott Girls made an ambitious attempt to do a web number for a finale, but the girls had to call it off, and it left the presentation without a finish.

Opened with Paul Ash and band marching down a center aisle to the stage for circus effect. They were met on the stage by the eight chorines, four of whom climbed on to movable elephant heads, which went up and down as Ringmaster Ash snapped his whip. A strong start.

To full stage, the band climbed on to its platform backed by an impressive drop showing interior of the big top. First specialty was Gay Nell, clever tap hoofer with plenty of variations, but they cut her short here and left her without much chance to draw recognition. Coleman Goetz, who used to work as semi-master of ceremonies with Ash at McVickers, was introduced lengthily by his old pal. Goetz didn't need the gab, clicking on his own both in talk and songs. His monolog got good results in playing with big words, and his singing is the topper.

Ash had to pay the price of his own following in playing a highly embellished orchestration of "Away Down South in Heaven." It started off with all the earmarks of a pit overture, so the flaps and oily heads started a rival faction of conversation. It was a tossup, although the music was as good as the band has ever done. Ned Miller followed with a song; judging by how he was inserted without chance for applause or selling himself, it's 10 to 1 he's a plugger. The Abbott Girls finished his number with specialties. Two were okay.

Julia Gerity, blues singer who is apparently a stock attraction here, got along well with two numbers often jazzed up beyond recognition. The closing act, Dezso Retter, is from the vaude houses. Some of his new talk sounds like Moran and Mack and another portion is so extensively used a majority of people will think Retter is copying. But they gobble his comedy acrobatics, especially his one-man wrestling bout. Retter fits into picture houses. With more original talk, he'd be a standout.

Curtain dropped abruptly after Retter's turn, and house was plainly disappointed. Henri Keates, solo organist, played a medley of numbers and comedy slides around the theme, "Ain't Love Grand?" Going at his community singing without the customary amount of pep, he didn't get results until half finished.

Business not good compared to what house has been doing.

WISCONSIN
(MILWAUKEE)

Milwaukee, Feb. 24.

It seemed that this Wisconsin show, presided over by Dave Schooler, seemed to have a smack of the burlesque. "Mornin' Judge" was not unlike Irish justice and there were wiggles, too. Audience liked the offering, though, except for the wiggle gal who flopped with a thud the night the show was caught.

Opening flash was a court room in black and white outline. Walls lined with caricatures of cops doing fairy dances, Lady Godiva and similar burlesque-like atmosphere. Band is the jury box with Jimmie Adams, a lad who would, if he wanted, make a snappy Dutch comic in any Mutual show. But too clever.

Eight Barry Dancers were garbed as coppers with Billy Meyers, stock tenor, as bailiff. Song by Meyers and a dance by the girls and in trots Schooler, who tells, in verse, that he is the attorney for the defense. A surprise for the opening case. Thomas Dealcalde, a sweet tenor, did classical numbers and went big. A little out of place in a jazztime court room, but what a voice. Next a Miss Harriett. Miss Harriett reminds of Lena Daley. Short, plump and bare. A little wiggle with "Judge" Adams pulling "all in favor of that motion say I." Then Miss Harriett muscles a bit with a few handsprings thrown in. Hardly a ripple did she get. The only femme, except the chorus, on the bill.

Band played a pop, and Meyers sang, followed by Frank DeVoe. Nice line of patter and song. He is a show stopper and strictly in accordance with the semi-risque tenor of the program. Jimmy Adams again and good. Smith and Hadley, two young chaps with educated feet, took high honors.

To bring the show to a real burlesque climax, dancers stepped forth again and the judge brands their steps as hot. They tell him he is "wet," proceed to show what a hot dance is and at the blowoff the pictures on the wall dance and a lobsterscope effect brings down the curtain.

A shining light of the program was the return of Arthur Richter, organist. Richter, whose organlogus have been missing for weeks, gives just the right touch to usher in "The Love Mart" (F. N.). Shorts complete the bill. It packed them in—so it must be good. *Israel.*

GRANADA
(SAN FRANCISCO)

San Francisco, Feb. 25.

It's either a feast or a famine at the Granada. For innumerable weeks, prior to the one just ended, ordinary screen features (though good stage shows) left a depressing atmosphere a week ago with an all-round good picture and a corking stage offering, business nearly reached the high level. This week they've a feature film in "Chicago" and a stage show that promises to again bring the bacon.

Owen Sweeten, orchestra director and m. c., is back on stage for the first time in three weeks (due to heavy stage productions forcing band boys to the pit). Moss and Frye, colored comics, first engagement on the coast in several years. Also Helene Hughes and Roy Smoot, and Vivian Fay, San Francisco product, who has developed into a toe dancer par excellent. With the San Francisco Beauties (Fanchon and Marco line girls) for a background, the Granada customers have real entertainment.

Opening overture is a novelty in that it presents Arthur Smith, pianist, playing the "Rhapsody in Blue," supported by the band. Then Hughes and Smoot, singing the "Miserere" from "Il Trovatore." Miss Hughes was a vision in black with silver trimmings. The duo have voices and were liberally received.

Sweeten next sent the band into a novelty arrangement of "Charmaine," played to a jazz tempo.

Moss and Frye drew all laughs, and big ones. If unknown to many at the opening day mat., it won't be long before they are established with the picture house clientele hereabouts.

Another band number and then the moving stage elevated to reveal a tableaux, and bringing on Smoot and Hughes for "Diane," the while little Miss Fay demonstrated her ability as a toe dancer, with four other toe dancing girls cavorting about stage as a suitable background.

Show in toto rates as one of the best Granada has had in many moons. It ought to click handsomely. *Edwards.*

LOEW'S MIDLAND
(KANSAS CITY)

Kansas City, Feb. 24.

Last season, when Publix units were clicking weekly at the Newman, the presentations ran to dancing with an adagio team featured, and the chorines in hoop skirts. This season the Loew-Publix presentations are strong on circus acts. The Loew Annual Revue this week had three acrobatic and contortion turns, but still kept the girls in Colonial costume. The revue is credited to John Murray Anderson. It has a picturesque opening and a flash finish. In between it's just a vaudeville show.

In honor of Washington's birthday, Carbonara selected "An American Phantasy" for the overture. Nice light effects, including a picture of Washington, were used during the offering. M-G News followed and then the revue.

An introductory song, "Loew's Holiday," brought the chorus on above the band, and then down the stairs to the stage. An unprogrammed violinist played as the chorines, in Colonial gowns, paraded. Effect was pretty, but didn't mean anything.

Norma Maxine, a tall dancer, with a great high kick, was on for a few moments and then the Lime Brothers with their contortion routine.

Sylvia and Clemence, pair of chunky, bare legged flappers, tap-danced through "Poet and Peasant" without creating much excitement. Girls would do better with another tune and more pep. Roy Cropper then sang a ballad nicely. Three Kemmys, posing and strength act, worked on the back elevation, "gloryfied" by "Hearts and Flowers" music and song off stage.

Band offering had a vocal interpolation by one of the gang. Runaway Four next and came near running away with the show. Cropper back again for theme song, which ran through the finale.

Screen feature "Man, Woman and Sin" (M-G) followed. Jeanne Eagels, opposite John Gilbert, is a home town girl. Friends and admirers turned out heavy. *Hughes.*

SANFORD
(IRVINGTON, N. J.)

Irvington, N. J., Feb. 24.

Sanford claims it was the first house in the east to introduce the stage band policy, antedating the Branford. At that time the policy was not successful, but it has now been brought back heavily billed as the "Branford Theatre Jazz Policy."

This is a valuable and appropriate billing, but the show in no way represents the Branford routine. It is, however, presumably what is commonly used as the m. c. policy and serves to explain why that plan is not as successful as the Branford's. It is possibly the best that a neighborhood house can do. It is understood that later shows will use stuff from the Branford.

Show opens before a pleasing drop used previously at the Branford. Ray Nichols' band (9) sounds a little thin. Ray introduces the members, each demonstrating his instrument. This was liked. Nichols is pleasing and registers. Jack Bain, the m. c., is introduced and leads the band, which goes strong. Bain does well enough, although he doesn't seem entirely at home. This having what amounts to two masters of ceremonies, is a basic mistake.

Four Hamel Sisters, brass quartet, who also sing, start the features; to be followed by Mary Dowling. Dressed in a tux, she dances and clicks. Harris and Hallen offer a grotesque costume dance, while Dorothy Rogers does acrobatic dancing. Bain pulls some gags and sings with good delivery. Miss Dowling offers a military tap, and the Hamels conclude with more playing, dancing, a trombone solo and a smashing finale.

No attempt at scenic effects or novelties during the show's 46 minutes. Nearly capacity house received all numbers with enthusiasm. Prices for nights have been raised to 40 cents, with children 20 cents.

Fox newsreel for 10 minutes and "The Devil Dancer" (U. A.) complete the program, which runs two hours and a half. *Austin.*

Harry Thurston sailed for his native land, England, Saturday, after a professional visit here from October, 1925. It was one of several returns for the artists, between America and Australia.

VAUDEVILLE REVIEWS

PALACE
(St. Vaude)

Will Fyffe, doing 28 minutes and pretty late, held them in almost solidly Monday night. His intermissions are filled by seven pipers, who get nowhere except into the Land of Noise. The old Scotch comic system of leaving the stage bare for changes, even extended ones, was better.

No getting away from Fyffe. He's a great comic. Fyffe's best numbers were "The Man from Glasgow," "Scotland Will Be Scotland" and "I Love the Sea." He started slow, but soon he had them warm. To those who had never seen him, and possibly not Lauder, either, he was a startling revelation in comedy of the reposeful, wholesome order scarcely known under the free skies of this blessed nation of giddy-ap. There is no questioning that he has the class and ranks for sterling merit with any act in vaudeville today.

Whiting and Burt cleaned up ahead of him. Sadie, trim and cute, first had a comedy wedding number, next a violent gold-digger ballad, then their burlesque on "The Dove," still fresh, and the finish was "Blue Heaven." For a change no other act sang it on this bill, and the one who did wrote it. They mopped.

Florentine Singers (New Acts), flash novelty of artistic worth, closed intermission hot. Chamberlin and Himes, with little variation from either their "Follies" or last week's Palace routine of knockabout double and sweet low comedy, walked off with a washtub full of gravy, as always. The gal is a sweetie for a rough comic, and Ziegfeld isn't the last revue man that'll make eyes at her.

Paul and Nino Ghezzi, youthful equilibrists of power but not muscle-bound, went into a novelty that convulsed the house—a black bottom on their hands, incredibly funny and not to be visualized without being seen. A wicked bit of turning and hand-balance-lifting went for an encore and scored.

The Loyals, hardy old-timers, opened and got their best success with their police dog and the wee-pup parade for the closer in "one." "The Monologist" (New Acts), five-people audience turn, clicked. Those who didn't stay to see Margo and Beth close missed a couple of nifty little blondes in fleshings knock off a series of dainty modern dances, supported by an attractive girl violiniste. *Lait.*

STATE
(Vaude-Pcts)

Gertrude Ederle, the big noise at the State this week, is one of the few topical freak attractions who can still survive the memory of her accomplishment. The channel swimmer has a sturdy act and as presented by A. J. Clarke (unbilled), with the Baker Sisters (Marion and Ethel) in support, it's a shapely aquatic turn, the figure of speech going both ways.

Clarke ballyhoos Miss Ederle impressively, although that "world's most famous woman" and the Trudy and Lindy comparison is a bit thick, albeit acceptable. There have been tank acts before and there will be tank turns after Miss Ederle, but her channel conquest, coupled with the sex angle and the publicity, makes the aquatic turn a box office proposition.

Act is impressively introduced. The assortment of newsreel shots, from Miss Ederle's greasing up to the welcome home reception, sets everything pretty and sends Trudy in like nothing else could.

Miss Ederle's business managers and bookers, if they maintain the pace and handle her as expertly as they have 'till now, can maintain for her a public hold that need not be as ephemeral as the average momentary celeb's popularity. Ederle booking, considering its relationship to "Rose-Marie" (M-G), a weak picture, evidences the uncanny co-ordination of the Loew film and vaude booking systems, at least as far as the State is concerned. It has never failed that where the flicker is off, the show is strong, and where a feature is sufficient to bolster the show, the stage portion has been judiciously economized upon.

The show played well and to good purpose. Eschewing the song plugging, A. Joseph Jordan and his trench boys who may well vie with any vaude aggregation in these parts, featured a novelty "Doing the Town" overture that is readily adaptable by any house maestro. It is a variation of the "Sidewalks of New York" idea, a musical tour of the city, with appropriate musical motifs for each sector of the town. Incidentally Jordan's ivory dexterity with the trick piano stuff recommends his continued featuring thereof.

Opening were the Three Weber Girls, who extended their stuff unduly. In the past this novelty acrobatic threesome kept it down to seven minutes. Clocked at 11 minutes, it retards the general effect. Fleurette Jeoffrie, comely soprano, did three songs and could have made it a fourth if inclined to force it. Frank Sinclair Co., with familiar fol-de-rol, have a turn patterned for popular consumption and found themselves sufficiently rewarded. Act runs 20 minutes and can also be hooverized to better results.

Gene Greene, vet song salesman, worked vigorously but overstayed. Some of that audience whoopee didn't sound on the level, although probably okay. Greene carries a novelty accompaniment in a pianist and traps manipulator. Amputating some of the gags, and not necessarily [illegible] which do not click as big as several of the racier wheezes, would help it along

Pisano and Landauer were a solid hit with their wop-Swede stuff. The doggerels recalled them twice and almost tied it up altogether. Miss Ederle closed. *Abel.*

RIVERSIDE
(St. Vaude)

Bright young minds, smart young showmen. That applies to Waring's Pennsylvanians and a lot of what Waring and Co. have got is what the Riverside seems to need. Monday night the tide of cash customers had washed back considerable rows behind what has been average at this house for some weeks. If the extra trade came out for any particular reason this plus ultra band was it.

The latest—and in many respects the worst—of the Aesop's Fables opened without a murmur. The usual rehash of the unhappy farmer who is driven to his wits' ends by a tribe of clever mice. There might be some reason for this dish of tripe for matinees, but it seems unkind to persist year in and year out in compelling grown-ups to sit through these cartoon tortures.

The Pickfords, or rather Pickford and his dressed-up property man, entertained with neatness. However, Pickford's versatility seems capable of producing an act of heavier proportions than at present. Caroll McDevitt, programmed, was replaced by Lewis and Winthrop, two class male steppers. About six minutes was the full count for the boys. Ought to be a little longer, but present speed should not be sacrificed to extend running time.

Lois Delander, holder of the "Miss America" title of 1927, has been surrounded with six other title-holding beauts, a young tenor and M'sieur Lucille, a gown creator with loose cloth and pins. M'sieur Lucille runs the works with somewhat more assurance than success. His singing, although intended to be incidental, is not even that. His jocular comment lands with thick thud-like sounds, and unless he owns the act will be deleted. This turn (New Acts) is not bad and has publicity-getting possibilities that K-A-O probably needs too urgently to overlook.

Miss Delander, the fairest damsel that ever stepped daintily across Chicago street in Joliet, Ill., tops her ensemble in looks and charm. The six girls with her are lookers, but excepting Miss Terre Haute and Miss New Orleans are light on personality.

Frankel and Dunlevy, blackface (New Acts) flopped as jokesmiths but clicked as singers. That gives the boys rather a poor average which they can improve by dropping most of their insipid dialog. Mother, father and son identified with the Norman Phillips name have a young production (New acts) by the busy Edgar Allan Woolf which they bring to New York for the first time. It closed intermission. Norman, Jr., announced he would play host Saturday afternoon to all the little boys and girls attending the matinee. They'll have to be smart kids to keep up their end of the repartee.

Cortini, rightly billed "the master manipulator," opened intermission and delighted with his deft sleight of hand.

Preceding Waring's Pennsylvanians, Gracie Deagon and her new partner, Charles Cannefax (New Acts), offered her classic interpretation of a young female moron. It was solid for laughs.

The Warings pitched in pronto and cut themselves a large piece of cake. They proved their case not only as business builders, but as show closers and audience holders.

Vaudeville needs more of this college spirit. *Land.*

ACADEMY
(New York)

Only one answer to the kind of shows the Academy has been giving. This week it's Clark and McCullough, Elliott Dexter and six other turns, besides a brand new picture, "Woman Wise" (Fox). At the 50-cent evening scale the lower floor was capacity by eight o'clock, and loges, at six bits, were comfortably filled.

Alert showmanship here. Last-minute feature for the second half was grabbed in Jimmy McLarnin, conqueror of Sid Terris. They got out handbills for distribution to the incoming crowd. McLarnin will

(Continued on page 38)

FLORENTINE SINGERS (35)
Varied Songs
35 Mins.; Full Stage (Spel. Inset)
Palace (St. V.)

A flash, with 35 men and women, garbed in a dazzling multi-hue and poly-pattern costumes, all with grand voices, singing a selection of hymns, opera and Italian folk songs, with several extremely meritorious soloists of both sexes. Range from Pagliacci's Prayer to "Toreador" and the prolog of "Pagliacci," and back again to "Santa Lucia." A choir conductor beside the orchestra leader in the pit and a piano accompanist, supported the understructure.

Such voices and such mighty, massive harmonies have scarcely ever been heard in a vaudeville theatre. After each number tumultuous applause, even though mostly from upstairs, indicating that the Neapolitans had gathered. It is said, and it looks it, that among the singers are members of Italian nobility. The thing is rather a chorus or choir than a concert formation.

On appearance and art value, it is questionable whether vaudeville can hold this outfit. Any of half a dozen managers (page Bill Morris or Maurie Gest first!) would tour them, otherwise the picture circuits must grab them. Far too good and big for vaudeville. And how can that decaying racket travel such a gang that must carry not less than 40 people?

At the Palace an out and out and continuous sensation, stopping intermission. *Lait.*

LOIS DELANDER CO., (8)
"Miss America" Revue
20 Mins.; Full (Special)
Riverside (St. V.).

The old vaude stunt, "gowns made before your eyes," has been employed as a framework and excuse for assembling seven of the Atlantic City prize beauties, including Lois Delander, "Miss America of 1927." It's okay as a publicity-getter, but the act itself should be improved.

The male dressmaker, M'sieur Lucille, dominates the act, almost giving the impression that it's all to glorify him. A male singer, who introduces, is seen but little thereafter with Lucille taking unto himself the labor of song, also humor. He should stick to his dressmaking.

Miss Delander enters late and is confined to a couple of cross-stage promenades, thence posing for a fitting in a gown called "Miss Humanity." The other girls, mentioned by city only, are the Misses Terre Haute, Spokane, El Paso, Brooklyn, Philadelphia and New Orleans. All parade in bathing suits.

This act should have "it" and ought to be acceptable for its probable space-grabbing potentialities. It's a little too long in running. *Land.*

RHYTHM ROAMERS (8)
Girl Band
19 Mins.; Full (Special)
Temple, Detroit (V-P)

Initial production of a vaudeville act in or around Detroit is rare. The infrequency is natural, with several reasons.

Rhythm Roamers, therefore, is a rarity. A girl band, and as such will be classed as a novelty turn by bookers, if getting to them. Eight pieces: violin, piano, drums, pair of saxes, banjo, trumpet and trombone.

Shining point is the extraordinary strength in the brass department, usually the weak spot in feminine aggregations.

Straight routine and special set. Act clinches at the finish when the banjoist, very cute girl, steps out to hoof for the curtain. Temple engagement augmented by Detroit society girl and radio fav, Irene Kessler. She copped her share of honors but doubtful if will stick with this turn. Blues singer and blond.

For the larger stands a specialty dancer could be taken on. Picture house possibilities also, providing four or more pieces are added.

As is, excellent novelty act and strong on youth.

HART'S KRAZY KATS (7)
Acrobatics
7 Mins.; Three
Hippodrome (V-P)

One of the cleverest tumbling routines on the circuit. An opening act of this kind sets the customers for the rest of the show.

Four of the tumblers are in cat costumes at opening and are led on by a girl. Later, two midgets, in puss makeup, supply irresistible comedy.

Boys have everything, but score mainly on speed with which they deliver. *Mark.*

FRANCIS X. BUSHMAN, JR. (4)
Sketch
14 Mins.; Full (Special)
Pantages, Los Angeles (V-P)

Young Bushman is following on the heels of his father, who recently got through with the flickers and entered vaude. On the stage he is confronted with the same problem of other screen luminaries, material. With this piece Bushman, Jr., cannot hope to get very far.

It is hoke of the kind that isn't funny enough to laugh at and not serious enough to be more than passingly interesting. Bushman is the young newspaper reporter who lays for a story where he thinks a murder has been committed. Ensuing events bear out that he has been barking up the wrong tree and he bows out nonchalantly. The girl in the case is his sister, Leonore Bushman, who looks plenty pretty, but that's about all. Irving Victor attempts a comedy bootlegger, while Richard Fielding appears but briefly and is dubiously identified as the "Weasel," a mysterious crook. Walter Weems, who does some title work for pictures, and Harrington Reynolds are credited with the pen work.

It can be whipped into better shape. Bushman's name may carry it along for a while.

BILLY LAMONT FOUR
Wire-Walkers and Comedy
Full Stage
5th Ave. (V-P)

Quite some merit in this turn if condensed. With the useless matter thrown out, it might develop into a standard act in demand.

Two elderly and two young people. It's probably a family act—father, mother, son and daughter.

Daughter is the star. She's a versatile performer of good looks and attractive figure, who is too hard worked here. Either one of her dances should be cut out to save her strength, with the first dance the one, as her high kicking or itching dance is well worth while. She's lively also on the wire and active on the floor. What she does is well and quickly done.

All are umbrella walkers, although the elder man does not walk. He does comedy, though, and that's what should be condensed, the more the better, including his Demarest stuff and the 10 back handsprings, while the water pouring should have been cast away forever before this act ever hit the 5th Avenue. That was in Jim Madison's budget 20 years ago.

The boy has animation, walks the wire fairly, and since the mother but dresses the stage, perhaps these two young people should be permitted to see what they could do alone. They might do a lot and neither would have to talk or make fun.

For this girl may yet land in a production if properly handled. Her side kicks may be yet worth more to her than the wire-walking, and for a longer period. But she should continue practicing the side kicks until proficient with either foot.

Doesn't look like a new act, but new in Variety's files.

As at present, turn should be cut down in running length, especially if closing show as here.

FRANKEL and DUNLEVY
Songs, Talk
12 Min.; One
Riverside (St. V.).

Harry Frankel and Joe Dunlevy, blackface twosome. Slow at start and into a dull routine of gags of this character: "Born to Mr. and Mrs. Bigger a little Bigger." The answer: "Bigger than what?" There are, at the most, hardly five real laughs in the talk. All of it could be chucked on the principle that anything else would be just as good, and probably a whole lot better.

Boys have good voices and a pleasing way of putting across numbers. It is in this department their professional progress lies. Not a good act at present. *Land.*

DEAGON and CANNEFAX
Comedy
20 Mins.; One
Riverside (St. V.)

Essentially the same act Miss Deagon previously did with Mr. Mack. The new partner, Cannefax, is not the expert feeder his predecessor was but has class and belongs. He makes a good straight and will probably improve.

Miss Deagon's characterization is life-like and therefore infectious. Her silly, word-swallowing giggly girl is a gem. Act gets laughs all the way and is "there" 100 per cent. *Land.*

"THE MONOLOGIST?" (5)
Sketch
"One" and out front
Palace (St. V.)

An old idea but a lot of new cracks by Edwin Burke (no players or producer credited) that smacks it across. Monologist comes on, interrupter down the aisle shouts at his "wife" in a box, which brings up a fake violinist out of the pit and arouses the wrath of the principal comic in an opposite box.

Sounds too stale to get over. But the Palace Monday nighters, and they're vaude-wise, laughed themselves silly. Cracks up to the minute, not too dainty, very personal and crude, but funny.

This will be played by many a troupe on many a circuit. It will live to have fringes on it, its comedy will grow stale and it will creak. But right now must be rated a snapping, crackling laugh-dragger, even though it lacks distinction and isn't within a mile of either good taste or legitimate amusement.

But when you mention that old "get over" business, judged by the house, a wow. *Lait.*

BUCK JONES and SILVER
16 Mins.; Full (Special)
Orpheum, Los Angeles (St. V).

Instance of another of filmdom's colony leaving the studio to grab off some vaude money. Jones, who has been a Fox western star, makes no bones about not being an out loud actor and it is evident he is here because of monetary compensation alone. Why else? As he doesn't do anything to deserve allbis it is hardly necessary to comment on his performance other than that he's a good cowboy and sticks by his trade.

His trustworthy pony, "Silver," is a clever performer on the screen and does not disappoint "in person." The steed, dressed in royal regalia, trots out like a war veteran and abides by all rules and regulations. Jones has a few lines that he spills without pomp or ceremony, heading right in with "Howdy Folks?" He puts the horse through several routines, clever but not extraordinary. Jones then turns to some rope manipulations. His manner of handling the rope is strongly from a cowpuncher's angle. No fancy flourishes or stunts. He makes one change and has a brother rancher throw some boomerangs around. The old boy, likewise, is a straightaway shooter.

On the coast Jones' name means as much as any of the others who have stepped out of the screen ranks. They don't get excited here about picture names. Too many of them seen around all the time. For eastern cities Jones would probably draw with everything split weeks now.

RICKARD and GRAY
Ventriloquism
One (Special Drop)
5th Ave. (V-P).

Man and woman and a dummy with a cut-out back drop of a hotel's desk, on which the dummy is placed. Sort of assistant to the office clerk, who is Mr. Rickard, the ventriloquist.

Comes on Miss Gray, looking for a room for a respectable woman. The dummy says they have one and to bring in the respectable woman, so that tells everything in the talk line.

Pie for the small time, all of the talk, taking in the ventriloquism and Miss Gray's french horn solo, besides Mr. Rickard's ventriloquism, and let the dummy go in, too.

Act doesn't look or sound new and strictly for the family trade.

If Mr. Rickard ever wants to make England as a competitor to Prince or Coram, he'll get some talk that's funny above 34th street.

FAIN and DUNN
Songs and Piano
11 Mins.; One
Audubon (V-P)

A male singing combo which later introduces by the announcement of one that the Sammy Fain with the act is the composer of "Let a Smile Be Your Umbrella," which they proceed to give in their own way.

The men sing well together. Harmony effective but nothing out of ordinary.

A song different in comedy conception was "I'm Bound for the Bronx," a travesty on all the mammy songs and the boys all headin' south, etc. Lyrics especially certain of register in New York.

Not a bad combination, this Fain and Dunn, and they did very well at the uptown Audubon.

The men could also impress in the picture houses, especially on their close harmony stuff. *Mark.*

THE NORMAN PHILLIPS
"Parents" (Skits)
23 Mins.; One and Two (Special)
Riverside (St. V.)

Edgar Allan Woolf authored this running yarn of highly sentimental and moral flavor. Opens in one with Norman, Jr., weeping over his lost pup and Norman, Sr., a wealthy passerby, asking him what the trouble is. The boy expresses his views of life gleaned from the daily press. Two flashbacks, one showing a rich couple, another a poor couple, in each case the little boy, very unhappy. Back to the scene in one for the expected theatrical adoption of the boy by the rich passerby and his wife who happens along. Also the recovery from an ash can of the missing poodle.

Whole affair is intended primarily to exhibit the precocious talents of younger Norman Phillips. This lad, reared in dressing rooms and strictly adult in his assurance, bearing and attitude, is the type that excites wonder as to his age. Apart from some set mannerisms he is developing, he handles his heavy assignment well. He has a handicap in his cocksure manner which does not always blend into the role of a semi-wistful street urchin.

Moralizing type of act, once fairly familiar, is now seldom seen. The Phillips will find the field that much better as a result. *Land.*

SERGE FLASH
Japanese Juggling
14 Mins.; Full (Spec)
Palace (St. V)

Billed as the first American tour of the only occidental expert in Japanese juggling, the part about the first American tour is okay, but the "only occidental expert" forgets Felovis, no slouch at this sort of thing.

However, it isn't a bad publicity angle to play up Flash as the white man conqueror of a difficult Japanese accomplishment in agility.

Flash is big league, but his act seems overlong. His dressing also seems old schooley and could be improved.

Throwing of large rubber balls into the audience and catching them on the upside of a stick held in his mouth is Flash's standout. His other examples of agility are good but Serge has a habit of missing a little too often.

Still he was worth bringing over. *Land.*

JUVENILE STEPPERS (12)
Dancing
11 Mins.; Three
Hippodrome (V-P)

Team of male hoofers offering a variety of flashy buck and strong enough to appear by themselves. Fast on their pins and have routined themselves with new and effective business.

Between numbers boys are backed by more hoofing which has the effect of deadening their high spots.

Working in formations with taps, ensemble is pleasing and gets returns. Similar material has been seen in the Publix unit shows.

A pair of girl hoofers filled in nicely. *Mori.*

DICK AND MARY RYAN
Singing, Talking
14 Mins. One
5th Ave. (V-P)

Dick Ryan suggests Jans, of Jans and Whalen, whom he imitates, also using one of the latter's numbers. He also has something of the fly manner and style identified with Jack Benny, using his partner, Mary Ryan, in much the same way Benny is using his femme stooge.

Ryan is the budding protoplasm of a flip comic of dimensions and class. His present material and act is okay and a frame to build on. Mary doesn't do much, but does it well and helps.

A promising combo. *Land.*

FRASER BROS.
Equilibrists
7 Mins.; One
Audubon (V-P)

Two men in gym suits appear in "one" and proceed to do a nifty routine of hand balancing. The hand lifts looked even harder done so close to the footlights. Several of the tricks are pippins and elicited immediate applause. *Mark.*

YONG KEE TROUPE (4)
Agile Japanese
10 Mins.; Full (Special)
81st St. (V-P)

Neat opening turn of three lads and a girl. The latter is exclusively ornamental. Act carries bright, flashy drop, although otherwise not as colorful as some turns of its calibre.

Tricks are impressive and applause-winning. Mostly contortionistic equilibrism with some plate-spinning and similiar work weaved in.

Can play any house as an acceptable opener, shy of the sensational rating. *Land.*

ACADEMY

(Continued from page 37)

make a whale of a popular feature, of course, irrespective of what he does. For this clientele it's perfect. They ballyhoo coming features liberally on the screen, too, like Sophie Tucker.

First half line-up looked better than it played. It had slow spots, with Clark and McCullough a clean-up next to closing. Here's a pair that plays to high-scale clientele, but never miss in their clinch on the pop crowd. Their talk is funny and the hoke business goals a mob like this, making it sweet going and coming.

Elliott Dexter, late in the running, made rather a slow spot with his one-man sketch and "in person" talk. This scratch frame-up doesn't do a sterling actor a bit of good. Richard Mansfield or Edwin Booth couldn't go on alone, and almost without props, before a pop audience and deliver a sketch as Dexter tries to do. He has fine approach and excellent bearing, besides a robust method of reading, but in this solo talk he has nothing but his screen prestige to hold him. And that won't do with a bunch that laughs at neck falls. Third in weight for the show was Al Vann with his gang, 10 jazzists, helped out with two specialty acts (New Acts).

Rest of the show was just routine material. Herbert Clifton was billed well up and, on the returns his heavy-handed hoke got, he deserved it. Clifton probably goes in harder than any other female impersonator in the known world for monkey comedy. His "Spring Song" burlesque is as rough a bit of clowning as you can find on a stage. The Pola Negri travesty is not much more subtle. One of those acts that gets loud but scattered laughter. As it happened, the bill needed low comedy in Clifton's spot, for he had the first go for the giggles. The returns were heavy while he was on, but when he exited applause was only perfunctory, indicating that 15 minutes gave 'em all the Clifton travesty they needed.

It was otherwise with Joe Roberts, lone banjoist in street clothes and without comedy, who was a riot No. 2. Why such an act should arouse 14th street to something like a frenzy is one of those vaudeville mysteries. All Roberts did was play two pops and "Hungarian Rhapsody" all by himself, and they din't want him to go. The "Rhapsody" on the banjo is quite a performance at that. Never realize how much a banjo can be made to sound like a marimba until Roberts does this bit. He did 11 minutes and could have stretched to 17.

Helen Higgins and her boys have a sightly dance turn, and that lets it out. The girl's numbers are mildly pleasing and her first two dances merely excuses to show clothes. Her stepping is only so-so. But she does get somewhere with a lively black bottom done in a pretty costume that displays lots of Miss Higgins. Her boys can dance, but dancing boys don't get anywhere in a turn of this kind.

John Olms Co., doing legerdemain with a vast variety of watches and clocks, made an amusing opener, and Hori and Co., Jap balancers, closed. *Rush.*

AMERICAN ROOF

(Vaude-Pcts)

A few bright spots on the American show Monday evening. One act in particular, a joker, saved the show from a nose dive.

The apathy around apparently affected the acts, especially those on during the first part. And why is that intermission period atop the roof still there? Complete stopping of a show at a time when it is just picking up is disastrous.

But toward the close the Yorke and O'Brien (New Acts) whipped hokum so fast that the house was panicked. The Wonder Girl opened the show, teeth stuff in midair being her best bet. Her talk is weak. Marie Welis Co. (New Acts) were followed by Brady and Mahoney. Pair of hale gaggers hew close to the lines of their yesteryear routine, but found some response. Tommy Christian's Band (New Acts) closed the first part.

After intermission Goetz and Duffy appeared in their familiar act, seen at this house before. Doing their quick change from old age to youth and also closing with the whistling dance. Well received. Shean, Phillips and Anger worked hard and got nice applause on their dancing travesty. Then Yorke and O'Brien.

The Bardelangs, as billed here, are also the Barderland Bros. seen in other local houses. A classy, corking act with some nifty hand balancing. Would look fancy in a picture house with a band playing mellow music. Screen feature, "Gentlemen Prefer Blondes." *Mark.*

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

United German Societies of New York determined to use all means to oppose showing here of "Dawn," film based on Edith Cavell case. Arch Selwyn holds American rights to British subject.

Testifying before a referee in her annulment suit, Mabel Withee declared her husband, Leon Sharshik, serving time for passing bad checks, had borrowed her engagement ring to use in a real estate transaction, borrowed $3,500 from her and had defrauded her in check transactions. She is seeking to prove that Sharshik was a crook before she married him.

Senator Philip M. Kinefeld, of Coney Island, introduced another bill calling for the abolition of the Motion Picture Division of the Department of Education, and Democrats are behind the measure. Governor Smith has always advocated repeal of censorship law, but several bills to that end have been defeated in Albany.

One of those tabloid-made engagements between Marilyn Miller and Ben Lyon was declared off, the elaborate story having it that Marilyn Nixon is now engaged to the screen actor. Just to make it right, the tab blew up the old one of Marilyn's engagement to Jack Warburton, New York society man.

New York Court of Appeals ruled Edward W. Browning must pay $4,384 counsel fees for his former wife, "Peaches" Browning, now playing vaudeville dates.

Maria Corda broke a finger in a taxi collision and the next day sailed on the "Paris" for France, with reports she sought a divorce from Alexander Corda, her husband-director. The associated ideas of Paris and Helen of Troy were irresistible to the rewrite men—net result, an acre or so of newsprint.

When Charley Ray was going good he had the reputation of being the most up-stage star in Hollywood. When he gets into type nowadays it's always in some unpleasant connection. This time Edward Grav show pro oter, had him summoned to court to explain unlawfully withholding Gray's $1,500. Ray sold a play to Gray for $1,500, then called the bargain off and asked for the play back. Gray said he didn't return the $1,500. Case was called off when Gray withdrew complaint.

Louise Hunter, after an operation, left "Golden Dawn," calling off her five-year contract with Arthur Hammerstein, and has quit the stage to be with her husband, a Chicago business man. Hammerstein recalled that Mary Ellis had had to quit his management, and said he was off grand opera prima donnas for life.

Thomas Dixon, novelist, entered suit against Robert Lehman, banker, and Julius Tannen for $500,000, growing out of alleged abandonment of a film production of Dixon's scenario, "The Torch."

Cleo Brown, a chorus girl in "Lovely Lady," and Dave Chasen, comedian in "Rain or Shine," are engaged. They plan to be married in June.

Supreme Court Justice Callahan refused to interfere with police surveillance of the Alexander Club, No. 239 West 72d street. Alexandria Raymond, proprietress, sought an injunction against Commissioner Warren.

John McCormack, the tenor, has been elevated to the Papal peerage, with the title and dignity of a Count.

"The Baby Cyclone" has been sold to M-G-M for pictures, price withheld. This play and the other Cohen show, "The Merry Malones," opens in London and Australia with special companies in a few weeks.

CHICAGO

Dolorcs Wheeler, 15, whose testimony sent Joseph Glaser, former owner of the Sunset cafe (black and tan) to the penitentiary for 10 years on a statutory charge, is being questioned by the State Attorney's office regarding a repudiation of testimony.

Federal Judge Lindley has removed the permanent padlock from the Pan-Hellenic cafe. A. J. Mouzakiotis, the owner, convinced the judge that waiters were responsible for violation.

George Robinson, 30, self-styled show producer, has been arrested on a statutory charge. The complainant alleges that he retained her to "recruit a burlesque chorus" and then attacked her. Robinson is not known to Chicago theatredom.

Violet Stewart, recently employed as an entertainer at Beverly tavern, is held in the $133,000 train robbery case. Miss Stewart, another girl and two men were arrested when they visited the home of one of the men who admitted having part in the hold-up.

Dancers from 30 cities will vie here on April 18 for the annual eccentric dancing contest at the Trianon ball room. Local elimination contests have already been started. They will seek to evolve a new dance craze.

Jeanne Eagels, recently injured here in a taxi accident, was insured for $100,000.

Walter Harmon, dance promoter, staged a "prize" masquerade dance at the Marigold Gardens. At 2 o'clock in the morning, when no prizes were forthcoming, the dancers cut loose, busted furniture, windows and other properties. Harmon had advertised $6,500 in prizes for the event. Police were called and the crowd dispersed.

Charging that agents of the Federal prohibition department themselves violated the Volstead act when, during the recent mass raid on Chicago cafes, they themselves did the drinking, Fred Mann, proprietor of Rainbo Gardens, has opened his defense.

Benedict J. Short, Mann's attorney, filed the charges in the Federal court at Chicago. Irving Herriott, attorney for Pierre Nuyttens of the Chez Pierre, filed a similar paper, making identical charges, but adding that if the government persists in its present policy it must close every public place of every nature in the United States.

Mayor Thmopson has made an appeal to Secretary of the Treasury Mellon, protesting against political persecution by Chicago prohibition agents.

LOS ANGELES

Mrs. Lillian R. Fraser, recently divorced from Earl A. Fraser, wealthy Ocean Park amusement man, has to pay a judgment of $254.35 obtained against her by J. M. Glaze for a hotel bill. Judge Russill ruled that Mrs. Fraser was amply provided for by her husband, and must pay.

The case against William Nigh motion picture director, charged with assault on Edward Usher, Jr., football player, has been reopened. Nigh will appear in court for a hearing this week. He recently pleaded guilty to a battery charge and paid a fine of $100 in an El Monte court. At the same time Jean Jarvis, film actress, over whose affections the fight took place, complains Nigh took possession of the $5,000 automobile he had given her before Usher came upon the scene.

Ruth Jane Mix, 15, daughter of Tom Mix, decided upon Albert A. Kidder, attorney, for her guardian after the court gave her the privilege of making her own choice. Her mother, Mrs. Olive Stokes Mix, divorced from Mix years ago, petitioned the court for the appointment of a guardian for the girl and also for an increase of allowance from Mix. The latter was willing to grant the increase, but wanted to know for what purpose the money would be used.

The domestic tangle in the household of Roy D'Arcy was settled in divorce court when Judge Archibald gave Mrs. Laura Rhinock D'Arcy an interlocutory decree on grounds of cruelty.

Clarence Hennecke, scenario writer, asked that the interlocutory decree of divorce which was granted to Ruth M. Hennecke six months ago be set aside. Hennecke declared he wanted his wife back, but she feels different about it.

Hugo Hallman, owner of the Angelus Photo Service, and three others were arrested on charges of "outraging public morals" in connection with the sale of morgue pictures of the mutilated body of Marion Parker. Investigators of the city prosecutor's office are trying to discover where the men obtained the negative.

Pat Somerset, actor, has made up his little differences with his current wife, Shelby Worrall-Curtis Somerset and everything is quiet again in the actor's home. The Somersets, who were married but three months ago, started off on the wrong foot on their wedding night when both landed in jail. Somerset bawled his wife out for being responsible for the affair and she promptly left his fireside. It's all straightened out now.

"Chang," the jungle picture, was shown free of charge to children at the Field Museum.

Joe Fielding, 66, ex-heavyweight boxer, has a watch given him by Bob Fitzsimmons. When a holdup seized the timepiece, Fielding became incensed. Cops rescued the would-be holdup. It was hours before he could be revived.

Mrs. Millicent Sunday, ex-wife of Billy Sunday, Jr., must pay Mrs. Olive Day, motion picture actress, $10,000 for alienating the affections of the latter's husband. Judge Sproul in Superior Court awarded the judgment to Mrs. Day after a brief hearing. Mrs. Sunday did not contest the case.

Ray W. Owens, arrested several months ago for posing as Joe Dundee, the boxer, and trying to obtain picture work that way, got into further difficulties when his wife had their marriage annuled. She found out that Owens was living in a handsome apartment with another woman.

Priscilla Dean, picture actress, now in vaudeville, was sued for $60,000 damages by Mr. and Mrs. Charles C. Ross in Santa Ana, Cal. Complaint alleges the actress drove her car into the parked automobile containing the defendants.

Rosetta and Vivian Duncan must appear in court within 10 days if they wish to contest the $1,219.23 suit filed against them by O. E. Smith. Latter is acting for Claude I. Parker, attorney, who claims the amount due for services.

Jack Dempsey and Gene Normille, leading bookmaker at Tia Juana, are understood to have jointly paid $50,000 for a one-fourth cut of the future earnings of Armand Emanuel, sensational Jewish heavyweight from San Francisco.

Mrs. Paul Berlenbach, wife of the former light heavy champ, wants to map out a movie career for herself. It is up to her husband to consent, she says.

As a result of the scalding Charles Morton, film actor, says he received at the hands of his wife, it was revealed that the latter is Lola Medona, Chilean heiress. They were secretly married about a year ago. Both are under age.

Rudolph Schildkraut and Fritz Feld, film actors, were nabbed by Santa Ana cops when the pair came driving through that town at 50 miles per.

Montagu Love obtained a divorce from Gertrude Fanny Love on grounds of desertion. They were married in England 12 years ago. Property settlement was made out of court.

Irving Berlin emphatically denied the report that came from New York saying his wife, the former Ellin Mackay, was seriously ill at Palm Springs. Berlin declared his wife was in perfect health.

Mrs. Wallace Beery, wife of the screen actor, received judgment of $50 against Hollywood Cleaning & Pressing Co. for damage done to garments.

"Little Orphan Annie" will be produced here some time this spring.

Mrs. Margaret Powell Stagg, recently convicted of defrauding the mails in connection with the death of Helen St. Clair, screen actress, made application to the U. S. District court for probation. Hearing for the petition was continued for two weeks allowing for evidence to be introduced as to the mental condition of Mrs. Stagg.

Edward Leroy, former owner of the Red Lantern Cafe, now serving a two-year sentence at Lincoln Heights jail for Wright act violations, has gone on a hunger strike. Leroy has been in for 11 months. He balked at the food given him and complained about conditions in the jail.

Having finished "The Tempest" for United Artists, John Barrymore will take a vacation of several weeks to Central America. He is going on his yacht.

Phil Ainsworth, former husband of the late Barbara La Marr, was arraigned before Judge Baird in Municipal court on charges of forgery. His bail was fixed at $3,000 pending preliminary hearing Feb. 28. Ainsworth was arrested on complaint of Joseph and Walter Dedrick and the Bank of Italy.

SAN FRANCISCO

Gordon Jennings Laing, dean of the graduate school of arts and literature of Chicago University, told the Chicago alumni at the Commercial club that an inviting field awaits development by those who realize the possibilities of movies as educators.

Julius W. Smith, Oakland musician, was charged with reckless driving when a policeman caught him driving and apparently asleep at the wheel. The cop had to fire a shot before he could arouse Smith, who told him that he was returning from a party and was all in.

Local exhibitors have turned "thumbs down" on a film depicting the life of "Hickman, the Fox," convicted kidnapper and murderer of little Marian Parker in Los Angeles.

Although he is named as a beneficiary in the sum of $5,000 in the will of Mrs. Ella F. Murray, who died last September at the Fairmont hotel, where she long resided, Rudy Seiger, violinist and leader of the Fairmont orchestra, filed a claim for $750 "for services rendered at the funeral." Mrs. Murray named Seiger as a beneficiary "because of the hours of happiness his music has given me."

Colored Horseman's Horse for Dave Marion

When the new racing season opens at Bowie track in Maryland, one of the stables installed there will be owned and raced by Sherman (Uncle Dud) H. Dudley, the colored theatrical magnate.

Among the five horses carrying the Dudley colors of old rose and blue, will be a two-year stud, christened Snuffy the Cabman, after Dave Marion, the ofay burlesque producer.

Marion gave Dudley his first chance to make something of himself in show business. Today Dudley is rated as about the wealthiest negro showman in the U. S.

Billy Pierce, the New York theatrical agent, visited Dudley last week and went to his big farm, Oxen Hill, at Washington, where the racing horses are stabled.

Since the recent death of his wife, Mrs. Dudley being shot and killed by a white Washington policeman, who is in jail, Dudley has devoted most all of his time to his horses.

STAGE MARRIAGE

Shirley Day, Chorister, Weds Non-Pro M. C. in Washington

Washington, Feb. 28.

On the stage of the Gayety one evening last week Shirley Day and Edward F. Sullivan were married by Police Judge Robert E. Mattingly, after a courtship of five days. The bride is undecided whether she will continue with the "Band Box Review," of which she is a chorister.

American Legion post made the event a special occasion at the theatre, with Sullivan, non-pro, acting as master of ceremonies.

MUSICAL TAB IN HARLEM

The latest of the Irvin C. Miller colored musical tabloids is an all-girl show for the T. O. B. A. houses.

It is having its New York premiere this week at the Lafayette. Among the principals are Marcia Marquez and Josephine Byrd.

Miller is using six grand pianos on the stage at one time.

OLYMPIC DOWN IN MAY

The Olympic, on East 14th street, New York, is to come down next May.

The house is a part of the Tammany Hall building, recently sold to mercantile interests, with Tammany Hall to build a new wigwam a little further up in that section.

Theatre is playing burlesque.

ED DALEY'S NEW SHOW

Ed Daley will produce a show for the Mutual wheel, "Broadway Scandals," starting at the Gayety, Brooklyn, March 19.

When the Columbia shows were absorbed by the Mutual, Ed Daley's "Bare Facts," headed by Lena Daley, was continued as a Mutual attraction.

NO RUNWAYS IN BOSTON

There will be no runways in any of the Boston houses playing Mutual burlesque.

Jim Curtin's Soft Job

James H. Curtin is still on the Mutual payroll, his former Columbia connection not being severed with the amalgamation of the two circuits.

Jim is now a relief manager at the three houses playing Mutual shows.

Columbia, Detroit, Is Burlesque Prospect

Detroit, Feb. 28.

With a flock of stock burlesque stands on Monroe all doing business, it is said Kunsky contemplates swinging the Columbia over to that policy. The reported drawback is Kunsky's aversion to dabbling in that field. The Columbia has been a small time vaude-film stand for years, booked by Billy Diamond (Chicago).

Meanwhile tremendous trade continues in the five downtown stock places. The experiment at Alec Schreiber's new Loop theatre, with only 500 seats and 40-cent top, is proving successful, though so far dependent on the burley-q influx. Secret here seems to be the grind and consequent turnover.

BURLESQUE ROUTES

Week of Feb. 27 and March 5

Bare Facts—Mutual, Indianapolis; 5, Garrick, St. Louis.

Band Box Revue—Empire, Providence; 5, Plaza, Worcester.

Banner Burlesquers—27-29, L. O.; 1-3, Colonial, Utica; 5, Star, Brooklyn.

Bathing Beauties—Gayety, Washington; 5, Academy, Pittsburgh.

Be Happy—Columbia, N. Y. C.; 5, Park, Bridgeport.

Big Revue—Lyric, Dayton; 5, Empress, Cincinnati.

Bowery Burlesquers—Garrick, St. Louis; 5, Gayety, Kansas City.

Bright Eyes—Gayety, Louisville; 5, Mutual, Indianapolis.

Carrie Finnell—Trocadero, Philadelphia; 5, Gayety, Baltimore.

Dimpled Darlings—Gayety, Baltimore; 5, Gayety, Washington.

Follies of Pleasure—Grand, Akron; 5, Garden, Buffalo.

French Models—Empress, Cincinnati; 5, Gayety, Louisville.

Frivolities of 1928 — Academy, Pittsburgh; 5, Lyric, Dayton.

Ginger Girls—State, Springfield; 5, Howard, Boston.

Girls From Happyland—Gayety, Kansas City; 5, Gayety, Omaha.

Girls from the Follies—Gayety, Minneapolis; 5, Gayety, Milwaukee.

Girls of the U. S. A.—Haymarket, Chicago; 5, Empress, Chicago.

Happy Hours—Plaza, Worcester; 5, State, Springfield.

Hello Paree—Lyric, Newark; 5, Gayety, Brooklyn.

High Flyers—Empire, Toledo; 5, Columbia, Cleveland.

High Life—Howard, Boston; 5, Empire, Providence.

Hollywood Scandals — Gayety, Milwaukee; 5, Haymarket, Chicago.

Jazztime Revue—Gayety, Wilkes-Barre; 5, Casino, Brooklyn.

Laffin' Thru—Gayety, Buffalo; 5, Gayety, Toronto.

Land of Joy—Gayety, Toronto; 5, Gayety, Rochester.

Lid Lifters—Gayety, Scranton; 5, Orpheum, Paterson.

Merry Whirl—Orpheum, Paterson; 5, Gayety, Scranton.

Moonlight Maids — Columbia, Cleveland; 5, Lyceum, Canton.

Naughty Nifties—Lyceum, Canton; 5, Grand, Akron.

Nite Hawks—27-28, Geneva; 29-1, Oswego; 2-3, Schenectady; 5-7, L. O.; 8-11, Colonial, Utica.

Nite Life in Paris—Casino, Brooklyn; 5, Casino, Boston.

Nothing but Girls — Hudson, Union City; 5, Lyric, Newark.

Parisian Flappers—Cadillac, Detroit; 5, Empire, Toledo.

Pretty Babies—Star, Brooklyn; 5, Trocadero, Philadelphia.

Puss, Puss — Orpheum, Grand Rapids; 5, Cadillac, Detroit.

Record Breakers — Gayety, Omaha; 5, Garrick, Des Moines.

Red Hots—Gayety, Boston; 5, Gayety, Montreal.

Saratoga Chips—Gayety, Brooklyn; 5, Hudson, Union City.

Social Maids—Gayety, Montreal; 5, Gayety, Boston.

Speed Girls—Empire, Brooklyn; 5, Columbia, N. Y. C.

Snyder, Bozo—Park, Bridgeport; 5, H. & S., 125th St., N. Y. C.

Sporty Widows—H. & S. 125th St., N. Y. C.; 5, Gayety, Wilkes-Barre.

Step Lively Girls—Gayety, Rochester; 5-6, Geneva; 7-8, Oswego, 9-10, Schenectady.

Stolen Sweets — Garrick, Des Moines; 5, Gayety, Minneapolis.

Sugar Babies—Empress, Chicago; 5, Orpheum, Grand Rapids.

Tempters—Casino, Boston; 5, Empire, Brooklyn.

Arthur Clamage's Health Jaunt

Los Angeles, Feb. 28.

Arthur Clamage (Irons & Clamage), here from Detroit for his health, remaining for the rest of the winter.

Billy Spencer's Act

Billy Grogan Spencer, burlesque comic, has entered vaude in a two-act with his wife.

Turn will be known as Spencer and Armstrong.

Babe Almond on Runway

Isabelle Van, the runway girl leader at the Columbia, New York, has been succeeded by Babe Almond.

PRESENTATIONS—BILLS

THIS WEEK (February 27)
NEXT WEEK (March 5)

Shows carrying numerals such as (26) or (27) indicate opening this week on Sunday or Monday, as date may be. For next week (4) or (5) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY
Month of March

BERLIN
Scala
Paul Sandor
H & M Ristori
Bernt & Ptnr
Hermanowa & D
Alf Jackson Rev
Bedini Taffani
E Rastelli
Fillis
Paul Gordon
Max Hanson
Tingel-Tangel

PARIS
Week of February 27

Apollo
Maria Valente
Maray
Josane
Auer
Boritza Neurtha
Netzer
Juliette Girardia
D'Angolys 4
White & Terry
Pepino Circus
Mylos-Coco
Meriel
Bel Air 3

Casino
Maurice Chevalier
Jack Forester
Miss Florence
Pasquali-Diana
Haram & Myrtil
Therese Dorny
Danielle Bregis
Rocky 2
Diana-Bach
Pierre Moyer
Germaine Franvilis
Kelly Sis
Wood Sis
Charlotte Martens
Endja Mogoul
Helle Nice
Andreas-Mcret
Zazani-Brault
Dorchamps-Rayna

Cirque D'Hiver
Toreros
Rico & Alex
Iles
Joe & Walter
Fillis Ryas & A Tr
Fred Brnzin
De Jonghe

Cirque De Paris
Antonet & Beby
Rodella-Ruitz
Chester Kingston
N Randy
Mylos & Coco
Wal's Co

Cirque Medrano
Londonia & Ptnr
Mme Glesner
Weppe Bros
L Boomgarden
Australia
Orazio
Dario-Bario
Cairoli-Porto
Tassi-Toscano

M de Costa
Ricono-Sturia

Empire
Jovers
Karl Kromo
Tracey & Hay
Clerel
Henri Etlin
Power's Co
Henri Rancy
Guivel
Dim & Mano
Stanley Bro
Street & Street

Folies Bergere
Dodge Sis
Andre Randal
Georgia Graves
John Tiller Rev
Alice Meva
Yvonne Guillet
Rudeau-Castel
Colette Jove
Tamara & Roberts
Cahuzac-Carius
Smolinska
Lucette Broquin
Claudia Ionescu
Halina Dorsowna
Mona Givry
Lysana-Devyl
Darty-Leonce
Luce Nady

Moulin Rouge
Dollie & Billie
Harry Pilcer
Albertina Rasch Rv
Johnny Hudgins
J W Jackson Rev
Sparks Ballet
Jane Aubert
Marthe Berthy
Mauricet
Sancle Duncan
Dandy-Gayto
Irace-Sonys

Olympia
8 Ida Rev
Biagis & Frascoja
Jane Stick
Marie Truem
Riandres
Daveil
Lyons 4
Amaury & Lia
Melodies 5
Florentinos 2
Albertini

Picture Theatres

NEW YORK CITY
Capitol (25)
"Tick Tock" Unit
Walt Roesner
Capitolians
Albertina Rasch Co
A & G Bloom
Bayes & Speck
Helen York
Frohman & Gary
'Latest from Paris'
(3)
'Pagoda Land' Unit
Capitolians
Walt Roesner
Royal Pekin Tr
Samuels Bros
John Griffon
Irene Taylor
Harry Perella
Chesterettes
"Smart Set"
Paramount (25)
'Roman Nites' Unit
Elsa Greenwell
Lassiter Bros
"Chicago"

CHICAGO, ILL.
Avalon (5)
Roy Detrich Bd
Taylor & Lake
Tilyou & Rogers
Myron Pearl Co
Eva Mandell
Capitol (5)
Caesar Linden Bd
Maxine Hamilton
Fern Rogers
Flatove & Natalie
Lee Evans
Ross & Edwards
Chicago (27)
'Treasure Ships' U't
H L Spitalny Bd
Louis Kosloff
Milton Charles
V & E Stanton
C Bennington Bd
Mary Fabian
Carlos & Norma
Walter Smith
'Latest from Paris'

ROUTED
SCOTT BROS. and VERNON
3 KEENA SISTERS
VARIETY FOUR
LOEW CIRCUIT
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Baer Orch
Rita & Teske
Roman Ballet
Russell & Marconi
"Feel My Pulse"
(3)
"Hula Blues" Unit
Moore & Powell
Fritz & J Hubert
Francis Luther
Drena Beach
Anna Chang
Felicia Co
Chier Tui Poi Co
"Showdown"
Rialto (25)
Miriam Fox
Paul Renfeld
Alice Booth
"Last Command"
Rivoli (25)
Renne Wilde
Olive Hutchinson
Edward Molitore
"Sadie Thompson"
Roxy (25)
Fradkin Orch
F Randolph's Choir
Gladys Rice
"Gay Musketeer"
H Thompson
Nickolas Vassilieff
D Stanbury
J P Coombs
Josie Santiago
Marie Sampson
Lester Paul
Isabelle Herbert
"Soft Living"
Strand (25)
Margaret Schilling
R & A Boylan

Granada (5)
Benny Meroff Bd
Jack Waldron
Harding (27)
Al Bolasco Bd
Ed Meikel
Syncopatin' Satan
Lew Brice
Bemis & Brown
Ginger Rogers
Johnson & Baker
Gould Rev
"Love"
Marbro (5)
Chas Kaley Bd
Al Rome
Lee & Bergere
DeWinters & Henry
Norshore (26)
'Take It Easy' Unit
Al Kvale Bd
Chauncey Haines
Tappe & Lubowy
Jimmy Dunn
Dezso Retter
Marguerite Rickard
"Helen of Troy"
Oriental (27)
Paul Ash Bd
Henri Keates
Arabian Nights
Zastro & White
Heller & Riley
2 Black Dots
Paul Small
Gould Dancers
"Feel My Pulse"
Regal (27)
Fess Williams Bd
Sam Williams
Blanche Calloway

W'rthy & Th'mps'n
Marshall Rogers
Dink Stewart
Tommy Wonders
12 Regals
Rialto (5)
Mark Twain 4
Rialto Mus Co
Senate (27)
'H'py Go L'cky' U't
Mark Fisher Bd
Preston Sellers
Johnny Perkins
Rotunno Bros
Lamberti
Mildred LaSalle
Gould Dancers
"Love"
Stratford
2d half (7-10)
Inez LaVallie
Ford Marshall & J
Lucille Sis
M Hillblom Bd
Ted Leary
Tivoli (27)
F'kle Masters Bd
Rae Samuels
Shirley Louise
Helen McFarland

Perl Barti
Billy Adams
Gardner & Dougl'ss
Margit Hegedus
Boyce Coombs
"Big City"
(3)
W Bastian Bd
Don Miller
Coscia & Verdi
Munoff & Gifford
Collins & Brown
(One to fill)
Grand Riviera (26)
Keystone Ser
Monk Watson
Burns & Foran
Maxine Hamilton
Telac & Dean
(4)
Keystone Ser
Monk Watson
McCune Sis
Thelma Edwards
Kenny & Davis
Michigan (26)
"Fast Mail" Unit
Del Delbridge Co
"Feel My Pulse"

FLEURETTE JEOFFRIE
American Coloratura Soprano
LOEW'S STATE, NEW YORK,
THIS WEEK
PASSERI'S
ROMANTIC REVUE
LOEW'S LINCOLN SQUARE
GREELEY SQUARE,
THIS WEEK
Time Personally Arranged by
ALF T. WILTON
1560 Broadway Bryant 2027-8

Masse & Dietrich
Burley
Foster Girls
"Sporting Goods"
Uptown (27)
Bennie Krueger Bd
F & L Berkoff
Ormond Sis
That 4
Berkoff Girls
"Noose"

ATLANTA, GA.
Howard (3)
D'cing Brides' U't
J & J Walton
D & E Barsto
Dancing Parson

BALTIMORE, MD.
Century (27)
Ted Claire
Jerris
Bernard & Henry
Ernie & Fisher
Joe Herbert
11 Aviatrix
"Old Ironsides"
(5)
"Tick Tock" Unit
"Big City"
New (27)
Carlo Restivo
Irene Taylor
"Leopard Lady"
Rivoli (27)
Commodore Boys
Ted Scholthoit
Wally Wilder
"Flying Romeos"
Stanley (27)
Sophie Tucker
Leon Navara
5 Tivoli Girls
'2 Flaming Youths'

BOSTON, MASS.
Metropolitan (24)
Gene Rodemich Bd
Moore & Powell
Francis Luther
Royal Samoans
Anna Chang
Sorel Girls
Toscha Seidel
"Helen of Troy"
State (26)
Jack Crawford Bd
"Divine Woman"
(5)
Ruth Elder
"Dove"

BUFFALO, N. Y.
Buffalo (25)
'Milady's Fans' U't
Georges Bizet
"The Circus"
Great Lakes (26)
Anna Chandler
Hallett's Orch
Renie Risno
Betty Felson Co
'Cohens & Kellys'
Lafayette (27)
Ben Hamid Tr
Paramount 6
Narick & Marsh Co
Wilson's Ent
"The Siren"

CLEVELAND, O.
Allen (3)
"Fast Mail" Unit
"Sadie Thompson"

DALLAS, TEX.
Palace (3)
"Listen In" Unit
Jerome Mann
Herman & Seaman
Miss Hermineite
Carlos & Inez
Hoffman Co

DENVER, COL.
Denver (3)
'Publix F'lics' U't
Runaway 4
Lime 3
Roy Cropper

DES MOINES, IA.
Capitol (3)
'L'p Y'r F'ncies' U't
Lewis & Moore
Earl LaVere
Tumbling Clowns
Louise Pionor
Gould Dancers

DETROIT, MICH.
Capitol (25)
"Banjoland" Unit

(3)
'My Lady's F'n' U't
Del Delbridge Bd

FT. WORTH, TEX.
Worth (3)
D'cing D'w'ys' U't
Doyle & Shirmer
Richy Craig Jr
Peggy English

HOUSTON, TEX.
Metropolitan (3)
'M'nlt W't'rs' Unit
Fauntleroy & Van
Mario & Lazaro
Dean Bros
Janton Sis
Rose Marino

IND'POLIS, IND.
Palace (3)
'Dream G'rd'n' U't
"My Best Girl"

KANS. CITY, MO.
Midland (3)
"Rainbows" Unit
Paul Mall
Freddie & Eddie
Jeanne Geddes
Lyndon & Farman
Affie Martin
Petroff Girls
"Wife Savers"

L'S ANG'L'S, CAL.
Boulevard (24)
Gene Morgan & Bd
Fashion Show
Vina Zolle
"French Dressing"
Carthay Circle (Indef)
Carli Elinor Orch
Laughlin's Prolog
Van Bankoff
20 Bavarians
Vita & Roberts
30 Song Birds
Billie Moody
Frank Shannon
Ardine & Joby
Theo Kosloff Co
Elizabeth Hocker
"Four Sons"
Chinese (Indef.)
"Ballyhoo" Prolog
Poodles Hannaford
Pepito
Samaroff & Sonia
Ed & Jan Rooney
8 Freehands

Pallenberg's Bears
Slayman Ali's Cl'ns
"The Circus"
Criterion (28)
"The Jazz Singer"
(29)
'P't'ent L'ther Kid'
Egyptian (24)
Georgie Stoll & Bd
Bailey & Barnum
Arline Langdon
"Last Command"
Loew's State (24)
Eddie Peabody
Harry Vernon
Elmer Hurling
Emilie & Romaine
"Feel My Pulse"
Metropolitan (23)
Al Lyons
'P'n-Am'cana Idea'
Bee Jackson
G'cho Marimba Bd
Woods Miller
"Chicago"
Million Dollar (23)
Leo Forbstein Orch
'Gents P'f'r Bl'des'
Uptown (24)
Vitaphone
'Latest from Paris'
United Artists (28)
Dion Romandi Orch
(29)
"Sadie Thompson"

MILWAUKEE
Miller (5)
Texas Redheads
Rice & Cady

NEWARK, N. J.
Branford (25)
Nazarro Jr
Joe Bogany Co
Nellie Haley
5 Harmaniacs
"Circus"

PR'VIDENCE, R.I.
Fay's (26)
Up In Air Co
Bill Gilbert
Jack Leonard
Herb Harris
Joe Bennett Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
IRENE DELROY; JOHN T. DOYLE

Gypsy Byrne
3 Johnsons
Cissie Hayden Co
Branford Rev
Les Stevens
"Sporting Goods"
Mosque (25)
Jim Shearer
Bradford Brown
Al Llewellyn
Dorma Lee
Reno Bros
Veronica
Dolores & Peggy
Mosque Orch
"Helen of Troy"
Sanford (25)
Jack Bain
Ray Nichols Bd
Morgan & Stone
Arthur Ross
Moran Sis
Hazel Kennedy
Stanley Kabell
"Baby Mine"

N. ORLEANS, LA.
Saenger (3)
"Florida" Unit
Billy Gerber
Chester Frederick

OMAHA, NEB.
Riviera (3)
'Marching On' Unit
Rudy Wiedoeft
Walter Craig
Lila Man
Lomas Tr
Ch'f Eagle Feath'r
Paul Oscard Rev

PHILADELPHIA
Fay's (25)
Garden of Roses
Rosemary Deering
Santiago 3
Chas Seamon
Van & Vernon
2 Doves
'Gateway of Moon'
Fox's (26)
S & K Kouns
Mitti & Tillio
Chas Rozella
"Truxton King"
Stanley (26)
'Down on Farm' Rv
Bob Stickney
Gus Mulcachy
Pauline Miller
Gerach & Rothoy
La Scala
6 Pamerettes
"Sadie Thompson"

PITTSBURGH, PA.
Grand (26)
'East Side, West S'
Stanley (27)
A Friedland's Rev
'Gents P'f'r Bl'nd's'
Penn (25)
"Joy Bells" Unit
Mascagno Bal
Roma Bros
Charlotte Arren
Douglas Wright Co
Scotty Weston
Olga Morselli
Joseph Parsons
"Divine Woman"
(5)
Pat Rooney
Collette Sis

Gordon & Groff
Bert Sloan Co
'Under Tonto Rim'

S'N ANT'N'O, T'X.
Texas (3)
"Shadowland" Unit
Pauline Alpert
Roy Rogers
Stella Powers
Cross & Levine
Foster Girls

SAN FRANCISCO
California (24)
Gino Severi Bd
"Legion of Con"
Granada (25)
Owen Sweeten Bd
Moss & Fry
Smoot & Hughes
Vivian Fay
"Chicago"
St. Francis (25)
M Brambilla Bd
"The Gaucho"
Warfield (25)
Rube Wolf Bd
Al Herman
Barnett & Clark
Marietta
"Flying Romeos"

ST. LOUIS, MO.
Ambassador (26)
Ed Lowry
"Last Command"
State (25)
Teddy Joyce
"Dove"
(3)
Ted Joyce
12 Girls
Tyler Mason
Connor Sis
Healy & Clifford
"Divine Woman"

SYRACUSE, N. Y.
State (3)
'St'ps & St'p'rs' U't
'Lon After Midnite'

W'SHINGT'N, D.C.
Earle (25)
W Kaufman Orch
Locke H & Locke
Bea Sis & Carroll
Morgan & Stone
E Hyman Pres
"Serenade"
Fox (25)
J Stebbins Pres
Meyer Davis Syn
Leon Brusiloff
Clay Inman
Pasha Arabs
Watkins' Dogs
Melody Masters
Palace (25)
'Taka Chance' Unit
Wesley Eddy
Ritz Bros
Bernard De Pace
Kathryn Erwin
Chas Jolley
Bernie Bros
Moore Sis
Harlequins
'Gents P'f'r Bl'des'
(3)
'Roman Nights' U't
"Divine Woman"
Rialto (25)
Rox Rommell Pres
"H'chb'k of N D"

Loew

NEW YORK CITY
American
1st half (5-7)
Frazier Bros
Helen Moretti
Briscoe & Rauh
Reddick Rev
McCarthy & Moore
Wedding Ring
Burns & Kane
(One to fill)
2d half (8-11)
Henry Frey
McKee O'Conn'r Rv
Bobby Adams Co
Baxter & Bray
Murray & Allen
(Three to fill)
Boulevard
1st half (5-7)
Elly Co
Storey & Lee
Rock & Blossom
Jarrow
Will Creager Orch
2d half (8-11)
Larimer & Hudson
Bernard Weber Co
Hal & H Langdon
Calvin & O'Connor
Odiva Seals
Commodore
1st half (5-7)
Lou Reila Co
Bobby Carbone Co
Price & West

Frank Sinclair Co
Johnny Berkes Co
Reddick Rev
Greeley Sq.
1st half (5-7)
Adrienne
Donnelly & Clark
Palmer & Palmer
Hal & H Langdon
Henry Frey
Paul Tisen Orch
2d half (8-11)
Frazier Bros
Rubin & Malone
McCarthy & Moore
Rudell & Donegan
Jack Conway Co
Barnett Thomas Co
Lincoln Sq.
1st half (5-7)
Glen Valjean Co
Goetz & Duffy
Billy Miller Co
Pernaine & Shelly
Harvey & ConlinRv
2d half (8-11)
Adrienne
Murphy Bros
Pease & Nelson Co
Walton & Brandt
Jas C Morton Co
National
1st half (5-7)
Larimer & Hudson
Peronne & Oliver
Barbier Simms Co

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR 908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Cook & Oatman
Jack LaVier
Cafe Chan Tan
2d half (8-11)
Rhodes & Gorman
Bobby & King
Libby & Sparrow
Jack Goldie
4 Balliotts
(One to fill)
Delancey St.
1st half (5-7)
W E Ritchie Co
Barr Mayo & Renn
Beth Challis Co
Walton & Brandt
Barnett & Thos Rv
(One to fill)
2d half (8-11)
Cahill & Mabelle
Sheppard & King
Nielson & Warden
Frank D'Amore Co
Ponzini's Co
(One to fill)
Grand
1st half (5-7)
Jungleland
Baxter & Bray
Kramer & Boyle
Leviathan Orch
(One to fill)
2d half (8-11)
Rose Kress 3
Lorraine & Neal

Stuart & Lash
Cavaliers
2d half (8-11)
3 Webers
Jack LaVier
Niblo & Spencer Co
Margie Coates
Morton Stanley & F
Orpheum
1st half (5-7)
3 Webers
Sheppard & King
Libby & Sparrow
Br'gdon M'rissey Co
Tom Christian Orch
2d half (8-11)
Bob Anderson
Lowe & Dunne Sis
Barbier Simms Co
Yorke & O'Brien Co
Willie Creager Orch
State (5)
Belleclaire Bros
Raymond Wilbert
Mary Haynes Co
Ryan & Lee
Freeborn's Rev
(One to fill)
Victoria
1st half (5-7)
Gaynor & Byron
Lowe & Dunne Sis
Margie Coates
Frank D'Amore Co
McKee O'Con'r Rev

2d half (8-11)
Elly Co
Fay & Milliken
Kelly Jackson Co
Jarrow
Gulran Marg'rite Co

BROOKLYN
Bedford
1st half (5-7)
Samoya Valencia
Fay & Milliken
Pease & Nelson Co
Jack Conway Co
Marino Mona Rev
2d half (8-11)
Beth Challis Co
Poor Old Jim
Br'gdon M'rissey Co
Jack Donnelly Rev
(One to fill)
Gates Ave.
1st half (5-7)
Brosius & Barton
Cartwright & Lowe
Jas C Morton Co
Jean Granese Co
Raymond & M Rev
2d half (8-11)
Ed & Lee Traver
Peronne & Oliver
Wedding Ring
Kramer & Boyle
Leviathan Bd
Metba
1st half (5-7)
Jimmy Carr Orch
(Others to fill)
2d half (8-11)
Michel
Jimmy Carr Orch
(Others to fill)
Metropolitan (5)
Maximo
Frisch Rector & T
Darrell & Robinson
Smith & Hart
Emil Boreo
Maker Redd & Redf'd Rv
Oriental
1st half (5-7)
Rose Kress
Dale Sisters
Nelson Maples Or
Lander Bros & L
Captain Slack
2d half (8-11)
M Clifton & Ptnr

Powers & W'lace Co
Rodero & Maley
London Palace Co

COLUMBUS, O.
Broad (5)
3 Harpers
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch

CORONA, L. I.
Plaza
1st half (5-7)
Margie Clifton Ptnr
Dave & Tressie
Chase & Co'lins
Clayton & Lennie
Chas Ahearn Co
2d half (8-11)
Casting Campbells
Dale Sis
Simpson & Dean
Lander Bros & L
Tom Christian Bd

DETROIT, MICH.
State (5)
Page & Class
Smith & Strong
Royal Gascoignes
Tin Types
Bronson & Renee

EVANSV'LE, IND.
Tivoli
1st half (5-7)
Violet Ray & N
Kono San
G 8 Fredericks Co
Corbett & Barry
Elsie & Paulsen Rv

HOBOKEN, N. J.
Lyric
1st half (5-7)
Roth & Drake
Vic Stone
Spooks
Manning & Walsh
Julia Parker Rev
2d half (8-11)
Bob & L Gillette
Frank Whitman
Price & West
Cafe Chan Tan
(One to fill)

HOUSTON, TEX.
State (5)
Evans & Perez
Ferris & Ellis

LYONS & LYONS
Intimate Chats
FOSTER TROUPES
Allan K. Foster Troupes for picture houses are exclusively booked by us. The veteran dancing master has placed his business with us for everything. Can we outfit your show, revue or production?
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK

Don Humbert
Chase & Collins
Clayton & Lennie
Chas Ahearn Co
Palace
1st half (5-7)
Bob & L Gillette
Eleanor Terry
Jack Goldie
(Two to fill)
2d half (8-11)
France & LaPell
Murray & Leonard
In old Madrid
(Two to fill)
Premier
1st half (5-7)
Cahill & Mabelle
3 Keena Sis
Nielson & Warden
Pisano & Landauer
J Donnelly Rev
2d half (8-11)
Jungleland
Goetz & Duffy
Edm'nd D'Orsay Co
Jean Granese Co
Marino & Mona Rv

ATLANTA, GA.
Grand (5)
LaFleur & Portia
Foster & Peggy
Cardiff & Wales
LeMaire & Van
Rainbow Rev

BAY RIDGE
Loew's
1st half (5-7)
Ed & Lee Traver
4 Commodores
Niblo & Spencer Co
Lydia Barry
Olga Steck Orch
2d half (8-11)
Samoya Valencia
Donnelly & Clark
Bobby O'Neill Co
Scotts & Vernon
(One to fill)

BIRM'GHAM, ALA.
Temple (5)
Alexander & E
Lucille Benstead
O'Donnell & Blair
Zelaya
Edith Clasper Co

BOSTON, MASS.
Orpheum (5)
Oxford 3
E Cunningham
Dare & Yates
Red Carnation
Herb Williams Co
4 Hartinis

Cartmell & Harris
Demarest & Deland
Nite at Coney Isl'd

JAMAICA, L. I.
Hillside
1st half (5-7)
Casting Campbells
Bobby Adams Co
Scott Bros & V
Johnny Berkes Co
Gulran Marg'rite Rv
2d half (8-11)
Gaynor & Byron
3 Keena Sis
Stuart & Lash
Cavaliers
Captain Slack

MEMPHIS, TENN.
State (5)
5 Maxellos
Cynthia & Claire
Geo Yeoman Co
Bobby Henshaw
Parker Babb Or

MONTREAL, CAN.
Loew's (5)
Carl Schenck Son
Jack Housch Co
Ketch & Wilma
Carney & Jean
Jan Garber Orch
(One to fill)

NEWARK, N. J.
State (5)
Lucas & Lillian
Ted & Al Waldman
Little Liar
Donovan & Lee
Gertrude Ederle

NEW ORLEANS
State (5)
Van Cello & Mary
Stanley & Ginger
Edgar Bergen Co
W & J Kennedy Co
Lieut Gitz Rice Co

NORFOLK, VA.
State (5)
Hammer & H'mmer
Clark Morrell Co
Andy & L Barlow
Collins & Peterson
Casino DeParis

PITTSBURGH
Aldine (5)
Howard Co
DuFor Bros
Wally Sharples Co
Lew & M Wilson
Lew Wilson Co

TORONTO, CAN.
Loew's (5)
Robbins 3
Bernard & Kranz
Golden Bird
Harry Breen
Primrose Minstrels

WOODHAVEN, L.I.
Willard
1st half (5-7)
Ponzini's Co
Myrtle Boland
Frank Sinclair Co
Happiness Boys
Anderson Sis Rev
2d half (8-11)
Lou Rella Co
Storey & Lee
Rock & Blossom
Pisano & Landauer
Harry Girard Co

YONKERS, N. Y.
Loew's
1st half (5-7)
France & LaPell
Calvin & O'Connor
Nola & W St Clair
Lew Kelly Co
Harry Girard Co
2d half (8-11)
Paul Brachard Tr
Julia Kolety
Barr Mayo & Renn
Burns & Kane

BUFFALO, N. Y.
State (5)
Gautier's Co
Irving Edwards
Leona LaMarr
Bob Nelson
Rosita

CANTON, O.
Loew's
1st half (5-7)
Emilions
Hazel Crosby Co
N Chick Haines Co
Coulter & Rose
Marvel Co

CLEVELAND, O.
State (5)
Paul Nolan & Co
Chas & L Gerard

Pantages

NEWARK, N. J.
Newark (5)
Aussie & Check
Ryan & O'Neill
Jacks & Queens
Leon & Dawn
Rondelay
Roscoe Arbuckle

NIAGARA FALLS
Strand (5)
Brown & Lahart
Sully & Thomas
Cunningham & B
(Two to fill)

TORONTO, CAN.
Pantages (5)
3 Orontos
Wilson & Keppell
DeSylvia's Rev
Edm'ds & Fanchon
Ray Fagan Bd

HAMILTON, CAN.
Pantages (5)
Christopher & Col
Tom Edwards
Donald & Carson
Will Robinson
English Madcaps

DETROIT, MICH.
Pantages (5)
Irving & Chaney

PORTLAND, ORE.
Pantages (5)
3 Blanks
Daner
Moran Kelo & R
Burke & Durkin
Rogers & Donnelly
Rev Unique

SAN FRANCISCO
Pantages (5)
Huston Ray
Marion & Dade
Atkinson & Lucinda
(Two to fill)

LOS ANGELES
Pantages (5)
Sandy Shaw

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Winchester & Ross
Mabel Taliaferro
Oscar Lorraine
Bud Snyder

TOLEDO, O.
Rivoli (5)
Gloria Devon
Edge & Meda
Lorraine & Minto
Lord & Wills
Cody 5

INDIANAPOLIS
Lyric (5)
Kafka Stanley & M
Burns 2
Lum & White
Rubini Sis
Mayo & Bobby
Siamese 2

MINNEAPOLIS
Pantages (5)
McBanns
Hall Erminie & B
Verdi & Ponzell
Dewey & Gold Rev
(One to fill)

BUTTE, MONT.
Temple (5)
Christie & Nelson
Pulmer & Wayne
Mamye Gehrue
Noodles Fagan
Joe Fanton

SPOKANE, WASH.
Pantages (5)
Mayme Gehrue
Roger Williams
Winehill & Briscoe
De Sylvia's Rev
(One to fill)

SEATTLE, WASH.
Pantages (5)
Cosmopolitan 3
Doran & Soper
4 Flashes
Eddie Foyer
Parisian Frolics

VANCOUVER, B.C.
Pantages (5)
Chas Willis
Carol & James
Crisp Sis
Bobby Van Horn
Aeroplane Co

TACOMA, WASH.
Pantages (5)
Floretty 3
Dotson
Frankin & Rhoda
Fields & Johnson
5 Lelands

Spencer & Williams
Dwight Johnson
(Two to fill)

SAN DIEGO, CAL.
Pantages (5)
Little Jim Co
Bert Swor
B Goldie Rev
Sully & Mack
D'Andrea & W'lters

L'G BEACH, CAL.
Pantages (5)
Nagyfys
Jolly 4
Caranas & Barker
Marcelle
Sandy Lang

SALT LAKE CITY
Pantages (5)
Clifford Wayne 3
Carlisle & Lamal
Bison City 4
Joe Freed
Gilbert Avery Rev

OGDEN, UTAH
Capitol (5)
Flores Co
Hanson Sis
Revelations
Lubin Larry & A
Olympia & Jules

OMAHA, NEB.
World (5)
Amazon & Nile
Shriner & Gregory
Whiteway Rev
Winona Winter
Winifred & Mills
Spirit of Winter

KANSAS CITY
Pantages (5)
Russell & Hayes
Jolly & Wild
Rubin & Malone
Ray Huling & Seal
Larry's Ent

MEMPHIS, TENN.
Pantages (5)
Worths
Taylor & Marckley
Miss Phys Culture
Ford & Cunningh'm
Brandel's Brev

ATLANTA, GA.
Capitol (5)
Boyd & Wallin
Ellmore Sis
Kaliyama
Pearson & Anders'n
Gautschi & Phelps

Association

CHICAGO, ILL.
American
1st half (5-7)
Dance Revels
Wilson & Gray
Barlow & Maxee
(Three to fill)
2d half (8-11)
Lentini Co
G B Alexander Co
Gordan Bros
Midado Rev
Sid Lewis
(One to fill)
Belmont
2d half (8-11)
Lehr & Spencer
(Others to fill)
Englewood
1st half (5-7)
Country Club Rev
Lehr & Spencer
Walter Neilson
G B Alexander Co
(One to fill)
2d half (8-11)
Fern & Arliss
(Others to fill)
Majestic (5)
Manley & Baldwin
Melody Rev

EVANSV'LE, IND.
Grand
1st half (5-7)
Toto
R & D Dean
(Three to fill)
2d half (8-11)
Lentini Co
Frank Hobson Co
Moran & Sheldon
(Two to fill)

KANSAS CITY
Main St. (5)
Betty Quimet
Louisville Loons
Bobby Carter Co
Smith & Cantor
Chevalier Bros
(One to fill)

MADISON, WIS.
Orpheum
1st half (5-7)
Pallette Rev
Johns & Mabley
Tampa
Brown & Wh'taker
(One to fill)
2d half (8-11)
Style Show
Harry Rappl

THIS WEEK
CARTMELL AND HARRIS
State, New Orleans
HAZEL CROSBY
Broadway, Columbus
JOHN OLMS CO.
Academy and Audubon
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Agee & White
Boyle & Della
(Two to fill)
Riviera
1st half (5-7)
6 Belfords
Saranoff Co
Clifford & Marion
(Two to fill)
2d half (8-11)
Fast Steppers
Walter Neilson
Borde & Robinson
(Two to fill)

DAVENPORT, IA.
Capitol
1st half (5-7)
Bobby Jackson
Torino
Joe Thomas Bd
Hyde & Burrill
Dixon & Holer Co
2d half (8-11)
Trahan & Wallace
J Redmond Co
Stepping Feet
(Two to fill)

DES MOINES, IA.
Capitol
1st half (5-7)
High Life
Stepping Feet
Jack Redmond Co
Jack George
Trahan & Wallace
2d half (8-11)
Dixon & Holer
Torino
Joe Thomas Bd
Hyde & Burrill
Wahl & Walters

Skelly Heit Rev
(Two to fill)

MILWAUKEE
Majestic (5)
Ibach's Ent
Prince Tokio
(Others to fill)

MINNEAPOLIS
7th St. (5)
Kennedy & Martin
Havana Bound
(Others to fill)

ROCKFORD, ILL.
Palace
1st half (5-7)
Frod & Palace
Skelly Heit Rev
Maddie & Ray
(Two to fill)
2d half (8-11)
John & Hahley
Tampa
Stubblefields
Pallette Rev
Chas Wilson

ST. LOUIS, MO.
Grand (5)
Radianna
Bob Randall
Sherwood & Claire
Violet Joy Co
(One to fill)

ST. PAUL
Palace
1st half (5-7)
3 Sailors
(Others to fill)
2d half (8-11)
Bill Robinson
Wade Booth

Ben Barton Rev
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (5-7)
Bill Robinson
Wado Booth Co
Hyams & McIntyre
Ben Barton Rev
(One to fill)
2d half (8-11)
Granados & Holbr'k
3 Sailors
(Three to fill)
SO. BEND, IND.
Palace
1st half (5-7)
Harry Carroll Rev
(Others to fill)
2d half (8-11)
Freda & Palace
(Others to fill)
SPRINGF'LD, IND.
Orpheum
1st half (5-7)
Paskman's Co
(Others to fill)
2d half (8-11)
R & D Ean
Hudson Wonders
Style Show
(Two to fill)

Interstate

AMARILLO, TEX.
Fair
1st half (5-7)
(Same bill plays Witchita Falls 2d half)
Nolly Tato
Grace & Ed Parks
Billy House Co
Mayo & Lynn
Goin' North
ATLANTA, GA.
Ritz (5)
Jack Hanley
Bag O'Tricks
Rico & Newton
Petleys
Nile & Mansfield
AUSTIN, TEX.
Hancock O. H.
1st half (5-7)
(Same bill plays Galveston 2d half)
Groh Co
Bartrum & Saxton
Musical Conservat'y
Weston & Lyons
Harry Kahne
Ray & Harrison
Johnny Hyman
HOUSTON, TEX.
Mertini (5)
Marshall & LaRue
Haynes Lehman&K
Ned Wayburn's Rev
May Usher
Walzer & Dyer
L'LE ROCK, ARK.
Majestic
1st half (5-7)
Joe Melvin
Tell Tales
Rody Jordan
Jack Kneeland
(One to fill)
2d half (8-11)
Riblo Lacatina Co
Ann Clifton
Janet of France
(Two to fill)
NEW ORLEANS
Orpheum (5)
Alice De Garmo
Blue Grass 4
Bert Lytell Co
Kelly & Forsythe

AL GROSSMAN
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
THIS WEEK
NELLIE ARNAUT and BROS.
PARIS FASHIONS
(with ALFONSO BERG)
ALEXANDER BROS. and EVELYN
Can Do The Same For YOU

BATON ROUGE
Columbia (5)
(Same bill plays Alexandria, 6; Monroe, 7; Pine Bluff, 8; Shreveport, 9; Texarkana, 10)
Falls Reading & B
Estelle Fratus
Harry Santrey Co
(Two to fill)
BIRM'GH'M, ALA.
Majestic (5)
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter
DALLAS, TEX.
Majestic (5)
Torelli Circus
Hap Hazard
Marie Vero
Arthur & M Havel
Gibbs 2
FT. SMITH, ARK.
Jole (5)
Joe Melvin
Telltales
Rody Jordan
Jack Kneeland
(One to fill)
FT. WORTH, TEX.
Majestic (5)
Karlton Emmy Co
Brendel & Bert
Petite Rev
Leff & Demarests
OKLAHOMA CITY
Orpheum (5)
Bee Hee & Ruby'te
J Francis Haney Co
Zelda Santley
Harry Steppe
At the Supper Club
SAN ANTONIO
Majestic
1st half (5-7)
(Same bill plays Waco 2d half)
Lee Morse
Ed & M Beck
Amateur Nite Lon
Oliver & Crangle
Minor & Root Rev
TULSA, OKLA.
Orpheum (5)
Bud Carlelle
Cahill & Wells
Seed & Austin
Barry & Whitledge
Lottie Mayer Co
WICHITA, KAN.
1st half (5-7)
Jerome & Ryan
Chaney & Fox
Frank Richardson
Wm Brack Co
(One to fill)
2d half (8-11)
Joe May Co
Howard & Lind
All Wrong
Peggy McKetchnie
Dot Bush Bd

Orpheum

CHICAGO, ILL.
Palace (27)
Ballet Caprice
Mexican Tipica Or
Shadowgraph
Pasquali Bros
Peter Higgins
Harry Holmes
(Two to fill)
State-Lake (27)
Brooks & Ross
Nite at the Club
Freda & Palace
H Walman Debs
Brown & Whitaker
Margaret Stewart
(Three to fill)
Tower
2d half (1-4)
Kennedy & Martin
Manny King Co
Pallette Rev
Wilter Nilson
(One to fill)
DENVER, COL.
Orpheum (27)
3 Sailors
MINNEAPOLIS
Hennepin (27)
Fulton & Mack
Larry Rich Orch
Joe Browning
Rich & Cherie
(Two to fill)
OAKLAND, CAL.
Orpheum (27)
Billy Farrell Co
Carl McCullough
Charlotte Greenw'd
Arnaut Bros
(Two to fill)
OMAHA, NEB.
Orpheum (27)
Aurora 3
Fanny Brice
Bill Robinson
Wade Booth
(One to fill)
PORTLAND, ORE.
Orpheum (27)
Cardini
Sunshine Sammy
Jack Benny
Tom Davies 3

NEW ENGLAND
Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
WALTERS, DENISH & FRISCO
306 Stuart Street, Boston, Mass.
Phone Hancock 2666

John Steel
4 Readings
Kco Taki & Koki
Johnny Burke
(One to fill)
KANSAS CITY
Orpheum (27)
Dave Appollon Co
Lydell & Higgins
Walter Hiers
Roye & Mayo Rev
(Two to fill)
LOS ANGELES
Hillstreet (27)
Peggy MacKechnie
Colleano
Art Henry
Wayburn's Rev
Coward & Braddam
Harrison & Dakin
Orpheum (27)
Lew Hearn Co
Raffin's Co
Mrs. Wallace Reid
Reed & Duthers
Deno & Rochelle
(Others to fill)
MILWAUKEE
Palace (27)
Boyle & Della
Trixie Friganza
Lucille LaVerne Co
White & Silker
Paganna
(One to fill)
Beverly Bayne
Bestor's Orch
ST. LOUIS, MO.
Orpheum (27)
Eugene O'Brien Co
Morgan & Sheldon
Britt Wood
Walter Nilison
Michon Bros
(One to fill)
St. Louis (27)
H Williams Co
R & D Dean
Chilton & Thomas
Doc Baker Co
Ethel Davis
(One to fill)
SAN FRANCISCO
Golden Gate (27)
M Montgomery
LaSalle & Mack
H MacKeller Co
B & F Brown
Walter McNally
(One to fill)
Orpheum (27)
Stan Kavanaugh
Barto & Mann
Leo Carillo
Carl Freed Bd
Chas Ruggles
Murray & Oakland
SEATTLE, WASH.
Orpheum (27)
H Holman Co
J C Flippen
R Kavanaugh Bd

Afterpiece
Du Callion
Thrillers
VANCOUVER, B.C.
Orpheum (27)
Countess Sonia Co
Frankie Heath
Anderson Bros
3 Melvin Bros
Tiny Town Rev
Will Halligan
WINNIPEG, CAN.
Orpheum (27)
Alberta Lee Co
Venita Gould
Wallace & May
Jerome & Evelyn
May Wirth Fam
Seymour & H Rev

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (5-7)
Pietro
Olga Miska Co
St. Clair & O'Day
Pat Daley Co
Meehan & Newman
2d half (8-11)
Burns & Foran
Oxford 4
Mitzi Rev
Willie's Rev
Watts & Hawley
DETROIT, MICH.
Grand Riveria (5)
Kennedy & Davies
McCune Sis
Thelma Edwards
(Three to fill)
FT. WAYNE, IND.
Palace
1st half (5-7)
McGrath & Travers
Nite at the Club
Geo Schreck Co
(Two to fill)
2d half (8-11)
H Carroll Rev
(Others to fill)
HAMMOND, IND.
Parthenon
2d half (8-11)
Tampa
(Others to fill)
LEXINGTON, KY.
Ben Ali
1st half (5-7)
Bag O' Tricks
Sexton & Dunbar
(Three to fill)
2d half (8-11)
Want Adds
Radiana
(Three to fill)
MUNCIE, IND.
Wysor Grand
1st half (5-7)
Willie's Rev
(Others to fill)
2d half (8-11)
Violet Joy Bd
Harry Rappl
(Three to fill)
SANDUSKY, O.
Schade
1st half (5-7)
John Vale Co
(Others to fill)
2d half (8-11)
McCarthy & Stern'd
(Others to fill)
SPRINGFIELD, O.
2d half (8-11)
Sexton & Dunbar
(Others to fill)
WINDSOR, ONT.
Capitol
1st half (5-7)
McCarthy & Stern'd
Burns & Foran
Watts & Hawley
(Two to fill)
2d half (8-11)
Pietro
St. Clair Sis & O'D
Fred Ardath Co
Nixon & Sans
(One to fill)

Keith-Albee

NEW YORK CITY
Broadway (27)
Dales
Scott Saunders
Jack & Ruth Hayes
Clark & Bergman
Ed Nelson
Howard's Ponies
Adele Bendon
3 Westerners
Chester
2d half (1-4)
Alexander Carr
Claire Vincent
Kayre & Sayre
Douglas Charles
(Two to fill)
Coliseum
2d half (1-4)
Halstead & Daniels
Sen Murphy
Fannie Ward
Chabot & Tortoni
Marg Severn
(One to fill)
81st St.
2d half (1-4)
Lawton
Gus Edwards' Rev
(Three to fill)
86th St.
2d ha'f (1-4)
Teck Murdock
McCay & Ardine
Clark & Gossler
Honey Boys
(One to fill)
5th Ave.
2d half (1-4)
O Stamm
Haven McQuarrie
(Three to fill)
Fordham
2d half (1-4)
Monroe & Grant
Smith & Barker
Ada Reeve
(Two to fill)
Frankl'n
2d half (1-4)
Hearst Bros
Bercrand & Raist'n
Marion Harris
Layton & May
Rev Fantasy
Hamilton
2d half (1-4)
Hamilton Sis & F
Arthur Byron
Bob Albright
(Two to fill)
Hippodrome (27)
Krazy Kat Rev
4 Pepper Shakers
Anger & Fair
Jim McWilliams
Juvenile Steppers
Peaches Browning
(5)
Miller & Corbett
Pauline
Sol Gould Co
Waring's Orch
(Two to fill)
Jefferson
2d half (1-4)
Columbia 4
Ch'mb'rl'n & Earle
Francis & Wally
Coram
Belle Baker
125th St.
2d ha'f (1-4)
Jerry Rev
Gilbert & French
3 Nelsons
Shannon & Colem'n
(One to fill)
Palace (27)
Alf Loyal's Co
Ghezzis
Ch'mb'rl'n & Himes
Harry Wolf
Florentine Choir
Whiting & Burt
Will Fyffe
Marge Beth Co
(One to fill)
(5)
Adela Verne
Jacopi Tr
Manning & Klass
Marion Harris
Will Fyffe
(Others to fill)
Regent
2d half (1-4)
Glenn & Richards
Kelly Jackson Co
Wheeler & Sands
Billy Hallen
(One to fill)
Riverside (27)
Pickfords
Miss America
Frankel & Dunlevy
Norman Phillips
Cortini
Gracie Deagon
Waring's Penns
(Two to fill)
(5)
Count Bernivici
Edith Mercer
Joe Marks
Levan & Dores
(Others to fill)
Royal
2d half (1-4)
Caffrey & Miller
Ushers
Polly & Oz
Scotty Holmes Co
(One to fill)
CONEY ISLAND
Tilyou
2d half (1-4)
Joe Marks
Losalle Hasson & M
Harman & Sands
Boyd & Wray
Cecil Alexander
FAR ROCKAWAY
Strand
2d half (1-4)
Large Morgner
Cecil Alexander
Happiness Girls
Hickey Bros
B'dford & Hamilt'n
BROOKLYN
Albee (27)
Duponts
Miller & Corbett
McL'ghlin & Evans
Tex McLeod
Count Bernivici
Joe Marks
(5)
Howard's Co
Pepper Shaker
Flashes of Art
Scott Saunders
Davis & Darnell
(One to fill)
Bushwick
2d half (1-4)
Latham 3
Welch Mealy & M
4 Greggs
Harry Howard Co
Mason-Dixon Danc
Flatbush
2d half (1-4)
Lewis & Winthrop
Roger Imhoff
Ersi & Ayers
(Two to fill)
Greenpoint
2d half (1-4)
Conlin & Glass
Cortwright & Lane
(Three to fill)
Madison
2d half (1-4)
Bicknell
Joy Bros & Gloom
Davis & Darnell
Healy & Cross
Lentz Char & Win
Orpheum
2d half (1-4)
Murray & Clare
Norma & Violin
F & T Sabini
Billy Regay Co
(One to fill)
Prospect
2d half (1-4)
Talent & Merit
Bob Capron
Tango Shoe
(Two to fill)
AKRON, O.
Palace
2d half (1-4)
Alleen & Marjorie
4 of Us
Ann Codee Co
Flo Vernon Co
(Two to fill)
(5)
Herbert Kinney Co
Wier's Elephants
Guy Voyer Co
Krafts & LaMont
Van Hoven
Bentell & Gould
Rose Wyse Co
Lang & Haley
Tillis & La Rue
Rath Bros
Julian Eltinge
(One to fill)
ALBANY, N. Y.
Proctor's
2d half (1-4)
Reynolds & Clark
Rhyme & Reason
Jim Rooney
Jack Major
Lydell & Gibson
(One to fill)
ALLENTOWN, PA.
Colonial
2d half (1-4)
Sawyer & Eddy
Wilson Bros
Butler & S Synco
Burkey & Worth
Show Off
ALTOONA, PA.
Mischler
2d half (1-4)
Bobbie Rowland
Marrone Lacosta
Jones & Hull
Hollingsworth & C
Homer Romaine
AMSTERD'M, N.Y.
Rialto
2d half (1-4)
Martha Lawrence
Flying Henrys
Omer Heberts
Permaine & Skelly
Grey & Byron
ASB'RY P'K, N. J.
Main St.
2d half (1-4)
Paul Morton
Treasureland
(Three to fill)
ASHTABULA, O.
Palace
2d half (1-4)
Ross & Wyse
Colonial 6
Hill & Margie
(Two to fill)
ATLANTA, GA.
Grand
2d ha'f (1-4)
Nugold Rev
Want Ads
Wm & J Mandell
Derickson & Brown
Ever Sanderson
ATLANTIC CITY
Earle
2d half (1-4)
Al's Here
Dale & Fuller
Danny Dugan
Dave Vine
Tenderhoe & Reed
BALTIMORE, MD.
New Gardens (27)
Rainbow & Ray
R Beckwith
Serge/Flash
Edith Meiser
T Tieman's Bd
Dooley & Sales
Bernays Johnson
(5)
Healy & Cross
Gilbert & French
Madeline Patrice
Eddie Nelson
(Three to fill)
BAYONNE, N. J.
Keith's
2d half (1-4)
Frankel D'Armour
Brems Fitz
Foley & Latour
Hite & Reflow
(One to fill)
B'V'R FALLS, PA.
Regent
2d half (1-4)
Paul LaRocco
Fay Elliott & King
(Three to fill)
BINGH'MT'N, N.Y.
Binghamton
2d half (1-4)
Elliott & Latour
Flaming Youth
Zuhn & Zuhn
(Two to fill)
BIRM'GH'M, ALA.
Lyric (27)
Rice & Newton
4 Petleys
Jack Hanley
Bag O' Tricks
(One to fill)
BOSTON, MASS.
Gordon's Olympia (Scollay Sq.) (27)
Gwynne Co
Silks & Satins
Rasso
5 DeChrees
Creedon & Davis
Mack & Stanton
Nelson & Bass
Gordon's Olympia (Wash. St.) (27)
Greta Ardine
Fries & Wilson
Hunter & Percival
McCall Keller Co
Flemings
Madeline Patrice
Emerald & Webb
(One to fill)
Keith's (27)
4 Girton Girls
Yates & Lawley
Millard & Marlin
Any Family
Eddie Lambert
Ella Shields
Harry Fox & Curtis
Bohn & Bohn
(5)
Harris & Holly
Cortini
Fountain of Dance
Lydell & Higgins
Sterlings
Dave Harris Co
O Corino
(One to fill)
New Boston (27)
E Sheriff Co
Just Suppose
Frank X Silk
Shone & Rich
He'en Norwood
B & G Carmen
BRADFORD, PA.
Bradford
2d half (1-4)
Heller & Lorraine
Scrambled Legs
Les Klicks
Nell McKinley
(One to fill)
BRIDGEP'RT, CT.
Palace
2d half (1-4)
Hilton & Almy
Montana
Kay's Kutups
Jane & Kath Lee
J Elliott & Co-Eds
BUFFALO, N. Y.
Hippodrome (27)
Weaver Bros
Nat Burns
Jean Adair
Lee Gail Ens
Faber & Wales
(One to fill)
BUTLER, PA.
Majestic
2d half (1-4)
Reynolds & White
(Others to fill)
CAMDEN, N. J.
Tower's
2d half (1-4)
Low Ross
Philson & Duncan
Gen Pisano
Jones & Rea
Pellie & Wally
CANTON, O.
Palace
2d half (1-4)
Rogers & Wynn
Bobby Adams
Guy Voyer
Chas Chase
(One to fill)
CH'RL'ST'N, W.VA.
Kearse
2d half (1-4)
Corner Drug Store
Great Leon
Eleanor Herbert
Maxine & Bobby
Louis London
CH'RL'TTE, N. C.
New Broadway
2d half (1-4)
Juliet Dika
Francis & Hume
Gibson & Price
Tr'mp Tr'mp Tr'mp
Cecil & Van
CINCINNATI, O.
Albee (27)
Kramer & Pauline
Vivian Hart
Prince Lei Lani Co
Walter Brower
(One to fill)
Palace (27)
Oxford 4
Wilson & Godfrey
2 Daveys
Jack Marcus Co
C'sp'r & Morrissey
Lester Lamont Co
Homer Dickenson
(5)
Kelso & DeMonde
Louise & Cherie
Sid Morehouse
Lou Cameron
Hermann Williams
Blue Slickers
(One to fill)
CL'RKSB'RG, W.VA.
Robinson Grand
2d half (1-4)
Suite 16
Elkins Fay & E
Angel & Fuller
F & M Stanley
(One to fill)
CLEVELAND, O.
105th St. (27)
Red Follies
Caites Bros
J Barry
Ruby Norton
Agemos
(5)
Fisher & Gilmore
Fortuni & Cirillino
Brown Derby Orch
Slim Timblin
Scrambled Legs
Palace (27)
Weir's Eleph
Bentell & Gould
Sid Moorehouse
Shean & Cantor
Sylvia Clark
Dear Little Rebel
(5)
McLellan & Sarah
Rogers & Wynn
4 Sydneys
Mexican Orch
(Two to fill)
COLUMBUS, O.
Keith's
2d half (1-4)
F Evers & Greta
Nixon & Sands
Flo Lewis Co
Whirl of Splendor
Frisco
Bert Sheppord
DAYTON, O.
Keith's
2d half (1-4)
Clar Downey Co
3 Swifts
Mignon
McLallen & Sara
Vanessi
(One to fill)
1st half (5-7)
Rose & Thorn
Alleen & Marjorie
Williams & Wilkins
Wilton & Weber
Lestra La Mont Co
Carnival of Venice
2d half (8-11)
Claude & Marion
Pat Henning Co
Shean & Cantor
Loverberg Sis & N
A & G Falls
Bingham & Meyers
DETROIT, MICH.
Temple (27)
Midnight 3
Val Harris Co
Patricola
Besser & Balfour
Geo Dormonde Co
(5)
Morris & Campbell
B Newell
Jack Lee
Felovis
Francis Hart Co
Uptown
2d half (1-4)
Rath Bros
Reed & Lucy
Wanzer & Palmer
Grindell & Esther
Gracella & Theo
DUNKIRK, N. Y.
Capitol
2d half (1-4)
Rhodes & Gorman
Billy Gross
Hope Vernon
(Two to fill)
EASTON, PA.
Keith's
2d half (1-4)
Roscoe Arbuckle
Burns & Kane
Cort & Beddoe
Turner Bros
Fantastic Rev
ELIZABTH, N. J.
City
2d half (1-4)
Gossips of 1927
(Others to fill)
ELMIRA, N. Y.
Majestic
2d half (1-4)
Brooks & Nace
Penn Com 4
Thomas Evans
Lassed Tr
(One to fill)
ERIE, PA.
Erie (27)
Stillwell & Fraser
Kraft & Lamont
Ernest Hiatt
Bee & Ray Gorman
(One to fill)
FAIRM'T, W. VA.
Fairmont
2d half (1-4)
Marie Mang
Fields & Fink
Chita & Pals
Pollard
(One to fill)
GERM'NT'WN, PA.
Orpheum
2d half (1-4)
3 Bennett Bros
Dunbar's Col'g'ns
Bert Walton
Kirk & Lawrence
Coley & Jaxon
GLENS F'LS, N.Y.
Rialto
2d half (1-4)
Warren & B'k'way
Thos J Ryan
Riker & McDougal
(Two to fill)
GL'V'RSV'LE, N.Y.
Glove
2d half (1-4)
Micarome
Ada Brown
5 Chapans
Chisholm & Breen
(One to fill)
G'D R'P'DS, MICH.
Ramona Park
2d half (1-4)
Gordon's Dogs
Jack Lee
Englis & Davis
Carmen's Argent
Jed Dooley Co
Cycle of Color
1st half (5-7)
Reed & Lucy
Chas Chase
Dormonde & Ptnr
Gracella & Theo
(Two to fill)
2d half (8-11)
Anderson & Graves
3 Swifts
Eugene Costello
Willie Polle
GR'ENFIELD, PA.
Victoria
2d half (1-4)
Hays Marsh & H
Dancing Demons
McCool & Doolin
(Two to fill)
GREENSB'RG, PA.
Strand
2d half (1-4)
Gerald Griffin
Billy Arlington
Willie Rolle
Parker & Joyce
Thos P Jackson
HARRISB'RG, PA.
Majestic
2d half (1-4)
Roscoe Ails
Lester Irving 3
(Two to fill)
HARTFORD, CT.
Capitol
2d half (1-4)
Sothern Girls
Rose's Midgets
Antrim & Vale
(Two to fill)
HORNELL, N. Y.
Shattuck
2d half (1-4)
Miller Sis Rev
Warren & B'k'way
(Three to fill)
H'NT'GT'N, W.VA.
Orpheum
2d half (1-4)
Corner Drug Store
O'Neil & Oliver
Maxine & Bobby
Tom Swift
3 Taketas
INDIANAPOLIS
Keith's
2d half (1-4)
Louis & Cherie
Lang & Haley
Paskman's Rev
(Two to fill)
ITHACA, N. Y.
Strand
2d half (1-4)
Arthur Whitelaw
Ray Vaughn
(Two to fill)
MERIDEN, CT.
Keith's
2d half (1-4)
Fisher & Hurst
7 Steppers
Baggott & Sheldon
(Two to fill)
M'DLET'WN, N. Y.
Keith's
2d half (1-4)
Gladys Darling
Zieglers
Jim & M Harkins
(Two to fill)
MONTREAL, CAN.
Princess (27)
Green & Parker
Dalton & Craig
Noberto Ardelli
Henry Regal
McDonalds Rev
(One to fill)
M'RRIST'WN, N. J.
Lyon's Park
2d half (1-4)
2 Ton Twins
(Others to fill)
MT. VERNON, N.Y.
Prospect
2d half (1-4)
Russell Carr
Fred Hughes
Al & F Stendman
(Two to fill)
NASHV'LE, TENN.
Princess (27)
Lovenberg Sis & N
Kelso & DeMondo
W Jarvis Rev
Pat Henning Co
T & B Waters
(One to fill)
NEWARK, N. J.
Proctor's
2d half (1-4)
Nan Halperin
Alexander Co
D & B Ryan
(Two to fill)
NEWBURGH, N. Y.
Academy
2d half (1-4)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Barto & Clark
Ernie & Ernie
(One to fill)
JERSEY CITY
State
2d half (1-4)
Peter
Johnny Marvin
Solly Ward Co
Neptune 5
(One to fill)
JOHNSTOWN, PA.
Majestic
2d half (1-4)
Picchiani Tr
W & L Kaufman
Marg Padula
Marguerite & Jean
Marino & Martin
KINGSTON, N. Y.
Kingston
2d ha'f (1-4)
Gonne & LaPearl
Manny & Roberts
(Three to fill)
LANCASTER, PA.
Colonial (27)
Martin Howard
Delvey Sis
(Three to fill)
L'WR'NCE, MASS.
Empire
2d half (1-4)
Carr Bros & Betty
Harris & Holley
(Three to fill)
LIMA, O.
Keith's
2d half (1-4)
Vaughn Comfort
Side Kicks
Hicks Bros
Mme Herman
(One to fill)
LOCKPORT, N. Y.
Palace
2d half (1-4)
Loma Worth
Cleo Lambert
(Three to fill)
L'G BRANCH, N.J.
Broadway
2d half (1-4)
Dale & Wendt
Peed & Francis
Daisy Hartwell
Gladys Joyce
(One to fill)
LOUISVILLE, KY.
Keith's
2d half (1-4)
Cooper & Clifton
Theo Roberts
Lou Cameron Co
Dor Byton Co
(One to fill)
1st half (5-7)
Claude & Marion
Pat Henning Co
Shean & Cantor
Lovenberg Sis & N
A & G Falls
Bingham & Meyers
2d half (8-11)
Rose & Thorne
Alleen & Marjorie
Williams & Wilkins
Homer Lind
Stewart & Olive
Jim Reynolds
Gaffney & Walton
N. BR'NSW'K, N.J.
State
2d half (1-4)
Ball & Skein
Bruce & Cattler
(Three to fill)
NEW HAVEN, CT.
Palace
2d half (1-4)
Cleveland & Dowry
(Others to fill)
NEW LONDON, CT.
Capitol
2d half (1-4)
Lady Margaret
(Others to fill)
NEW ROCHELLE
Proctor's
2d half (1-4)
Hal Neiman
Francis White
3 Ryans
(Two to fill)
NIAGARA FALLS
Bellview
2d half (1-4)
Ann & Frank
Anderson & Graves
Cath Sinclaire
Morley & Anger
(One to fill)
N. ADAMS, MASS.
Empire
2d half (1-4)
Ray & Kay Morris
(Others to fill)
OTTAWA, CAN.
Keith's
2d half (1-4)
Ed Vine Bro
Herr & Minnetta
Northlane & Ward
Ziegfields C
Kerry's Colleens
PASSAIC, N. J.
New Montauk
2d half (1-4)
Ed Dale
Foley & Laturo
Mullen & Francis
(Two to fill)
PATERSON, N. J.
Majestic
2d half (1-4)
Geo Broadhurst
Summers & Hunt
Old Gang Kids
Sybilla Bowham
Hyman & Nee
PERTH AMBOY
Majestic
2d half (1-4)
Mildred Bart
Gene Tennyson
Hart & Devine
(Two to fill)
PHILADELPHIA
Broadway
2d half (1-4)
Anthony & Rogers
Zimmy
Vanity Fair
Tiny Sparrow

Cooke Marton and Harvey
with Sir Harry Lauder Show
KNICKERBOCKER THEATRE, N. Y. C.

Wilton & Weber
Lestra La Mont Co
Carnival of Venice
LOWELL, MASS.
Keith's
2d half (1-4)
Arthur Huston Co
Washington Co
Hong Kong Tr
Sylvester & Vance
Syril Vane Co
Norton & Haley
1st half (5-7)
Bess Remple Co
Knox & Inmon
E Sheriff Co
Dalton & Craig
J & H Reyes
McDonalds
2d half (8-11)
Rosso Co
Chas Frink
Roberti Ardelei
Burns & Allen
Lew Welsh Co
Antrim & Vale
M'KEESPORT, PA.
Hippodrome
2d half (1-4)
Ferry Corwey
Gerald Griffin
Demay Moore
Barr & Lamarr
(One to fill)
MEADVILLE, PA.
Park
2d half (1-4)
Marie & Ann Clark
Corinne Co
Cabaret Dogs
Cross Keys
2d half (1-4)
Claire Lorraine
Jim Lucas
Savoy & Mann
Marty & Nancy
Chapelle & Carlton
Earle (27)
Mildred Feeley
Ken Howell
Marcus Bros & C
Alice Donahue
Josephine Joseph
Kirby & Duval
Chain & Archer
Grand O. H.
2d half (1-4)
Paul Yocan
J C Mack
Guilly & Jenny
Emmett & King
O'Connor & Vaughn
Keith's (27)
Francis & Frank
Ashley Paige
Dell & Parker
Jean Granese
Tom Loughlin
Lily Morris
Milt Dill Sis
(One to fill)
(5)
Mand Earl
Serge Flash
Gus Edwards
Hickey Bros
(Others to fill)
PITTSBURGH
Davis (27)
St Claire Sis & O
Harrington Sis
Pat Daly Co
Payne & Hilliard
Marion Sunshine
Brown Derby Orch
(5)
Chilton & Thomas
Vanessi Co
Chas Withers
Butler & Parker
Evers & Greta
(One to fill)
Harris (27)
McCoy & Walton
Artie Mehlinger
Shelvey & Adams
Lolla Selbini
Bailey & Phil
(One to fill)
PLAINFIELD, N.J.
Proctor's
2d half (1-4)
Meeves & Webb
(Others to fill)
PLATTSB'RG, N.Y.
Strand
2d half (1-4)
Powell & Rinehart
Joyner & Foster
Delaney Crocdon&C
PORTLAND, ME.
Keith's
2d half (1-4)
Reck & Rector
Green & LaFell
Meehan & Shannon
Osman & Schepp
Fount of Dance
Joe Young Co
1st half (5-7)
Rosso Co
Chas Frink
Roberti Ardelei
Burns & Allen
Lew Welsh Co
Antrim & Vale
2d half (8-11)
Bess Remple Co
Knox & Inmon
E Sheriff Co
Dalton & Craig
J & H Reyes
McDona'ds Rev
PORTSMOUTH, O.
Leroy
2d half (1-4)
O'Neil & Olibor
3 Taketas
Sid Marion Co
(Two to fill)
POUGHKEEPSIE
Bardavon
2d half (1-4)
Geo Austish
Gaffney & Walton
Kinkaids
Jos B Stanley
(One to fill)
PROVIDENCE, R.I.
Albee (27)
Scanlon Denno 3
Briants
Burns & Allen
W & Herma Reyers
Battery to Bronx
(5)
Harry Wolf Co
Yates & Lawley
Hayre & Sayre
Murdock Co
(One to fill)
READING, PA.
Rajah
2d half (1-4)
Olyn Landick
Fitch's Minstrels
Joe Darcy
(Two to fill)
RED BANK, N. J.
Palace
2d half (1-4)
Periscaro Sis
Burke & Candee
(Three to fill)
RICHMOND, VA.
Lyric (27)
Frakson
Kitty Doner
Pressler & Klaiss
Yacobi Tr
Ruth Sis & Moore
ROCHESTER, N.Y.
Temple
2d half (1-4)
Berk & Sawn
Richard Kean
Redmond & Wells
Eugene Costello Co
(One to fill)
SAVANNAH, GA.
Bijou
2d half (1-4)
Robinson Connie Co
Eddie Martin
Harry Kessler
Harris & Pepper
Al Parnes Co
SCHENECTADY
Palace
2d half (1-4)
Shelton Brooks
Glenn & Hart
4 Aces & a Queen
(Two to fill)
SPRINGFIELD, O.
Palace
2d half (1-4)
Banioland
John I Fisher
Wakefield & Wern'r
Wulf & Jerome
Echoes of Spain
(One to fill)
STEUBENV'LE, O.
Capitol
2d half (1-4)
Fred Helder Co
Al Tucker
Jarvis & Harrison
Leroys
(One to fill)
SYRACUSE, N. Y.
Keith's
2d half (1-4)
Rubio Sis
Will J Ward
Billy Champ Co
Record Boys
Medley & Dupree
(One to fill)
TERRE HAUTE
Keith's
2d half (1-4)
Edna White Co
Sully & Thomas
Nick Lucas
Rose & Thorne
3 Arnims
TOLEDO, O.
Keith's
2d half (1-4)
Sub Dobs
Fortunello & Cir
Case Sis
Chas T Aldrich
Wilton & Weber
4 Sidneys
1st half (5-7)
Anderson & Graves
3 Swifts
Eugene Costello
Willie Solle
(Two to fill)
2d half (8-11)
Rell & Lucy
Chas Chase
G Dormonde &Ptnr
Gracella &Theodore
(Two to fill)
TORONTO, CAN.
Hippodrome (27)
6Crackerjacks
J Coughlin Co
Mills & Goodwin
Norwood & Hall
Flo Meyers Orch
(5)
Weaver Bros
LeVan & Boles
Nat Burns
Billy Champ Co
B & K Gorman Rev
TRENTON, N. J.
Capitol
2d half (1-4)
Monologist
Bob Conn
Reno
Foster Fagan
(One to fill)
TROY, N. Y.
Proctor's
2d half (1-4)
Night Hawks
Helen Carlson
John Barton
Boyd & King
Lehr & Bell
UNION CITY, N.J.
Capitol
2d half (1-4)
Levan & Doris
Wilson & Dobson
Block & Sully
Otis Mitchell Co
Harrington & Green
Ohio State Orch
UTICA, N. Y.
Gaiety
2d half (1-4)
Saul Brilliant
Castle of Dreams
Valentine & Bell
Francis & Hart
Stanley & Wolf
WARREN, O.
Robbins
2d half (1-4)
Bernard & Keller
Wilton Sis
John Murphy
Sandy Douglas
Cellnas Cir
WASH'GTON, D. C.
Keith's (27)
8 Hayakawa Co
Conrad & Betty
Adela Verno
Walsh & Ellis
Jay Velie
Revel Bros & Red
3 Lordens
Miachahua
(5)
Lilly Morris
Joe Joseph Co
Chappelle & C'rlton
Rueben Beckwith
(Four to fill)
WASH'GTON, PA.
Keith's
2d half (1-4)
Osaka Co
Holly Sis
(Three to fill)
WATERT'WN, N.Y.
Avon
2d half (1-4)
K E Gress
Clara Howard
Wilbur & Adams
(Two to fill)
WHITE PLAINS
Keith's
2d half (1-4)
Mario Dance
(Others to fill)
WILM'GTON, DEL.
Garrick
2d half (1-4)
Springtime Rev
Page & Cortez
Tabor & Green
Tom McAuliffe
Art Frenk
W'NSOCK'ET, R. I.
Bijou
2d half (1-4)
Harvard & Norw'd
3 Reddingtons
Krugel & Robles
(Two to fill)
W'RC'ST'R, MASS.
Palace
2d half (1-4)
Laureen & Ladare
Hardeen
Burns & Wilson
Baquita & Chikita
Meyers & Rowe
YONKERS, N. Y.
Proctor's
2d half (1-4)
Kane & Ellis
Midget Follies
Geo Walsh
(Two to fill)
YOUNGSTOWN, O.
Keith-Albee
2d half (1-4)
Dippy Diers & Bea
Pioneer Dance
Chas Timblin
Galla-Rini Sis
Fisher & Gilmore
Gaston & Andree
1st half (5-7)
Rose Wyse Co
Lang & Haley
Tillis & La Rue
Rath Bros
Julian Eltinge
(One to fill)
2d half (8-11)
Herb Kinney Co
Wier's Elephants
Guy Voyer Co
Krafts & LaMont
Van Hoven
Bentell & Gould

R. R. STATION'S FILMS

(Continued from page 1)

600 to 800 seats, and admission will range from 25 to 40 cents.

If the film theatre operators undertake to run a three or four-minute railway scenic with the program, it is reported there may be a slight reduction in the rental.

Union station, St. Louis, is believed the only terminal in the country now showing pictures. The main railroad gateway in Paris also has inaugurated the idea.

Bands and Orchestras

Routes for Next Week (March 5)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in larger cities are also included.

A

Aaronson, Irving, Adelphi T., Phila.
Aarseth-Cope, Katinka, Chicago.
Abrams, Irwin, WMCA, N. Y. C.
Admirals, Ritz T., N. Y. C.
Albert, Fr., Silver Slipper, Chicago.
Albert, Don, Penn T., Pittsburgh.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y.
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, Oriental T., Chicago.
Astoria, Jo, Country Club, Coral Gables.
Atkins, A. P., 3614 6th Ave., Des Moines.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baisden, H., Miramar H., Santa Monica, Cal.
Baldwin, P., Frontenac, Quebec, Can.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., Capitol T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Al, Senate T., Chicago.
Bell, Herb, Sinton H., Cincinnati.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice, Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburg.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Roosevelt H., N. Y. C.
Bernie, Dave, 745 7th Ave., N. Y. C.
Bershad, Bob, Club Lido, N. Y. C.
Bestor, D., 1501 B'way, N. Y. C.
Biagini, H., Casa Lome H., Toronto.
Bingham, Don W., 25 S. Ryan St., Buffalo.
Black, A., 7237 E. Jefferson Ave., Detroit.
Black, Ben, Saenger T., New Orleans.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, Orchard Heights, Van Wert, O.
Boutelle Brothers, Concord, N. H.
Boyle, Billy, Copley-Plaza, Boston.
Bradfield, E. Max, T. & D. T., Oakland, Cal.
Braunsdorf Orch., 911 22d St., Galveston
Breeskin, Daniel, Earle T., Washington.
B'way Melody Boys, Rose Gardens, Wilmington, Del.
Brobst, Olen, Majestic, Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brow, Sam, Dance Box, Philadelphia.
Brownagle, T., 922 9th St., Harrisburgh, Pa.
Brunnies, Merrett, Variety, Chicago.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buffano, Jules, Publix T., Seattle.
Buloswkies Califs., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke, F., Lindo Inn, Chicago.
Burtnett, E., Biltmore H., Los Angeles
Butler, Mel, Davenport, Spokane.
Byers, H., Club Barney, W. 3d St., N. Y. C.

C

Candullo, Joe, Madrid C., Phila.
Caperoon, Fred, 401 B'way, Camden, N. J.
Carpenter, E. J., Biltmore, Miami.
Carr, Jimmy, Loew's Melba T., Brooklyn, N. Y.
Carter, F., Majestic, Long Beach, Cal.
Caruso Service Orc., 1658 B'way, N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Castle, Frank, President, S. F.
Cavallaro, John, La Vida C., Miami.
Cavato, Etz, Flotilla Club, Pittsburgh.
Cerny, John, Belmont, Chicago.
Cervonne, Issy, 410 6th Av., Pittsburgh.
Chance, Little C., 44th St., N. Y. C.
Christian, Tommy, 1560 B'way, N. Y. C.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Claire, Ted, Met. T., Houston.
Clay, Barry, Lido C., Chicago.
Coe, F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Cullen, B. E., 814 E. 5th St., South Boston.
Currie, Harry, Seelbach, Louisville.
Commanders, Adelphi T., Philadelphia.
Condelori, A., Adelphi H., Philadelphia.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Copp, Pythias Temple, Brockton, Mass.
Cornwell, F., Janssen's Hofbrau, N. Y. C.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Craig, Mel., Leverich Towers H., Brooklyn, N. Y.
Crescent Orch., Armory, Middletown, N. Y.
Crumley, Geo., Broad Manor, Columbus.
Crawford, "Buzz," 19 31st St., Harrisburg, Pa.
Crawford, Ham, Bon Ton B., Denver.
Crawford, Thomas L., Wichita, Kan.
Crawford's Orchs., Asheville, N. C.
Cummins, Bernie, Biltmore H., N. Y. C.

D

Dantzig, E. J., 843 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, E., Lorraine Hotel, N. Y. C.
Davis, Meyer, Bellevue-Stratford, Philadelphia.
Davison, W., Rainbow Gardens, Louisville.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Mich. T., Detroit.
Denny, Jack, Mt. Royal, Montreal.
Detroiters, Roseland, B'way, N. Y. C.
Dexter, F., Wisconsin Roof, Milwaukee.
Doerr, Clyde, WEAF, N. Y. C.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 289 Glenwood Ave., E. Orange, N. J.
Donnelly, H., Parody C., N. Y. C.
Dumont, A., Paramount, N. Y. C.
Dougherty, Doc, Lido C., Washington.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wesley, Palace T., Washington.
Eisenbourg, Dok, Roseland B. R., Boston.
Elinor, Carle, Carthey Circle, Los Angeles.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
Emerson H., Merrick, Jamaica, L. I.
English, Brick, Cinderella Roof, L. A.
Englehart, Jos., Roosevelt, Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Essig, Abe, Park Lane H., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, P., Loew's 7th Ave., N. Y. C.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Fenn, F. G., 1745 Caton Ave., B'klyn, N. Y.
Fenton, Carl, 1674 B'way, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fiorito, Ted, Kenmore H., Albany.
Fischer, Carl, Majestic, D. H., Detroit.
Fisher, Buddy, Avalon T., Chicago.
Fischer, C. L., 912 So. West St., Kalamazoo, Mich.
Fisher, Harley, Doylestown, Pa.
Fisher, Max, Variety, N. Y.
Fisher, Mark, Harding T., Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Fosdick, Embassy Club, Miami.
Francisci, Ivan, Cleveland H., Cleveland.
Friary, George, Rockland, Mass.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, J., Morgan Club, W. 54th St., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 1419 E. Columbia Ave., Philadelphia.
Funda, Frank, Ten Eyck H., Albany.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galluchio, Jo., Stevens H., Chicago.
Garber, Jan., 1587 B'way, N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gay, Ira, Majestic Theatre, L. A.
Gegna Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gendron, H., Golden Pumpkin C., Chicago.
Gill, Joe, Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gilligan's Orch., Grand Dansant, Cincinnati.
Glantz Nathan, 145 W. 45th St., N.Y.C.
Golden, Ernie, Variety, N. Y.
Goldkette, Jean, 3506 Woodward, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Good, Dave, Uptown T., L. A.
Goodrich Silvertown Cord, Goodrich Bldg., N. Y. C.
Gordon, Herb, Adelphia H., Phila.
Gorman, Ross, 1576 B'way, N. Y. C.
Gott, Tom, Silver Slipper Cafe, N. Y. C.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Salon Royal, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 81 St. James St., Elmhurst, L. I.
Guenette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed, 38 Reynolds Ave., Providence.
Gunzendorfer, W., Whitcomb H., S. F.
Guterson, Wald., Solomon's D. H., L. A.
Gutterson, M., Valencia T., Baltimore.

H

Hagen, Cass, Variety, N. Y. C.
Hall, George, Arcadia B. R., N. Y. C.
Hall, Sid, Variety, N. Y. C.
Hall, Sleepy, Venetian Garden, Montreal.
Hallett, Mal, 263 Essex St., Salem, Mass.
Halstead, H., Addison H., Detroit.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Malliard's C., Chicago.
Hamm, Fred, care of M. C. A., N. Y. C.
Handler, Al, Alamo C., Chicago.
Hamp, Johnny, Congress H., Chicago.
Harkness, Eddie, 2020 Franklin St., S. F.
Harmon, M., Club Mirador, Washington.
Harris, Sid, Wardman Park H., Wash.
Hart, R., 29 Becher St., London, Can.
Heald, H., Calvin, Northampton, Mass.
Healy, H. Bruce, Ritz T., N. Y. C.
Heidt, Horace, Grand-Lake T., Oakland, Cal.
Helman, S. J., Radisson H., Minneapolis.
Heinie, H., Kosair H., Louisville.
Helberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 180th St., N. Y. C.
Henderson, H., Savoy B., N. Y. C.
Henkel, Ted., Variety, Los Angeles.
Henshell, J., State-Lake H., Chicago.
Herberveaux, J., Palmer House, Chicago.
Harvey, Cope, Cinderella B., Chicago.
Hiatt Hal, Gardens, 3136 Sheffield, Chicago.
Hayes, Ed, Alhambra T., N. Y. C.
Hilbloom, M., Stratford T., Chicago.
Hofer, John, 1008 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Chez Pierre, Chicago.
Hoffman, L. G., 77 Fenlmore Ave., Buffalo.
Hollander, Will., 121 Elcott Pl., Bronx, N. Y.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y. C.
Horvath, Chas., Plamoor B., K. C.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hyde, Alex, Publix T., Portland, Ore.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperal Marimba, American House, Boston.
Indiana Five, Rosemont B. R., Brooklyn, N. Y.
Ipana Troubadours, WEAF, N. Y. C.
Iula, Robert P., Southern H., Baltimore.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson, Harry, 74 West 99th St., N.Y.C.
Jackson, J., Rainbow Gardens, Miami.
Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 476 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jenks, Frank, California T., San Jose, Cal.
Jockers, Al, 1587 Broadway, N. Y. C.
Jockers, M. M., 409 West 102d St., L. A.
Johnson, A., Park Central H., N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, J., Hotel Penn., N. Y. C.
Johnston O. W., 48 Grove Ave., Ottawa.
Johns, Brooke, Missouri T., St. L.
Jones, C., Orpheum Academy, 40th St., N. Y. C.
Jones, Isham, care of Variety, Chicago.
Jordon, Art, 62141 Norwood St., Phila.
Joy, Jim, Brown H., Louisville, Ky.
Joyce, Ted, Loew's State T., St. L.

K

Kahn, Art, Variety, N. Y. C.
Kahn, Sammy, Michigan T., Detroit.
Kahn, Herman, Tivoli T., Newark, N. J.
Kalis, H., Lido Venice C., Boston.
Kaley, Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn., 3222 W. Madison St., Chicago.
Katz, Al, 40 E. Front St., Newport, Ky.
Katz' Kittens, care of M. C. A., N. Y. C.
Katzman, Louis, 392 Audubon Ave., N. Y. C.
Kaufman, W., Earle T., Washington.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Geo., Olympia T., New Haven.
Kayser, Joe, Diversey T., Chicago.
Kelly's Sync., Poinciana H., Palm Beach.
Kemp, Hal, Manger H., N. Y. C.
Kentner, B., Franklin H., Philadelphia.
Kenin, H., Multonomah H., Portland, Ore.
King, Hermie, 5th Ave. T., Seattle.
King, Teddy, Buffalo T., Buffalo.
King, Monty, Birkhimers D., Columbus.
Kings Melody, 68 Mueller St., Binghamton, N. Y.
Kirkeby, Ed, McAlpin H., N. Y. C.
Kerr, Chas., Golden Dragon, Phila.
Klein, J., Statler H., Detroit.
Kline, M., 5456 Spruce St., Philadelphia.
Knecht, Jos., Variety, N. Y. C.
Kneisel, E., Biltmore H., Atlanta.
Knickerbocker Syn., State T., L. A.
Knutson, Erling, President H., K. C.
Koestner, J., Balaban & Katz, Chicago.
Kosarin, H., Rua do Ouvidor, 153, Rio de Janeiro.
Kosloff, Lou, Paramount T., N. Y. C.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Krausgrill, Walt, Balconades D. H., S. F.
Kranz, Bil, Ansonia C., Chicago.
Krueger, Art, Wisconsin H., Milwaukee.
Krueger, Bennie, Uptown T., Chicago.
Krulee, Max, Westminster H., Boston.
Krumbholz, G., 548 Middle St., New Bedford, Mass.

L

Lagasse, F., 47 French St., Lowell, Mass.
Lambert Bros., State B. R., Boston.
Lange, Harry, Arcadia B. R., St. L.
Lampe, Dell, Trianon, 6201 Cottage Grove, Chicago.
Lampe, Del, Terrace Garden B., Chicago.
Landry-Dooley Orch., Cinderella Roof, L. A.
Landau, Mike, Oakland's Terrace, 50th St. & Broadway, N. Y. C.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, 195 B'way, N. Y. C.
Lee, Jack, Village Cafe, Hollywood, Cal.
Legler, J. Ed., 1522 Mono St., Fresno, Cal.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Lenzberg, Julius, Hippodrome T., N.Y.C.
Leonard, Harold, Friars Club, N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, B. H., 121 Elmer Ave., Schenectady, N. Y.
Light, Enoch, Gaumont Palace, Paris.
Lilienfeld, Louis, Biltmore, H., N. Y. C.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, Granada C., Chicago.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, 1595 Broadway, N. Y. C.
Lowe, Burt, Statler H., Boston.
Lowry Ed, Ambassador T., St. L.
Lustig, Bill, Monterey C., 49th St. and Broadway, N. Y. C.
Lyman, Abe, Selwyn T., Chicago.
Lynn, Al, Kings Garden R., Brooklyn, N. Y.
Lynn, Sammy, 2008 Wichita St., Dallas.
Lyons, Al, Metropolitan T., L. A.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 808 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Markey, R., Palais de Dance, Hill St. & 6th, L. A.
Marks, Gerald, Tuller H., Detroit.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach, Cal.
May, Hugh, Tacoma P., Covington, Ky.
McDougal, James, Regent T., Detroit.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit County Club, Detroit.
McIntyre, James, Chateau Laurier, Ottawa.
McMurphey, Geo., P. O. Box 564, Eugene, Ore.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Drake H., Chicago.
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Meyer, M. F., 926 Broadway, B'klyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyer, Vic, Butler H., Seattle.
Meyerink, Herb., Clift H., S. F.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miami Syn., Miami H., Dayton, O.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, Hotel Gibson, Cincinnati.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Mills, Bill, Durant H., Flint, Mich.
Mills, Peck, P. O. 703, Cumberland, Md.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mitchel, Al., Olympia T., New Haven.
Moore, Dinty, Variety, N. Y. C.
Morris, Glen, Silver Slipper, Baltimore.
Morgan, Gene, Loew's State, L. A.
Morgan, Russ, Strand, Brooklyn.
Mosher, C., 3137 40th Ave., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Morey, Al, Worth T., Ft. Worth.

N

Nathans, Cy, Commodore H., N. Y. C.
Naylor, Oliver, 1650 Broadway, N. Y. C.
Neibauer, Eddie, Rendezvous Cafe, Chicago.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Northrup, Leo, Coliseum, St. Petersburg, Fla.
Novak, F. J., 123 S. E. 1st Ave., Miami.
Novit, Jules, Parody, Chicago.
Nussbaum, J., 147 Windsor Ave., Hartford.

O

Octavet Orc., 85 Duffield St., Bklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trace, LeClair H., Moline, Ill.
Olsen, George, Club Richman, N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owens, Dale, Palace T., Flint, Mich.

P

Pace, George C., Roseville, O.
Parker, Don, Piccadilly H., London, Eng.
Panico, Lou, Paradise B. R., Chicago.
Payne, Al, Vineta H., Palm Beach, Fla.
Peabody, Eddie, Loew's State, L. A.
Pearl, Morey, 263 Hunting Ave., Boston.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Picolno, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Variety, N. Y.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Previn, Chas., Roxy Theatre, N. Y. C.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Raitano, A., 5417 New Utrecht Ave., Brooklyn.
Randall, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Reed, J. H., 1433 1st St., Rensselaer, N. Y.
Reisman, Leo, Brunswick H., Boston.
Renard, Jacques, Cocoanut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rickitts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rizzo, Vincent, Sylvania H., Phila.
Robbins, Fred, Garden B., Baltimore.
Robbins, Sam, Variety, N. Y.
Rodemich, Gene, Metropolitan T., Boston.
Roesner, Walt, Capitol T., N. Y. C.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., Palais D'Or, 48th St., N. Y. C.
Romanelli, I., King Edward H., Toronto.
Romano, P., DeWitt Clinton H., Albany.
Rose, Irv, Statler H., St. L.
Rose-Taylor, Montmartre, Hollywood, L. A.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, Bamboo Inn, Chicago.
Rosenthal, Harry, Bath and Tennis Club, Palm Beach.
Roth, Earl, Mirador C., Chicago.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubini, Jan, Criterion T., L. A.
Rupoli, Carl, Riverview B., Chicago.
Rupp, Carl, Hollenden H., Cincinnati.
Russell, B., King Cotton H., Greensboro.
Russo, Dan, Schroeder H., Milwaukee.

S

Sanborn, Ed, Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Sears, Jerry, Strand T., Brooklyn.
Schmitt, Fred, Rialto T., Denver.
Schooler, D., Wisconsin T., Milwaukee.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Seattle Kings, Rendezvous, Chicago.
Seidel, Emil, Apollo T., Indianapolis.
Seideman, S., New Mayflower H., Wash.
Salinger, Abe, Piccadilly C., Phila.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Seminolians, 27 Abbott St., Lowell, Mass.
Setaro, A., Granada T., S. F.
Seven Aces, Baker H., Dallas.
Severi, Gino, California T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass.
Sheridan Orch., Odd Fellows B., Boston.
Sheridan Orch., 91 Edwin St., Ridgefield Pk., N. J.
Sherman, Maurie, Sherman H., Chicago.
Short, Albert, Piccadilly T., Chicago.
Six Ala. Ramblers, 355 W. 39th St., N. Y. C.
Silverman, D., Missouri T., St. Louis.
Simons, Seymour, 1504 Broadway, Detroit.
Skeels, L., Mission T., Long Beach, Cal.
Slater, Archie, Lotos Club, Washington.
Smith, LeR., Walton Roof, Phila.
Smith, Murry, Royal Danelli, Palm B'ch.
Smith, Harl, Blossom Heath Inn, Detroit.
Smith, M., Venetian Gardens, Palm Beach.
Snowden, E. C., Club Bamville, N. Y. C.
Sodero, Dick, WEAF, N. Y. C.
Souders, Jackie, Olympia H., Seattle.
South, Ed., Club Alabam, Chicago.
Specht, Paul, 1585 Broadway, N. Y. C.
Speciale, Mike, Variety, N. Y.
Spindler, Harry, Variety, N. Y. C.
Spitalny, Phil, Stanley T., Phila.
Spitalny, H. Leopold, Tivoli T., Chicago.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., B'klyn.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Nebr.
Stahl, Willy, Strand T., Brooklyn, N. Y.
Stark, Ferdinand, Curran T., S. F.
Stock, B. E., Market Gardens, Akron, O.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Bine, Peabody H., Memphis.
Stevens, L., Maison La Fitte Club, N. Y. C.
Stoddard, Harry, Friars' Club, N. Y. C.
Stone Bros., Box 335, Lorain, O.
Straight, Chas., Rendezvous C, Chicago.
Sweet, A., 624 S. Michigan Ave., Chicago.
Sweeten, Claude, Golden Gate T., S. F.
Sweeten, Owen, Granada T., S. F.

T

Teppas, J. J., 538 Glenwood Ave., Buffalo.
Thaven, A. F., 64 E. Van Buren St., Chi.
Tierney Five, Rittenhouse H., Phila.
Timothy, Tom, Frivolity Club, N. Y. C.
Tipaldi, Andy, Jarden de Dance, Montreal.
Tracy-Brown, Ad Sell R., Omaha.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Van der Zanden, Ambassador H., N. Y.
Varvara, Leon, Stanley T., Baltimore.
Veo, Harold, Arrowhead Inn, N. Y. C.
Vescey, Armand, Ritz-Carlton H., N.Y.C.
Voorhees, Don, 325 W. 45th St., N. Y.

W

Wadsworth, W., Morrison H., Chicago.
Waite, Fred, Samovar, Chicago.
Walker, H., 1434 Harvard St., N. W.
Wagner, Sol., Green Mill Cafe, Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Warshauer, Frank, Wald.-Astoria, N. Y.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Walton, E., Palais de Dance, Detroit.
Wardell, "Tick," Wardell's, Asbury P'k, N. J.
Waring's Penn., Palace T., N. Y. C.
Watson, Monk, Gd. Riviera T., Detroit.
Wobster, Claude, Tearle Bldg., San Diego.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Arlington H., Hot Springs.
Weidemeyer, Box 604, Huntington, W. Va.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, R., Ambassador H., L. A.
Whidden, Ed, 125 Dikeman St., B'klyn.
White, E., Gen. Oglethorpe H., Sav'n'h.
Whiteman, Paul, 1560 B'way, N. Y. C.
Weidoeft, H., McElroy B., Portland, Ore.
Williams, B. E., Strand T., Hartford.
Williams, Ra., Frolics C., Chicago.
Williams, D. G., 250 W. 57th St., N.Y.C.
Williams, F., Rosemont B. R., Brooklyn.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, D., Grand Lake T., Oakland, Cal.
Wilson, F., Marcell Country Club, Pasadena.
Winegar, Frank, Young's R., 1607 Broadway, N. Y. C.
Wittstein, Eddie, New Haven.
Wolf, Rube, Warfield T., S. F.
Wolfe, Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Yankee 6, Rendezvous, Buffalo.
Yoder, A., Biltmore H., Coral Gables, Fla.
Yellman, Duke, Mah Jongg Inn, 95th St. & Broadway, N. Y. C.
Youngman, H., 882 51st St., B'klyn, N.Y.
Young, L., 1855 Prospect Pl., Bklyn, N. Y.

FOREIGN FILM FANCIES

(Continued from page 1)

wanted. Spain is a Catholic monarchy, with a strong Republican party and ruled by a military dictator.

The Spanish "matinee" is from seven to nine. Dinner is at 10, with the second show but sparsely attended. Theatres may operate on Sundays after 4 p. m.

Theatres are mostly small and 20 years behind America, although some houses are being built and one theatre in Madrid has a modern house organ, the only one in Spain.

France

French resent any picture dealing with France which is not authentic in detail or spirit. While liking American pictures in general, they refer repeatedly to the banality of the average American movie plot.

Double features are the rule in the bigger houses but do not prevail in the smaller. This reverses the scheme of affairs in America. France has yet to see its first daily change grind.

Presentations, although new and confined to Paris, are becoming popular.

Jean Sapene, French film producer, recently established a weekly page of movie news and reviews in his newspaper, 'Le Matin.' This is the first serious treatment accorded movies as news by the French press.

Publicity exploitation in its infancy in France. The characteristic attitude of the Frenchman toward movies is one of high-brow condescension.

Sweden

Theatre-building is booming in this country. A 3,000-seat house has opened and another large theatre is building in Stockholm. This will be probably the first "atmospheric" theatre in Europe outside of London. It is to be called The Chinese.

All theatres are closed in Sweden from June to August. During the summer it does not grow dark in Sweden until 11, and nobody will attend a theatre.

Swedes spend their summer evenings on the water. There are more racing and sail boats in Sweden and Norway than in the rest of the world combined.

Norway

From a showman's standpoint conditions in Norway are bad, although the Norwegians are moviegoers. All theatres in Oslo, capitol, are owned by the Commune.

Competition does not exist, house managers take little interest in running their theatres, and rentals are low.

To evade the law two houses have been built just outside the city limits of Oslo by independent capital, and distributors can get twice as much rental from them as from the Commune.

The Commune, however, threatens to retaliate by barring pictures from second and third runs in Oslo.

Finland

Helsingforce, capitol, with a population of 180,000, has 20 theatres and is movie mad.

Over 86 theatres in the various Scandanavian countries are now equipped with two projection machines. Only two houses were so equipped three years ago.

Portugal

This country is hopelessly behind the rest of the world so far as movies are concerned. What few theatres there are, are well attended.

Belgium

Concentration of population in big cities makes Belgium a good country for movies.

Brussels, capitol, with about 800,000 population, has almost as many seats as Paris with 3,000,000 population.

GREENWICH VILLAGE AS IZ

By LEW NEY

(Self-Designated Mayor of G. V.)

The illiberal Liberal Club passed out years ago when the tolerant members of the short-lived Macdougal Street organization clashed eventually with schoolmarms from Maryland and ostracized college professors from everywhere. Today it seems that the Village liberals and their leaners loaf at the Civic Club, 18 East 10th street.

There a Massachusetts governor and a Worcester judge would be jarred into jellyfish. There 11 jurors of Dedham (the other one is dead) would weaken and quail. For there one reads on the wall a memorial to Sacco and Vanzetti that thrills with sincerity.

There one meets most any day Pat Quinlan, who isn't radically different from the Pat who sat at Joel's years ago, and Roger Baldwin and H. L. Mencken, when he is in New York, and Joan London. Jack's own and only daughter, and Norman Thomas, who is always running for governor or something on the Socialist ticket, and Arthur Garfield Hays and Padraic Colum and Ernest Boyd and James Weldon Johnson and so forth.

Hubert Davis has designed the colorful and jolly costumes for Hot Pan, the gold rush comedy thriller now playing at the Provincetown Playhouse. Bela de Tirefort is exhibiting his ceramically treated paintings in the black coffee and smoke room of the Fifth Avenue Playhouse. Henry, the deliberate doorman of the Inn on Sheridan Square, admits that business is rotten.

Ginger Gone

The Golden Panel has reopened. Sam Ginger has disappeared for a while for no good reason. John Rose Gildea has been seen in New Orleans by Beryl Titus, the daring dancer, and Gildea was on his way to Arizona. Charles Willis Thompson has moved from 12th street to the Bronx, but he comes back for air and otherwise.

Hank Doerr, late of the Pepper Pot, later of the Open Door, and latest in the Village Mill, has finally opened his own cabaret by taking over the late Alimony Club. Benno Preval is plastering the guests on the wall with his talent for making portraits.

Broadcasting Poetry

Charles A. Wagner and A. M. Sullivan are broadcasting their poetry a few minutes every week. Angelina still dispenses atmosphere and doesn't know it. Palatowski, the portrait painter, has just returned from Paris. Drug stores, dispensing everything from soft boiled eggs to belladonna plasters, are as numerous hereabouts as guinea pigs in a laboratory.

Intemann's, that oldish ice cream parlor on 6th avenue just above 4th street, is fully 50 years old next birthday. The "Village Gossip" is

(Continued on page 46)

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests. It may serve the out-of-towner as a time-saver in selection.

Variety lends the judgment of its expert guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"The Latest From Paris" (Shearer).
Colony—"The Leopard Lady."
Paramount—"Feel My Pulse" (Daniels).
Rialto—"The Last Command" (Jannings) (run).
Rivoli—"Sadie Thompson" (Swanson) (run).
Strand—"Chicago" (De Mille).
Roxy—"Soft Living" (Bellamy).

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Jazz Singer" (Al Jolson)
"Love" (Gilbert-Garbo) "Four Sons" "Drums of Love"
"The Crowd"

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times.

Vincent Lopez's **Casa Lopez** holds Roseray and Capella. For a change of pace and a Bohemian atmosphere, don't miss the **Club Barney**, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The **Little Club** has a fast show. **Ambassadeurs**, former **Le Perroquet**, is a roomy cafe, with new black-and-tan revue.

George Olsen at the **Club Richman** is the sensation of the night clubs, with turnaway business.

The class spots are the **Montmartre, Mirador** and **Lido**, the latter with the unique Fowler and Tamara as the dance features, and Moss and Fontana at **Mirador**.

Van and Schenck are strong at the **Silver Slipper**, with an excellent supporting show. The **Everglades** is faring mildly; the **Frivolity** is continuing its usual healthy trade, and the inimitable **Benny Davis** at the **54th St. Club** always produces a fast entertainment.

For a touch of Montmartre on Broadway, the unique **Tommy Lyman**, warbling his ballads at the **Salon Royal**, now has **Texas Guinan** as co-star.

Up in Harlem the **Cotton Club** has a whale of a hotsy-totsy brown-skin revue.

Helen Morgan has reopened her new **Chez Helen Morgan** at the old 300 Club. Ernie Golden and his orchestra are now the features of the **Knickerbocker Grill**, which opened this week with a new show.

RECOMMENDED DISK RECORDS

Columbia No. 1230—Al Herman has recorded excellent back-to-back monolog in "I Thought I'd Die," getting his diction and comedy across nicely.

Victor No. 21119—Sizzling stomp music by Paul Whiteman's ites featured. Titles are the "Whiteman Stomp" and "Sensation Stomp," both corking for dance.

Edison No. 52171—Ernest Hare, otherwise one-half of Happiness Boys, baritone solos, "Chloe" and "Away Down South in Heaven." Former is unique composition, weirdly orchestrated.

Columbia No. 1321—Ed Lowry, m. c. extraordinary, Ambassador, St. Louis, does "Cobble-Stones" and "Waiting for the Rainbow" in engaging fashion. Both light numbers, excellent for Lowry's delivery.

Victor No. 21150—Sensational midwest band, Jean Goldkette's, offers pair of midwestern dance hits, "So Tired" and "Just a Little Kiss from a Little Miss," fine for dance purposes. Vocal interludes by "Hoagy" Carmichael, Myron and Lorin Schultz and "Pinkie" Porter punctuate the dance recordings.

Brunswick No. 3724—Louis Katzman and his Salon Orchestra, new concert unit. Their initial numbers, Finden's "Kashmiri Song" and Friml's "Allah's Holiday" are delectable renditions as scored by Katzman.

RECOMMENDED SHEET MUSIC

"Plenty of Sunshine" "So Tired"
"I Never Dreamed" "Waiting for the Rainbow"
"Together" "My Melancholy Baby"

Dancer's "Specials"

A muscle dancer used for stag affairs advertises on her business card that she has "special dances, costumes and music for lady audiences."

3 DANCERS AND MARINE IN STOLEN AUTOMOBILE

Two of Quartet Are Fighter and Bank Clerk—All Held for Grand Jury

A boxer, a bank clerk and two tango dancers were arraigned in West Side Court before Magistrate Thomas F. McAndrews on the charge of the theft of an automobile. The boxer pleaded guilty. The trio pleaded not guilty. Court held the four in $2,000 bail for the action of the grand jury.

They gave their names as Walter Perelli, 23, featherweight boxer and also a member of the Marine Reserve on the U. S. S. battleship Illinois, moored at 96th street and the North River; Robert Miller, 17, former dancer and now clerking for a trust company and residing at 33 South Elliott place, Brooklyn; Alfred X. Cuneo, tango dancer, of 211 19th street, Bellaire, L. I., and Eugene Lockwood, 21, tango dancer, of 211 19th street, Bellaire.

The four were charged with stealing a Nash sedan owned by Edward Wagner, of Rockville Center, Long Island. Wagner had parked his auto on Morningside avenue and 93d street. When he sought the machine it was gone. Several days later the police found the car with the quartet in it at 196th street and the Harlem River drive. Perelli was at the wheel.

Patrolmen E. J. McManus and Ray Quinn of the 17th precinct saw the four in the car. They had received an alarm for the car. The license plates had been changed. Perelli told the court he stole the car, fearing that the Marine authorities were after him. He stated that he intended to flee New York.

Lockwood told the magistrate he had recently finished with a vaudeville sketch called "The Sky Pilot." He said he was rehearsing for another act. The two dancers and the bank clerk said they had been invited for a ride by Perelli. In court was Lieutenant Bob Fischer of the Marine Reserve of the Illinois.

He explained to the magistrate that Perelli was A. W. O. L. He also stated that Perelli was disgracing the Marine uniform and asked the court to have the fighter remove certain trappings on the uniform. The court directed Perelli to do so, which he did. Fischer went to the Tombs to have the Marine uniform taken off Perelli.

FRUITLESS POKER RAID

15 Men in Game at Hotel Flanders Room—3 Arrested, Dismissed

A squad of detectives under Deputy Chief Inspector James S. Bolan raided an alleged poker game on the fifth floor of the Hotel Flanders, 135 West 47th street and arrested three men. They were taken out of the hotel to the West 47th street police station and "booked." They got bail.

They gave their names as Herman Savage, who said he owned the Empire picture theatre at 517 9th avenue; Maurice Ginsberg, of 928 56th street, Brooklyn, who stated he was in the picture business, and Max Klein, 32, a waiter, of 1475 Longfellow avenue, Bronx. All three were charged with keeping and maintaining a room for gambling.

When the sleuths swooped down on the players, over 15 were gathered around the table. They were playing "blind poker" the sleuths told reporters. Stakes were high and the "kitty" for one hour, the sleuths said, was $10.

The defendants denied that the game yielded an income. They stated that what moneys came from the game went for eats. Savage, the sleuths told reporters, hired the room. Savage said he used the room to change his clothing. The defendants were freed because of lack of evidence by Magistrate Dodge in West Side Court.

Mike and Al, colored vaudevillians, go abroad in March, having signed contracts to appear first in Berlin and then London and Paris.

Palm Beach

By Sam Kopp

Palm Beach, Feb. 25.

Broadway managers, producers and stars wintering here got behind the second annual Kiwanis Club benefit for under-privileged children and as a result the best variety bill ever presented below the Mason-Dixon was put on at the Paramount last week. Through the efforts of Joe Leblang, Sam Harris, Ned Wayburn, Al Jolson and a host of others approximately $25,000 was raised. Seats sold for $25, $10 and $5. Boxes $500.

Al Jolson acted as master of ceremonies and never seen to better advantage on any stage. His introductions drew laugh after laugh, and going on next to closing he won the capacity crowds completely. His gags, mostly locals, about slayed the wise mob here.

Willie Collier and Arthur "Bugs" Baer shared the master of ceremonies assignment with Jolson. Collier also appeared in a blackout with Dorothy Dalton (Mrs. Arthur Hammerstein).

Collier and Bugs crossed one another, each telling the same gag as stage hands were moving a piano across the stage. It was the one about the woman who boasted that her piano went back to Louis the 14th. Her friend remarking that hers went back to Gimbel's the 15th. Bugs made it Sak's. Collier was on first.

Ted Lewis was an added starter. Ned Wayburn handled backstage. No encores were permitted and the show was run off in big league style.

George Gershwin played his "Rhapsody in Blue" for big returns from the society mob that has taken George up socially this season.

A Goelet as Act

Ogden Goelet, college boy and scion of a noted family, did a banjo act and then went into his dance. Jolson in introducing the kid described him as "a millionaire who is trying to be an actor, while I am an actor trying to be a millionaire."

Alex Leftwich, who came down as Leblang's guest to lend a helping during rehearsals, remarked:

"If I had this kid's millions I'd buy myself two banjos, beat one of them to death and throw the other in the lake."

Young Goelet took the kidding good naturedly but burned when he learned that someone had monkeyed with his banjo before he went on. His hoofing wasn't bad—for a millionaire.

Irene Castle's Idea

Al Jolson Night at Venetian Garden following the benefit show at the Paramount packed the room. Al, taking charge of affairs, sang two numbers on the floor and introduced Irene Castle, Ted Lewis, Ned Wayburn, Joe Leblang and many other celebrities who were at the ringside.

Miss Castle, now Mrs. Frederick J. McLaughlin of Chicago, modestly disclaimed credit as a style leader, as Jolson described her, but insisted that she deserved praise for giving up dancing before it became so intricate.

Mr. and Mrs. Sam Harris threw a great party for the theatrical crowd here Thursday in the Alba Hotel.

Colored Favs

Broadway Jones and Euble Blake (Sissle and Blake) are being kept busy playing private parties. Broadway, colored baritone, has been working Palm Beach for a dozen seasons and is a big favorite. Blake, who composed the music for the best of the colored shows, "Shuffle Along," is plugging his latest, "Chicago Loop."

Romaine Loudermilk, Arizona cowboy entertainer, was brought here by the Stotesburys to entertain at a party given by Jimmy Cromwell, Mrs. Stotesbury's son.

Spot for Those Three Boys

Christo, having returned to New York, John Steinberg, the other half of John and Christo, came down to help count up at the Venetian Gardens, which still continues to pack 'em in nightly. Morton Downey, Grace Kay White, Ralph Wonders and Murray Smith's orchestra have proved a great combination here this season. Downey leaves shortly to fulfill engagements in England, and John Wagner, associated with Christo and Steinberg in the venture, is dickering for the services of Jane Green.

What a spot this would be for Clayton, Jackson and Durante!

The northward exodus started soon after the Washington's Birthday ball at the Poinciana, marking the height of the season. Tanned faces will soon begin to be noticed in the Hunting Room of the Astor. Joe Weber and Lee Shubert left Saturday.

They think nothing of spending $5,000 to $10,000 for entertainment here at private parties. Allan Prior, tenor, and Evelyn Law, dancer, appeared at a party Saturday given by Col. and Mrs. Hayward at the Oasis club, booked by Harry Bestry for $1,000 each and expenses. Others entertaining were Morton Downey, Markel's Melodians and Harry Rosenthal.

Murry Stand has arrived.

All music publishers here are pushing their latest numbers. Walter Donaldson and Gus Kahn have returned, writing songs. Marco D'Abreau and Polly Day, dancers, closed at Muleteer grill, Alba hotel, Saturday.

Stick-Up Man Identified; 4 Pick Him in Line-Up

Edward Meehan, 23, 418 West 55th street, was held without bail for trial in General Sessions when before Magistrate Dodge in West Side court on a charge of robbery. Four out of seven men who were victims of the robbery identified Meehan.

Feb. 14, three men, armed with revolvers, entered a restaurant at 220 West 58th street, operated by Charles Clark. In the place were William Murdock, waiter, and two patrons. The gunmen ordered everyone to hold up their hands.

One of the men frisked everybody's pockets for money and jewelry. One stepped to the register and relieved it of $25. While the holdup was in progress two more patrons entered and were forced to submit to being robbed. One of the patrons, James C. Todd, 1 Fairview place, New Rochelle, a tall, well-built man, was mistaken by the bandits as a detective.

"We got a bull," declared one of the stickup men at the same time striking Todd a brutal blow in the face with the muzzle of the gun. After gathering up money and jewelry to the value of $417, the men backed out. As they did so one of the bandits threw what looked like an automatic gun on the floor.

"Try and use that on us as we're laming," shouted one of the robbers as the trio left the place. Later when the gun was picked up it was found to be a cigaret case in the form of a gun.

Detective John Walsh, West 47th street station, was notified and learned that Meehan was one of the men. He arrested him.

Drunk and Forgetful

In West Side court there was a line-up of about eight men. Meehan selected a place among them and the various victims looked over all of the men. Four identified Meehan as one of the three holdup men. Some of those held up were Herbert McKenzie, 10 Midwood street, Brooklyn; James Berlew, 3261 54th street, Woodhaven, L. I.; James C. Todd, 1 Fairview place, New Rochelle, and George Byrne, 809 West 177th street.

When questioned Meehan said he was quite sure he had not committed the crime but admitted he had been quite drunk and did not remember clearly just what he did that day.

Glad-Handing Chezzers

From the little Orphan Annie of organizations, shifted and shunted and spurned by a cold, bitter world, the Cheese Club is now a much wooed outfit. The Chezzers are to be feted by Signor Sardi at Sardi's on West 44th street on March 5, which marks the first anniversary of that Times square eatery.

On top of that, the Chanins are ogling the Cheesers with a view of luring them to 8th avenue and 44th street for shelter and food at their new Lincoln Hotel.

It's quite a problem with the Chizzers considering this unusual volley of attention and approbation, after being spurned so often.

ON THE SQUARE

A Slicker in Skirts

Up north is a story of Bradley's down south. It's of the famous gambling resort at Palm Beach and how Bradley's good heartedness resulted in a woman securing the return of $25,000.

A man known by name only and new to the Casino lost $25,000 one evening during this season, according to the tale. He paid and left the place. Shortly after a woman in much agitation asked to see the proprietor. She was conducted into Bradley's private office. The explanation was her husband was the man who just left after paying his losses of $25,000 for the evening; that a part of that was his firm's money with the remainder all her husband had saved; that they had overstayed their vacation limit and she could see nothing but ruin for herself and family and jail for her husband.

Bradley cogitated and commiserated, then announcing his decision; if the woman would promise that her husband would never gamble again, anywhere, he would return the money. This the woman did and received the $25,000 in cash.

Next evening in again came the same man, seating himself at a roulette table and buying $500 worth of checks. A floor man noted him and reported. Then a page touched the player on the shoulder, asking if he would kindly step in the office to see Mr. Bradley.

Bradley told the man he had an understanding that he would not again gamble, not only in Bradley's but anywhere. When the man asked why, Bradley told him the story.

"That sounds great," said the man, "and its only flaw is that I am not married."

They are still looking for the slicker in skirts.

Al Mahr Passes Out

Al Mahr, 62, well known in sporting and theatrical circles, died in New York Feb. 24 of cancer. Formerly an actor, he appeared under the direction of John Stetson of Boston, later going over to the H. W. Savage shows, being in "The Sultan of Zulu" and other attractions under the same management. He also was in "McFadden's Flats."

Mahr stepped away from the other side of the footlights and became identified with horse racing on the betting end, but he never lost his love for the theatre. He was an inveterate first nighter on Broadway and for major sporting events. Mahr was of the elder school of Broadwayites, a familiar figure in Rector's, Sherry's, the old Metropole, the Knickerbocker, where he resided for many years, and, of course, Jack's.

A dapper little man he was, always jovial and a good friend to many along the White Way. During the 30 years of his Times square experiences, he always had his hand in his pocket for those who needed aid.

Bob Cannefax Dies in Arizona

Robert L. Cannefax, 37, former world's champion three-cushion billiardist, died at Phoenix, Ariz., Feb. 26, of tuberculosis. He was reported failing of late, but a telegram received as late as last Saturday stated that he was improved. His wife, Jackie, said to be ill of the same disease, a son and a brother, Charles, in vaudeville with Gracie Deagon, survive.

Bob Cannefax, despite his youth, was a picturesque character around the Friars, where he was unique and popular. Possessed of humor, quick witted and a quaint manner of expression, he attracted people of all sorts. As a billiard player the world has had few equals. His coolness under stress was extreme. Even when playing for the title, he would frequently make an aside that he would give the opponent "the oil."

Around Wichita, Kan., he played professional baseball, and even when one leg was amputated continued in the game, later becoming an umpire. The physical handicap never seemed to bother Cannefax, and certainly not his cleverness with the cue. He appeared for a time in vaudeville.

When apprised of his affliction several years ago, he demurred, and he delayed going west for treatment.

Wine Buyers Who Don't Pay

Wine buying this season, as before reported, has been at a minimum in the nite clubs of the mid-town. One of the owners the other evening speaking of the loss of the sucker list, expressed some pleasure, as he related this:

"We carried a little wine but there has been no demand. Perhaps we had a dozen bottles. Well, last night we sold seven and got paid for two. It was a rush and looked like we would sell out. And I'm just as pleased there is but little left for we will buy no more.

"One fellow ordered a couple of quarts and another sitting near by ordered one. Then he ordered another and when he reached the fifth, said he had had enough but couldn't pay. So he signed a tab. What could we do? But the other fellow paid for his two.

"This is no kick. Just to let you know how funny they sometimes come, all at once and then you don't get it."

Kelcey Allen's $65

During an entr'act of the premiere of "Rope," at the Biltmore last week, Kelcey Allen alleged his pocket had been picked of $65 in cash. Kelcey claimed it was picked while he was seated in an aisle chair and during the revival singing finale of the first act.

Mr. Allen wouldn't say whether it had been pay night or he had shot craps or how he got ahold of $65 in cash in one day. Nor would any of the boys believe his story nor print it as a gag. Yet Kelcey said it was true and he didn't know how he could go home and face the squaw without the roll.

In the daytime Mr. Allen's chief duty is to parade Times Square with "Women's Wear" under his arm, title facing out.

Jimmy and the Cardinal

When the story came to New York, wired from New Orleans, of Mayor Jimmy Walker's remark to the King of the Mardi Gras, as the latter said:

"We have been waiting 200 years for you."

And Jimmy's answer:

"I have never been that late."

It brought up the reported visit of a Cardinal on the Mayor. Informing the prelate the liberty of the city was his to the full, "and I trust you will see it all," added Jimmy, "except please omit the Grand Central and Pennsylvania stations. I don't want you to see all of those red caps."

Bill Rogers Laid Off

When Charles L. Wagner, the manager, first approached Will Rogers on the lecture tour proposition, he sent a letter back stage at the Ziegfeld Follies, outlining a plan guaranteeing Rogers $30,000 a month. Wagner never received a reply and for some time was nonplussed at the idea of anyone being so indifferent to such a wad of dough. Rogers silence was finally explained when he admitted he thought Wagner's letter was a frame by a group of Friars who had signed to it the names of a steward at the club, another Charles Wagner.

Irish in and on Mystery Play

While not Celtic in atmosphere, "She! the Octopus" has plenty reminders of Old Erin about it. The authorship goes to Donald Gallaher and Ralph Murphy. Gallaher and Jack Welch are presenting it. The two leads are Clifford Dempsey and Harry Kelly. In the box office are Bob Burke and Frank Halligan. The company manager is Dan P. Conway and the doorkeeper's name is McCormick.

Tip is out, however, that the financial backers are not Irish.

STEW SAYS NITE CLUB "KITED" HIS CHECKS

Harold Reynolds Arrested—Patron Muddled, but Claims to Remember

Charged with suspicion of forgery, Harold Reynolds, 34, of 152 West 49th street, said to be connected with a night club, was arraigned in West Side Court before Magistrate William C. Dodge. State Senator Abe Greenberg, attorney for the defendant, was granted an adjournment until March 5. Bail of $5,000 was fixed by the Court. Reynolds obtained it.

Detectives John Coleman and Tom Walsh of the West 47th street station arrested Reynolds on the complaint of George W. Moser, broker, of 125-02 Liberty avenue, Richmond Hill, L. I.

Moser had complained to the district attorney's office that he had visited a night club with which Reynolds is connected. He said he had a few drinks and the check was $10. He was given a blank check of the Chatham and Phoenix National Bank and made it payable to Cash. Being a bit hazy, the detectives said, Moser but partially signed his name.

Discarding the check Moser asked for another and made it out. This occurred on the night of Jan. 22. The check he had partially signed his name to, he told the sleuths had been forged.

$300 Added

His signature, he said, had been completely written out. The amount, he claimed, had been raised from $10 to $210. The second check that he had completely written out for $10 dollars, the police said, had been "kited" to $110.

The check for $210 was cashed Feb. 7. The one Moser had made out for $10 and raised to $110 was cashed Jan. 24, he said. When the checks came through the bank, Moser recalled the amount and the incident vividly.

He then went to the district attorney's office and consulted Jacob Banton. The latter assigned detectives Coleman and Walsh to the case.

Police Commissioner Warren has a special squad of detectives, of which Jack Cronin and Eddie Fitzgerald are the head, to get rid of night clubs that have been "kiting" checks.

AIMEE'S PLANTING IDEA

(Continued from page 1)

should become an excellent investment."

Personally Conducted Services

As an inducement for the members of the flock to purchase burial plots, Mrs. McPherson will personally conduct the services for those of her members who decide their abiding place must be near that which she has chosen for herself.

Mrs. McPherson does not think that tombstones are proper, as she doesn't desire any melancholy echo of mourning to pervade the atmosphere.

The plots are being sold on the basis of 20 per cent down and monthly installments of 10 per cent of the purchase price, with 7 per cent interest added until the full amount is paid.

342 INDIE FILMS

(Continued from page 9)

with a program of 80 films for '28-'29 to be made at a cost of between $25,000 and $50,000 each. Sterling has scheduled 10 for next year, production to average around $15,000 each. Burton King is also planning a series of 10 at the same production cost.

Harry Garson, former producer of Clara Kimball Young pictures and the Lefty Flynn series for FBO, expects to get going with his proposition calling for 24 pictures running up to $75,000 each. Duke Worne and Trem Carr, between them, will deliver 20 features to Rayart and First Division schedules 12 for the year. The balance of the independent producers line up with low cost pictures. Charles Hutchison and Barney Goodman expect to make 20 features; Weiss Brothers will produce a number for their own distribution; Dave Thomas has four Jack London stories scheduled; Cliff Broughton plans six; Duke Worne will make eight, in addition to his quota of 10 for Rayart, and Morris Schlank will deliver about 10. Cliff Elfelt is now selling a series of 20 to be made by himself. Sierra has 20 listed.

U. M. Dailey, head of an acting school, will use his pupils in comedies, serials and westerns which he expects to throw on the independent market at whatever they will bring.

In addition to the above layout, some of which will never be produced, but nevertheless are now planned, there are other deals pending providing for about 50 pictures to go through independent channels.

Some of the producers named above are amply financed to carry through their year's program, while others will make two or three pictures and wait for the money to come in before finishing their series.

Investigation of the independent field shows there is still plenty of money obtainable for this sort of production, if the right sources are tapped.

LOOPING THE LOOP

(IN CHICAGO)

Psycho Racketeers

Mental solace is being promised to those who are "worried, unfortunate or unsuccessful" by a group of spiritual readers and advisers who are advertising extensively in Chicago dailies. Posing as advisers, psychoanalysts, spiritual experts and readers, these racketeers ply their trade. One "analyst" caters exclusively to the theatrical profession and enjoys a lucrative business.

Gray Hair for Pass

"The first 100 fathers in line when the box office opens at the LaSalle Saturday morning will be admitted free as my guests. Your gray hair will be your ticket of admission."—"L. E. Goets." (Adv. of the LaSalle theatre in Chicago papers. House showing a pop health film—"Is Your Daughter Safe.")

Gambling Fire in Hot Springs

Hot Springs, winter rendezvous of Chi professionals, opened its season Feb. 15 to take care of the usual crowd of breezy city guests. Three shiny new gambling houses were on hand to greet the visitors but one was converted into a beautiful bonfire the following morning due to a little investigation originating in the district attorney's office. It was the Belvedere, owned and operated by Chicago capital, and the bonfire represented $20,000 in new furnishings.

10c. Film Lodging House

"Sleep and be entertained—10 cents," might be an apropos slogan for the Alcazar theatre, loop all night movie house. Homeless men go in, see the show or slumber 'till dawn. Fire broke out in the basement recently, sent smoke up through the floor, but the audience slept on until evicted by the fire department.

There is belief among certain members of the "Just Fancy" company, who participated in the Henry Ford-Mrs. Whiffen publicity stunt during the Detroit engagement, that there will be several latest Ford models awaiting them upon their arrival in Boston as gifts from Henry Ford himself. The auto king is reputed to have received an "awful kick" out of his association with the "Just Fancy" company, with Joseph Santley creating a warm acquaintance with the Ford family.

For over a year one racketeer agency has been cutting the 'phone bill in half. Its proprietor discovered that by taking the coin box off the wall, and tilting it slightly after each call, the nickel would roll out in the refund slot.

Cut Rates With Haircut

Instead of "Shampoo, sir?" it's "What do you wanta see tonight?" at one Loop barber shop.

The shop is doing a rushing business in lithograph pasteboards, selling the supposedly free ducats at one-half regular box office prices.

And a lithograph "agent" with a Loop office, having a sense of humor, has had painted on his door:

"Sample Merchandise Company."

Misunderstood slang may throw mud all over a rep. A little gal who makes extra money evenings in a taxi dance hall startled a family party when asked what business she was in.

"Oh, I'm not really working right now," she cooed, "but I do pick up about $7 a week in cabs."

Bunco Subject to Police Raid

Bunco, Chicago's most popular diversion for femmes, has taken such severe hold on its patronizers that the city revenue commission has rejected a plan to license the 500 bunco parlors now in existence, classing them as undesirable.

The dames go after the game day and night, in most of the parlors paying a 50c or $1 charge for house privileges and slight refreshments. In an elementary sense, the game is simply shaking dice for prizes.

Some of the bunco "parlors" are ordinary apartments and flats, in many cases conducted by a family as its sole means of support. The commission's ruling entitles cops to raid all parlors not conducted in licensed entertainment places such as cafes. Some also will be closed by the Health Dept. on charges of unsanitary conditions.

Extras in One Evening

One night was a night in pain for certain members of the cast of a "Night in Spain" at the Cohan's Grand. Whilst Cortez and Peggy were going through one of their fast dance whirls Peggy slipped and flew into the orchestra pit, busting up the 'cello and putting herself to sleep. Ted Healy came on as Peggy was being carried back stage through the pit door and calmed the audience.

A bit later on, two chorines had a run in. One stepped on the other's foot and the other retaliated with a butt. Down went the curtain while the difficulty was ironed out.

Peggy came back for a bow, apparently uninjured, a bit later.

Cut rates are helping "Just Fancy" to stick in the real coin at the Olympic. Nowhere else are cut rates utilized as they are by the Shubert system in Chicago.

One of the advance agents in town was asked the gross for his attraction. His quotation was higher than the capacity of the theatre. It's not like the old days, when the advance agents carried capacity sheets in the inside pocket.

United Artists' new electric sign on the Apollo has made a real White Way out of the corner of Randolph and Dearborn.

Advance agents and managers even playing theatres a stone's throw from each other seldom see each other nowadays in Chicago. There is no meeting place except at the newspaper offices, and then the boys pick their own time so as not to conflict. The office of Fred McQuigg at "The American" is the only hangout.

While Chicagoans have numerous private "clubs" where the dice may roll and the roulette wheels spin one in particular furnishes its members with expensively prepared membership cards, notifies them of special events by telegram, and mails frequent engraved announcements and invites. When a "closed period" is believed desirable, members receive a telegram reading: "Club closed, you will be notified of opening date." The club also issues lavish greeting cards on holidays, and mails them to all members.

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

A few days ago it was our pleasure to conduct arrangements for a dinner party which marked the conclusion of a world congress of executives of a great corporation having headquarters in every country in the world. Fifty men attended, and 50 girls, practically all from our night clubs and cafes, were their guests. After 11:30 about 20 girls from various shows dropped in for a while.

In the eyes of our friends from other lands, the girls were a revelation—in charm, qualities, intelligence and beauty.

Practically every girl we know now in current revues and night clubs are extremely young, unsophisticated and very much on the level. We have met close to 1,000 girls during the past four years, and find that the majority of the girls have others depending on them.

Florentine Gosnova in Hospital

A note from Florentine Gosnova, former Ziegfeld star and one of our great toe dancers, tells us that she is in the Orthopedic hospital where she has been four weeks with a spinal disorder. She says she gets her chief happiness from the radio and tells us that practically every one in the hospital likes the spirit of the night club broadcasting best of all.

Benefits

Two weeks ago we expressed the opinion that Eddie Cantor's illness is due to overwork doing 157 benefits in one season. The following letter is a follow up:

N. T. G.,
Variety, New York.
Dear Granny:

The enclosed clipping is one of the best things you have ever written. I happened to be with Eddie on most of those benefits. (Stage hands, musicians, etc., got paid.)

One night Eddie started out with George Olsen's band and myself. We played the Metropolitan opera house, jumped to the Belasco theatre and held the stage for twenty-five minutes and ended up by closing a show in Carnegie Hall.

Three benefits to every one but ourselves.

One of Olsen's boys had a valuable horn lifted, Eddie paid all the cabs (and how he worked), and it cost me plenty to have my costumes cleaned.

What price benefits?

Horton Spurr.

Earl Carroll's Reception

Earl Carroll made his first appearance, very much against his wishes, since his return to New York when he was forced to take a reluctant bow at the party run on board the Italian motor ship Saturnia last week. Earl had assisted in preparing the show and beauty contest and was sitting on the floor watching the entertainment when Jackie Osterman dragged him up and introduced him. He received an overwhelming reception from an audience composed largely of society people, with only a sprinkling of Broadwayites. The warmth of his reception was tremendously gratifying to Earl.

Plaster First

Al B. White tells a funny experience at a club date. Someone phoned him at his home at Freeport, L. I., explained his was a contractor and builder and was giving a party to plasterers to demonstrate a new plaster, and wished some entertainment. Would Al go? Al would. For how much? Two hundred bucks, said Al. Okay, says the plaster guy.

Arriving at the hall, Al was confronted by a motley crowd of workmen and employers, some with plaster still on their shoes. They were eating and drinking and carrying on as Al started to tell his stories. He was going great, and was just starting his fourth when the chap giving the party whispered:

"Would you mind if you stopped now? You see, we've arranged for a demonstration of this plaster. It's all prepared, and if we don't do it now it will set, and we can't work."

Want Lookers

We were talking to showmen from Holland, Denmark and Sweden while sitting at one of our local night places noted for its lookers.

"This show would make a fortune in Amsterdam during the Olympic games," ventured the Hollander. "Europe has never seen anything like them."

"Sweden would go mad over them," ventured the guy from Stockholm. "My country is in splendid shape financially just now, and feels it is rather neglected by visitors and tourists from America. These girls would be wonderful there."

The French Way

Which reminds us that our loveliest American girls, such as adorn our best shows and cafes, have never been seen abroad, or, if so, never to the best advantage. A delegation appeared at the Les Ambassadeurs last season, but were not our best girls, and were insufficiently trained and badly displayed.

We asked a French showmen what he thought of a complete cafe show in Paris composed of girls such as, for example, the Guinan girls. He surprised us by saying it wouldn't do. Pressed for a reason, he stated that as soon as the patrons found out they could not go out with the girls after the show they wouldn't come any more. This is expected, he said, in every cafe in Paris except the Ambassadeurs.

On the Riviera

By David Sturgis

Cannes, France, Feb. 15.

Broadway is cavorting on the Riviera. And so is Count Salm.

Broadway is winning at the baccarat tables at Cannes—but Count Salm is losing all along the line. He is still chasing American poultry.

The Dolly Sisters. Nurses prop them up at the tables—while they bag the gold of the Greek syndicate. Diamond merchants along the Croisette wait for the dawn to come in. When the gleam of day is ripe, another stone of Saturn flickers on the psychic digits of the fair Jenny. And what of Rosie?

Let Mrs. Nash tell the tale.

Yes, she is here—is Mrs. Nash—now Madame Dubonnet. So subdued, so chastened with domesticity is she—that the old loves shake their heads—and speak of young Dubonnet in whispers. Robert Browning snatched Elizabeth from the grave and gave her fifteen years of felicity. Such is the miracle of love. But who will sing the song of the liquid potentate of France—who broke Mrs. Nash to a fireside—and turned those dragon eyes into blue columbine stares

Page Elsa Maxwell. She is gleaning on the Riviera. She has been approached by some syndicates—visible or otherwise—to turn the Cote d'Azur into a summer resort. She is here ahead of time—with her group of nouveau riche, crippled royalty, pious couturieres, and aging debutantes—working for the beauty of France—without a thought of gold—though with no little feeling.

Broadway. Broadway. These names are mustard to you. They are becoming tres moutarde with the years. And Charlie Schwab is playing the lean, and Schwartz, the toy man, is playing the fat; and Thelma Morgan Converse Lady Furness reclines in a robe of gold—forgetful of the days when Sam Goldwyn almost starred her at Hollywood.

As I write, something has happened. They are putting Count Salm out of the baccarat room. What has he done? Flirted with a lady over 13?

NAILED PHONEY COPS

Two Posing Sleuths Offered "Protection" for $50—Accepted $25

When Thomas Commerford, 34, 2674 Valentine avenue, and William Lawlor, 34, 2284 Grand avenue, entered the restaurant of Bernard Bonat, 308 West 53rd street, to sell police protection, they were unaware that two real detectives were secreted behind a piano.

As a result, they were arrested on charges of extortion after accepting $25 on account. According to detectives Gilroy and Dugan, West 47th street station, Commerford and Lawlor entered the restaurant on Thursday about 3 p. m. Commerford said he was "boss of the cops in the district" and for $50 could guarantee protection.

In substantiation, the detectives said, Commerford produced a badge. Bonat told the two "officers" that he did not have enough money at the moment and suggested they call some other day. They said they would and left. Later Bonat notified the detectives.

While Gilroy and Dugan were in Bonat's place investigating the case, a partner of Bonat's came in and said he saw Commerford and Lawlor enter a house next door, also a restaurant. The detectives told Bonat to invite them in and then marked $25 in bills which they instructed him to give them.

The two pseudo detectives entered and they were placed at a table near a piano behind which were Gilroy and Dugan. Bonato told the men he had gotten $25 and would be able to get the additional $25 they asked in about a week. Commerford and Lawlor said that would be all right and, the sleuths said, the two men assured the owner he would not be molested.

Before they had a chance to leave Dugan and Gilroy came from their hiding place and confronted the men. Commerford dropped the bills on a chair. Both were arrested and taken to the station house. They declined to make statements.

When arraigned before Magistrate Dodge in West Side Court they were held in $1,000 bail each for further hearing.

INSIDE STUFF

ON SPORTS

Strong for Schwarzer

Manhattan College alumni are reported to have contributed to a fund for Joe Schwarzer's salary as football coach, believing through his connections that Manhattan will be able to secure some big games.

The college, now located in new quarters in Yonkers, N. Y., has not been getting enough attention from the New York dailies, according to its supporters. They believe a few big games will change this attitude.

Golfing at Palm Beach

Palm Beach has its sunshine, bathing and so forth but for showmen the real portion of the day is spent in golf. A daily foresome had Joe Leblang, Sam H. Harris, Arthur Hammerstein and Maxie Blumenthal as the players. Side bets between them is the big idea.

Harris and Leblang were fighting it out and it looked like a cinch for Harris. He was three up and four to go as they approached the 18th hole. The odds were anybody's but Leblang copped all four holes and what Harris said is of classic trend. It made Joe's trip to Florida complete.

Aronson's Basketball

Jules Aronson, connected for many years with theatricals and who for the past few years promoting sports in Philadelphia, grabbed a lot of heartaches when taking over the local franchise for big league basketball. He is several thousand in the red but recently wired an offer of $50,000 to Jack Dempsey to fight Jack Gross, local heavy in one of the ball parks next summer.

With any kind of a weather break Aronson should recover his losses with open air boxing as he is personally the most popular promoter with the fans.

The Garden's Raspberry

For some reason the New York state boxing commission started a fresh drive against smoking during professional cards at Madison Square Garden last week. The place was packed for the McLarnin-Terris encounter and, heeding a warning of expulsion, those at the ringside kept down the smokes.

Joe Humphries started to thank those present for complying with the non-smoking edict. In answer the fans gave him a long, loud raspberry. It sounded even funnier over the radio. Immediately afterwards, matches flared up all over the upper regions.

McLARNIN NEXT CHAMP; KNOCKS TERRIS COLD

"Baby Face" With First Right Sock Eclipses Sid in First Round

By JACK PULASKI

Tommy McLarnin, the sensational lightweight from the coast, made his eastern debut at Madison Square Garden Friday, and was accepted as the leading contender for the world's championship. He knocked out the fleet Sid Terris, past leading contender of New York and it only took one wallop. Sid went out cold a minute and 46 seconds after the opening bell.

McLarnin, popularly called "baby face Tommy" on the Pacific, came this way with the rep of being a knocker out. He was not overrated. Some of the best of the little men are his victims, including Kid Kaplan and Joey Sanger. Tommy has a tendency towards the welterweight division, but his poundage was announced as less than the lightweight limit of 136. He looked more.

Some of the smart fight people regarded Tommy's prowess with skepticism. That was before the fight. They were inclined to bet on Terris and said so, even though the last minute odds switched from 8 to 5 on Terris to 6 to 5 on McLarnin.

Ticket Sale Stopped

The Garden was packed as never before. Firemen stopped the sale of standee tickets, and the fans slipped into every nook and corner. Plenty of money at $11 top—and to look over a new boy. Shows how fight followers love a socker. Even though the battle was one of the briefest since the Garden's opening, money's worth was delivered. The fans were somewhat shocked. Sympathy went to Terris, who was revived in his corner only after several minutes of cold water, ice and salts. From the moment of the knockdown, the entire Garden stood until finally Terris climbed out of the ring. Then only did the mob disperse.

Plenty did not see the blow. It was a right hand to the chin, a short vicious chop. Terris had been knocked down before, and sort of had the rep of a glass jaw. But before the coming of dynamite baby face, he always got up at nine, and more than once fought his way back to victory, as last summer when toppled by Ruby Goldstein, he arose and sent Ruby to dreamland. Sid never was never hit so hard before. He dropped on his face and there was but one feeble squirm to wriggle up. Then the lights went out for him.

Favorite Over Mandel

The forfeits are up for a match between McLarnin and Sammy Mandel, the present champ. There is little doubt but that Tommy will be made the favorite when they meet and the chances are he will cop. If Terris could not stay away from the little mick's right, Sammy will probably find it as difficult.

It may have been that Terris took Tommy's rating too lightly. It may be too that he realized the only way he could win was to stop baby face. Within the first 30 seconds, Sid shot a right to McLarnin's face. Maybe it stung but didn't disturb the coast kid. The tales from the west say that Tommy has been brought along very carefully. Few knew about him until this season, when the news of the knock-out conquests filtered this way.

It was Erin's night. McLarnin entered the ring with the greenest green bathrobe in the world. On the back was a large harp and the robe looked so stiff that it might have stood by itself.

Sammy Dorfman Won

There were three eight-rounders preceding the main event. Sammy Dorfman outpointed Chick Suggs, the clever New England colored lad. It was a close decision and only a knockdown of Suggs in the first minute saved the bout for the East Sider. Sammy cracked a left hook to the jaw and Chick crumbled to his shoulder, not getting up until nine. Dorfman could do little with the colored boy thereafter. He failed to use his right until the fifth round, and after that but occasionally.

Preceding, Dominick Petronne beat Lew Perfetti and did it thoroughly. The slighter Petronne did not seem to absorb the heftier Perfetti's blows, but he out-hit him all the way. The boys have met a number of times. This time Dominick had Lew's number. It was one of those socking matches that fans love to watch.

Willie Siegel and Walter Babcock met in the first eight. It was stopped in the fifth round with the match being awarded to Willie.

Big doings are expected again this week, Jack Delaney nad Tom Heeney meeting tomorrow (Thursday) night.

John Price, Hotel Mgr., Accused as Defaulter

Mystery surrounds the arrest of John Price, for five years manager of the Martha Washington Hotel, for women, at 29 East 29th street. Price is 45. He was arrested by detective Joseph F. Fitzgerald, of the West 47th street station. Price is specifically charged with the defalcation of $166 of the hotel's money on Feb. 18.

He was arraigned in West Side Court before Magistrate William C. Dodge on a short affidavit alleging larceny. At first the amount stated in the Court papers read "$5,000 larceny". When bail was suggested of $2,000 the Court was bewildered to have lower bail requested than the alleged amount taken. However, the affidavit was changed and Joseph Broderick, attorney for the defendant, obtained $2,000 bail for Price.

Reports were current that Price had embezzled $40,000. This rumor was quickly dissipated by Fitzgerald and Lester Hills, general manager of the Manger System, of which the Martha Washington is part. The complainant against Price is "Henry Euster," according to the police record. Mr. Euster turned out to be Henry Knester, an executive of the Times Square Hotel.

Reports had it that Price had borrowed large sums of money from women guests at the Martha Washington. Whether this was so could not be learned. Hills is quoted as saying if such were the fact the executives of the Manger system would hardly know of it. Why the arraignment took place in West Side Court is a mystery, as Price should have been arraigned in Yorkville Court.

The defendant is married and comes from Indiana. "We have received no complaints that Price received money from guests," said Mr. Hills. "We have checked up carefully and know where we stand," he said. "It won't come to more than $1,500. There were just a few accounts he held out for himself," concluded Hills.

Raymond Hitchcock and attorney Phil R. Davis of Chicago are writing a play in collaboration, tentatively titled "The Old Medicine Show," in which Hitchcock intends starring.

Pari-Mutuel Betting Bill Introduced in New York

Albany, Feb. 28.

A new attempt was made to legalize pari-mutuel betting in New York state in the introduction of a bill by Louis A. Cuvillier, in the Assembly last week. It's similar to the Illinois statute on pari-mutuel wagering. Measure provides that each corporation licensed to conduct horse races may, on application to the Secretary of States and the payment of a fee of $10,000 for each racing day, receive a license to conduct or supervise the pari-mutuel system.

A tax of five per cent on gate receipts is provided and the secretary of state is authorized to have a representative present at each meet to examine the books. Three and a half per cent of the money wagered would be retained, out of which two per cent. would go to the state as taxes and the remainder applied to the association's expenses.

RITZY

Tappe's Clientele

Herman Patrick Tappe, modiste and milliner, has many customers from the show business as well as from society. A sensation was created, years ago, when he married the widow of James McVickar, mother of grownup sons. She had been Anna Jaffray, daughter of the late Edward Somerville Jaffray, a prosperous New York merchant. This lady, considerably older than Tappe, was an aunt of Mrs. J. Borden Harriman, of the smart set. After being divorced, Tappe married Anna, who had acquired some money on her own account, without having to cable for it.

Later Herman and Anna separated, and she now has a select shop of her own. A few years ago Herman kindheartedly advanced the lad who had been dressed in uniform, to serve as page-boy, to a position in the business, and, smartly clad, this handsome fellow became nicknamed "the Prince of Wales." Although the Mrs. Harriman above referred to may not have been overjoyed at once having to consider Tappe her "uncle," it is an amusing incident that her daughter, the divorced Mrs. Harriman Russell, a "grand-niece" of Herman, is a customer at his shop. She occasionally drops in with her inseparable companion, Mrs. Vincent Astor. Tappe has recently been in London and Paris.

Evening Dress Movie House

Friday night is the fashionable evening at Colisee, on the Champs Elysee, in Paris, this movie house being patronized by men and women in evening dress. Recently, when "Kid Boots" was the attraction, a hum of comment circulated when Malcolm Waite appeared on the screen, for, as the second of the three husbands of Olive Celeste Moore, he was well known in Paris.

The American college athlete succeeded Archibald White, of Cincinatti, as Olive's mate. She hails from Brooklyn, and was once in musical comedy, appearing a generation ago at the Broadway theatre with the Bostonians and with Grace Van Studdiford in "The Red Feather."

Mrs. Corey Entertains

Mrs. William Ellis Corey continues her custom of many years past, and still entertains lavishly in London and Paris, generaly with many titles in evidence. An older generation recalls her as Mabelle Gilman. Born in San Francisco, she was educated at Mill's College, Alameda, and first acted in New York at Daly's theatre in the early '90s. She returned there to appear in "The Geisha" in 1896 with James T. Powers, and was in those other successful musical comedies, "The Circus Girl" and "The Runaway Girl" in support of Virginia Earle. In 1899 she was at the Casino in "In Gay Paree," and then starred in "The Casino Girl," "The Mocking Bird" and "Dolly Varden." In 1904 she starred in "Amorelle," and, after being reported engaged to her leading man, Edgar Atchison-Ely, she married William Ellis Corey, president of the steel trust, after he was divorced from his wife.

She later separated from him, receiving an enormous settlement. During subsequent visits to New York from her home in Europe, she has not been regarded seriously by American society. At the time of her marriage to the multi-millionaire, a sister arrived from San Francisco, but was not welcomed by the bride.

Florence Walton's Shop

Florence Walton, who has a fine home in Paris, has just opened a millinery shop there. She is in very comfortable circumstances, and wears magnificent jewels.

Looking remarkably well, she is as attractive as when, almost a generation ago, she graduated from the chorus and became a solo dancer. Then she married and divorced the famous Maurice, and is now married to Leon Leitrim.

Hailing from Wilmington, Delaware, she seems a typical Parisienne.

Titles on the Stage

From time to time authentic connections of the British aristocracy come to America to appear in Broadway productions. This season Gyles Isham appeared in a minor role in "And So to Bed." He is the son and heir of Sir Vere Isham, 11th baronet of the line, the title having been bestowed by King Charles I in 1637.

Gyles graduated from Oxford University a year ago, and was editor of the Isis, a weekly publication, and President of the Oxford Union Dramatic Society. Several seasons ago La Lillian Maxwell-Willshire was in the chorus of "Afgar," a Broadway musical comedy. Later she divorced her husband, Sir Gerard Maxwell-Willshire, and he returned to New York with another wife, formerly Vera Gainsford of Sydney, Australia. Still later, when a child was born in New York, the christening was attended by a picturesque coterie, including the Grand Duke and Grand Duchess Boris, Prince Kadja of Persia, Viscount and Viscountess de Frise (great admirers of the late Florence Mills) and Robert Lee Keeling, socially registered movie extra.

Some years ago Lord Dangan appeared in New York in a musical comedy, and, marrying an American girl, they appeared in vaudeville as Lord and Lady Dangan. Prior to that, the Earl of Yarmouth acted at the Broadway theatre in a melodrama, "The Price of Peace," and at the Casino at Newport with May Robson. Then he was married to and divorced by Alice Thaw, sister of Harry K. Thaw. Alice is now the wife of Geoffrey G. Whitney of Milton, Mass. Yarmouth became Marquis of Hertford, and a few months ago went into bankruptcy. The Earl of Rosslyn also acted on Broadway under the management of Charles Frohman. He was an intimate friend of Perugini (whose real name was Chatterton), one of the series of husbands of the late Lillian Russell. After having been divorced from Violet Vyner, the Earl married Anna Robinson, American actress. Anna had left Broadway for a career in Paris, and was escorted there by the late W. K. Vanderbilt and the late King Leopold of Belgium. As Countess of Rosslyn she sought social recognition in London, but found it not, so again the Earl was divorced, and chose as his third wife Vera Bayley.

Anna Robinson, losing her fortune even more rapidly than she had found it, returned to America practically penniless, and, dying, her body was claimed by a sister, Margaret Robinson of Philadelphia, formerly an actress.

Sheets' First Trip

George Sheets, who has many friends in the show business, has been abroad for the first time, and is much in evidence in Paris, especially in the night life, at such popular places as, to translate literally, "The Bull on the Roof."

For many years with Henri Bendel, he is now with Bergdorf-Goodman, and has been buying spring models. His mother, to whom he is devoted, is a handsome woman who has played small parts in the movies.

Beth's Burning Wires

Some one should have told Beth Berri while she was in Paris recently that, as the old adage affirms, "walls have ears," and just because she is in France she should not imagine neighbors cannot speak English. Some of her telephone conversations might be described as "burning up the wires."

"From America"

Kirby and De Gage, billed as "direct from Hollywood," have been appearing at the tea dances and dinners at the smart Restaurant des Ambassedeurs, Monte Carlo, earning applause for a number called "Chicago Gangland."

Just as in America, artists used to be called as "From London" or "From Paris," all over Europe "From America" is now the slogan.

Count's Family Quarrel

Temperamental American actors, male milliners, interior decorators, etc., visiting Paris are likely to frequent the Select Bar in the Champs Elysees, and, once there, are likely to encounter the young Count de Castellane. He is the son of Anna Gould, daughter of the late Jay Gould of New York.

This heiress to many millions first married Count Boni de Castellane, and, after divorcing him, married his cousin, the Duke H de Talleyrand, by whom she had another son, cousin as well as half-brother of the young man who knows so many Americans. He has quarreled with his family.

Poli stock at the Lyric, Bridgeport, Conn., suspended Saturday. The players will be distributed amongst other Poli companies. A. F. Winstrom, who now has the house under lease, will play pictures, changing four times weekly.

The Dillingham Butlers

A slight mix-up at the meal of a house party the other evening recalled to someone a similar happening at the Long Island home of the Charles B Dillinghams, at the time Dillingham was operating the New York Hippodrome.

On the morning of the day when Mrs. Dillingham had prepared to entertain the 400 of the Island with a dinner in the evening, her serving staff walked out. Phoning her husband, he soothed his wife, saying butlers were the easiest thing to find on 6th avenue; it would be okay and not to fret, he guaranteed it.

About five that afternoon three foreign-looking fellows with bundles under their arms appeared at the Dillingham estate, sent by Mr. Dillingham.

Everything looked lovely as the dinner started, until the butlers commenced to serve. Such lumbering awkward butlers had never been heard of on Long Island. They were always just missing, with the guests in a panic, until Mrs. Dillingham, between courses, thought the best way out was an explanation. This she made and added that if the next course were served no better, they would dismiss the waiters, taking care of the remainder of the dinner themselves.

The guests, relieved, thought that quite a novel scheme and awaited the return of the butlers. As the three trouped in with arms full of plates, they took stations around the room and commenced tossing crockery over the heads of the guests. From that they proceeded to juggle the ornaments on the dining table, with the party meanwhile catching the idea. It provoked laughter and a most pleasant evening from what had appeared to be a disaster to Mrs. Dillingham.

The 6th avenue butlers her husband had secured were of the Agoust Family, foreign jugglers, then appearing at the Hip.

TELLING 'EM OFF

Evelyn Brent's Chin

Emil Jannings is fine in "The Last Command" and "The Last Command" is fine too, rare combination. No signs have yet appeared "How many times have you seen. . . ." But this picture is more worthy of it than some of his others.

And Evelyn Brent is always a pleasure because she has intelligence as well as beauty. She has the nicest chin to tuck furs under and it was probably her sable scarf, not her face, that the women watched in a close-up as she slowly pulled it around her neck. There wasn't even a hint of any baggage, but she had a black velvet gown with flaring collar of black lace and another beautiful white satin one with not much bodice, but the full skirt touching the floor in back and encrusted with pearls, where there was room. Her pearl necklace, glowing in a close-up of its own, could only be adequately described by a poet.

Garry Cooper's Build

Garry Cooper may have been picked for "Beau Sabreur" because he was built so much like a sword and had just about as much feeling. Evelyn Brent has been associated with such real parts she seemed a bit too serious for such juvenile foolishness as a desert romance.

The sands of the desert may grow cold but her hero wouldn't if clothes could prevent it.

Hope Phillips' Prison Sentence for Auto Killing

Los Angeles, Feb. 28.

Hope Phillips, San Francisco actress, was sentenced to San Quentin for from one to 10 years on a manslaughter charge. Helen Knudson died after being struck by an automobile. Mrs. Phillips was driving.

Judge Hardy passed sentence after he had denied application for probation. Mrs. Phillips collapsed in the courtroom.

GREENWICH VILLAGE

(Continued from page 43)

about to come out again and tell the truth about our unserene celebrities. Roi Tolleson is threatening to spring another green sheet. Cynthia White will give no more revels this season.

The Dial Press has put out a book of Robert Clairmont's poems: Henry Harrison has done ditto for Goldie Becker, and Boni and Liveright have published another volume of Maxwell Bodenheim's rhythms. Abraham Wechsler has returned to his 23d street coffee business, no more to patronize Village poets.

"Cato" Hurt

Leslie Catton, known as "Cato" from Boston to Broadway, tumbled down the stairs of the Newspapermen's Club a week ago and fractured his skull. He is lingering at Bellevue for a long time for repairs. Carol Frink has returned to Chicago and is "Herald-Examiner" after getting service in a new suit against her husband, Charles MacArthur.

Book and Racquet Club gave a theatre party Saturday at the Chinese theatre on the Bowery. The same evening the Mayfair Players opened their basement theatre at 45 Grove street, the same place Christine Ell and her Bohemian rendezvous several years ago. Miss Borden's Grove Street theatre is still for rent by the Guarantee Trust Company.

Sam Schwartz's Bad Break

Sam Schwartz, of the Black Knights Tavern, has had two bad breaks with life recently. New Year's Eve his place on Macdougal street was raided by prohibition agents just in time to completely wreck the receipts for the night. But that was a mild one compared with the loss of his wife in California.

Sam's wife had been west for her health for some time and he sent her substantial checks regularly. When she died a few months ago Sam was not notified. A clever crook typed weekly letters to Sam signed the wife's name to them and cashed the checks that kept on coming. Eventually a friend from the west coast visited the Tavern here and offered his condolence.

Schwartz immediately boarded a train for California, had the confidence man jailed and returned the other day much sad and more wise.

Naughty Nanette

Nanette is her name, and naughty and naive is her nature. For two years she has drifted drowsily and dreamingly from studio to tea room. Her unsophisticated innocence and saucer-like eyes and brunettish beauty and wondering demeanor have charmed and cheered and created many a thrilling throb. A gay Musetta, an indolent prestidigitator—Nanette.

And now her willingness to live without work or worry has landed her in a police line-up and an enforced and unpleasant vacation. She admits that she bit the hand of a Broadway manicurist who fed her for seven weeks. At Police Headquarters she was charged with robbing her friend of $3,500 worth of clothing, jewelry and cash.

Nanette Paul wonders about it all as she awaits her turn in our Jefferson Market prison. Three years ago she left her unhappy home in Philadelphia by design and found the Village by accident. Police records show occupation for derelicts, and Nanette labels herself a cabaret dancer.

Pen pushers have a perfect passion for passing off persons with moral weaknesses on our much-visited quarter. This wayward one had a suppressed desire to be a movie star, a night club hostess, a paid entertainer, a musical comedy queen, but she lacked IT and never made the grade at anything.

"I was crazy, I guess," said Nanette to the police. "I intended, when I took the things, to go to some small town, open a tea room and earn enough money to pay her back. You can see I was only borrowing, because I didn't pawn or sell a thing."

A few Villagers know Nanette, and to know her is to like her. She lived last year in the Minettas and elsewhere. She has been arrested for lesser lassitude before now. She admits her crime. Bars and bolts and locks and a narrow prison cell have bruised and cowed her.

Now Nanette needs a friend. As a technical first offender she may receive a suspended sentence and probation. Perhaps someone will vouch for her and avoid the otherwise inevitable and hardening horror of institutional care. Nanette is 20 and beautiful. Some patient person might teach her that work is the wisest way. But if assuming the responsibility be sure you have plenty of patience.

A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson, of 46th street, to her chum, Louisa Chesterbrook, of Cumbersome, Idaho.)

New York, Feb. 25.

Dear Louisa:

A little surprised not having heard from you. I'm so curious about what the folks back home are saying about me.

Did you speak to ma? Or the boys? And how does Joshua seem to take my going away so suddenly? Joshua wouldn't be a nice boy in any place but Cumbersome. There he was so nice I didn't have to wear bloomers.

Not much to tell you about Times Square. Am still in the same 46th street place I told you about. It's hard to get acquainted here. I don't even know who has the room next to me, but there's always a sweetly pretty smell around. It's some perfume I never smelled before.

A Polite Fellow

When I get to know my way I'll look for a job. It's not hard to get a job, I'm sure. Have had a couple of chances while walking along Broadway. One fellow—and very polite, too—stopped me, saying:

"Babe, are you out for business or pleasure?"

He was so nice I told him I didn't want to talk business; but, and I had a hard time getting rid of him. Dumbbell that I am, I forgot to ask what his business was.

The worst time for me is in the evening. It's so lonely. I'm afraid to go anywhere because everybody looks at me. Just as soon as I get a job I'm going to buy a dress like I see in the windows. Guess my Cumbersome home-mader makes so many look.

All day long, when I'm walking I'm looking for that man I met on the train. Please don't tell ma. I'm sure he'd give me lots of advice. Losing his card was so silly of me, wasn't it?

Have enough money left to take my time looking around, and am afraid to spend it on clothes until I go to work. Don't tell ma. She always said I had crazy notions.

This 46th street is funny. On every corner there's a crowd of men, just talking. It reminds me of the postoffice on Saturday night. You get some awful bumps when walking through them. They seem the clumsiest fellows I ever saw.

Hard-Boiled Landlady

Some are good looking, too, but I've no way to get to know anyone because I don't know the first who might introduce me to someone else. That's why I would like to meet the people in this house. I have been thinking of talking to the landlady, but she's very uppish, and didn't even smile when I paid her the rent.

If the men would keep away from me I could spend all day listening in front of the shops with radios or phonographs. That's as good as going to a show. But whenever I stop for that, somehow all the men seem to fall against me. I suppose I'll have to look for a job right away, as I can't get used to being around all the time doing nothing, without ma or the boys here.

Think I was a little fool not to stop off in Chicago, where I had letters, but that man on the train did it. Just terrible I lost his card. Please don't tell ma, because I wrote her it was just as cheap to come to New York as Chicago, so I came right through.

Please write me as fast as you can. Don't forget to address Mrs. Adelaide Bracer, although I got a letter from ma addressed properly, and I had to steal it off the hallrack when no one was around. I don't see that pretending I'm married has made any difference yet. No one has even asked me about my husband.

Remember me to Hank, but you'd better not read these letters to him, for maybe he'd think you were coming on, too, and then he would want to come along. And, Louisa, there's no use telling you how Hank would look around here, even if he had a new suit.

Lots of love. *Addie.*

P. S.—A man just knocked and asked if I had a stamp. I'm so excited. He lives next door. Will probably know more now. Don't tell ma.

Among the Women

By the Skirt

The Best Dressed Women of the Week
ALBERTINA RASCH GIRLS
Designed by Dolly Tree—Executed by Brooks
Capitol Theatre, New York

Clothes Disappointment

Mildly amusing is the latest Norma Shearer film, "The Latest From Paris." Expected plenty of dressing, but not.

Miss Shearer is a saleswoman for a cloak and suit house, and her only clothes are a few tailored frocks. Miss Shearer and her husband, Irving Thalberg, were also in the weekly news reel, and it was noted she wore a costume from the film.

Two box coats made double breasted had very short skirts. A velvet jumper's plaid skirt was carried out in the facing of a hat and the lining of a coat. What seemed to be a gray outfit was sumptuously trimmed with fox. Black velvet was adorned with lynx. The dress had a white front of two wide reveres.

Capitol's Smartest Stage Show

The Capitol's stage presentation this week is quite the smartest it has had. Called "Tick Tock," a drop first has a huge gold clock in direct center. Hands are pointed at three, and from the rear "Three O'Clock In the Morning" is played by the Walt Roesner band. The drop ascending reveals the band in black patent leather smocks with red belts and collars. Mr. Roesner was in morning costume. Two French clocks make up the back drop, with swinging pendulums.

Al and Gussie Bloom do an eccentric dance, the girl wearing a green dress with purple ruffles and yellow bloomers. Helen Yorke, with a voice far above the average, wore a white chiffon frock. Her bodice sported a wide panel hanging back and front. A diamonte girdle was caught at one side with a huge pink flower. Later, Miss Yorke appeared in a flame colored hoop skirt. It was elaborately embroidered in silver and brilliants. A crescent of silver adorned the head. Silver slippers were worn.

The Albertina Rasch Girls are gorgeously gowned. Their first costumes consisted of black net ballet skirts picked out with a silver edging. Bodices white and tights black. Head dresses were silver caps with black and silver ruchings. The girls came back for their second number in ankle-length dresses made of yellow taffeta. The very full skirts had three flounces edged with net. Each flounce carried a pink rose. Tight bodices were finished with tiny puffed sleeves. Huge yellow straw hats were trimmed with wide green ribbons in two shades. For the finale, the girls appeared in long capes of white taffeta painted in brilliant colors. Hats were of satin made with exceedingly high crowns and green plumes.

"The Royal Family" a Wow!

"Abie's Irish Rose" ran five years, "The Royal Family," at the Selwyn, should run forever.

Here is a show for every generation. It will never grow old-fashioned. Only one word for this production—gorgeous.

David Burton has done a superb bit of direction. The same can be said of the casting.

Performances of Haidee Wright, Jefferson DeAngelis, Ann Andrews and Otto Kruger are as perfect as can be found on any stage.

Miss Andrews is gowned beautifully in the three acts. Black velvet was one gown and another was of a sand colored velvet, both made with a blouse waist line. Each had square cut panels hanging below the hem. Her tea gown was of mauve chiffon and satin. Miss Andrews also showed a mahogany colored velvet coat, trimmed with red fox.

Miss Wright was a regal dowager in her flowing robes of white, black and purple. Sylvia Field appeared in a riding habit consisting of tan jadpurs and brown coat. She wore a coolie coat of brocade and a pink chiffon negligee. Besides a squirrel coat and a cloth dress of grey and green. Catherine Calhoun-Doucet was smartly gowned in a mulberry velvet street dress with hat matching. A black velvet dress was very nicely made.

What a wow this show will be in London.

Cohan's Padded Play

George Cohan's latest, called "Whispering Friends," at the Hudson, is lively enough all of the time. There are two acts and five scenes with only the drop of the curtain to indicate the passing of hours. It could be boiled down to a 25-minute vaudeville sketch.

Anne Shoemaker is smartly dressed in the two acts, and also Elsie Lawson. Miss Shoemaker is first in an evening frock of ivory chiffon made with the blouse effect and long ends at the side. Her second was of a shade of roses, called ashes. The skirt had a two-flounce circular motif. Low girdle was bowed at the side. A very short boudoir gown was carried out in mauve and silver.

Miss Lawson chose green chiffon for her first gown. The long straight line was relieved by a black panel of matching coke feathers. A caped ensemble was grey with the dress made jumper fashion. Small brown hat. Edith Gresham was a neat maid in a black costume, followed by one of grey with the inevitable lace-trimmed aprons.

Funnier Than Ever

The Parody Club means Eddie Durante, Eddie Jackson and Lew Clayton, funnier than ever. What a show they are doing now, and these boys have surrounded themselves with plenty of femininity.

Jarret and Listz, two misses with harmonizing voices, are in black dresses made in ruffles of net with a bodice adornment of pink roses. Mlle. DeLye, who is stepping on Mlle. Fifi's toes, is wearing a dress made up of strands of white and black beads. Miss Carleton, tall blonde with an exquisite figure, does her bending number in a black and white fringed costume. The toga of a Roman covers her diamond trunks and brassiere for a second number.

Likes Frances Shelley

There is a young miss up at the Benny Davis nite club, Frances Shelley, who will bear watching. She should go far if properly handled. Miss Shelley sits on a low stool and croones sweet melodies, holding attention in a cabaret and that is going some in this day.

What Miss Shelley needs is to go to some smart dressmaker and have a distinctive costume designed for her. In looks she resembles the Jane Cowl of a few years back. A powdered blue buffante is the present costume. More leg and less skirt would be better.

No Film History This Week

The pictures showing on Broadway this week will not make film history. Bebe Daniel's latest, "Feel My Pulse," is but passingly fair.

Miss Daniels is wearing some fetching costumes. A negligee of white satin has a chinchilla collar and sleevcs of a crystal embroidery. A black velvet one is trimmed with white fox. Dyed ermine coat with fox trimming is worn over a chiffon dress.

Up at the Roxy is Madge Bellamy in "Soft Living," another ordinary film. Miss Bellamy is first as a lawyer's assistant in the usual type of office clothes. As a bride she is lovely in a filmy dress of satin and net and a huge hat. Very lovely is a black velvet dress made with a clever lace yoke. There is also a black taffeta buffant.

Mary Duncan, of "Shanghai Gesture" fame, will make a name in picture, if given the breaks. She wore a metallic jumper frock with a fur piece and good looking hat.

Gladys Rice is singing from one of the corner balconies in a white and crystal gown. Miss Rice's voice sounds fuller and richer than ever.

You Figure It Out; Too Much for a Man

Conrad Veidt's wife, who went to Germany before Christmas, returned to New York last week, bringing her infant daughter and a 15-year-old girl named Ruth Holl, who is the daughter of Mrs. Emil Jannings.

Mrs. Jannings was formerly Mrs. Veidt, and Miss Holl, the child of Mrs. Jannings' first marriage, was the step-daughter of Veidt before she was Jannings' step-daughter. It sounds something like the old gag, "Is there any reason why a man shouldn't marry his widow's sister.'

Veidt and Jannings are close friends and Mrs. Jannings (former Mrs. Veidt) and the present Mrs. Veidt are also very friendly.

SOME GIRLS ON AND OFF THE SCREEN

Half the girls baited by the title to see "The Latest from Paris" were squawking because the picture didn't make good on it. Norma Shearer wore only the standard ready-to-wear models from 37th street.

Norma plays a cloak and suit traveling saleswoman.

Whether or not the title belies the dressing, the film is a good bet for the women. The girls will like to see a business girl heroine who really looks, acts and dresses like a business girl. Miss Shearer's a business girl a boss might hire to do a little work.

"The Latest from Paris is all Norma. She'll have a chance to prove her draw in this picture. It's a flimsy. And Madge Bellamy played the identical yarn at the Roxy less than a month ago.

But with Norma and with Ralph Forbes playing the competitive salesman, it's a girls' picture with a girls' star.

Double-Crosser

A lad who pulls a thousand a week writing a syndicated column sidesteps even Leblang's when he wants to throw a theatre party. He wrote a note to a sell-out last week asking for five for Friday.

The press agent had to hustle around to buy up the seats. And the column carried a description of the lad's swanky guests and party without even mentioning the show.

"The Leopard Lady" is one of those exceptional films which could have been sold to the wise guys for two dollars as a burlesque. Photographically, it's a gem.

The story is one of those heebejeebe mysterious gorilla-killer affairs which lend themselves perfectly to burlesque. But in acting—well, probably it's Jacqueline Logan who establishes the burlesque pace. The school of vamping which went out with Theda Bara is here revived by the Logan lady. Arch, no end. And as for her flirtation scene, where as a lady detective she sets out to win her suspect, there just isn't a man on 8th avenue who wouldn't suspect something phoney in such desperate coquettery.

It's a lot of fun to see this old eye-rolling hip-undulating style of vamping again. Both the girls and boys will enjoy it. It will take them back to the old days when a wiggle was a promise instead of an out.

Another lovely voice came to light during the "Gay Musketeer" stage bit. It belonged to Marie Sampson.

The Roxyettes, girls, were in mauve velvet pants and crystal brassiers. Down one leg were coke feathers. Head dresses of silver and coke were perched saucily upon these girls.

Very lovely indeed was a three-toned ballet. One set of girls were in white chiffon made to cling to the figure with long ends floating from the shoulders. Another set were in full tarleton costumes of many colors. Each girl represented a different flower, that being carried out in the high medici-like collar. Silver fringe was used for the third group of girls.

A Picture of Gum Chewers

The brightness of the Capitol stage presentation stood off the gloominess of its picture, "The Crowd," last week. Here is a picture enough to give one the willies. Some shots of New York are interesting enough to be in a travelog and of interest to the middle classes of this country who never have hopes of seeing the big city.

Also the picture might have been called Gum. Its director had the idea the American poorer classes must chew gum. The only time gum could be called artistic was in that little bit in "The Big Parade" between John Gilbert and Reenie Adorce. As King Vidor directed both perhaps the gum was continued.

The stage at the Capitol was brightly hung for the Walt Roesner band. Huge chains of white balls became coral or any precious stone in the many changing lights. Sixteen girls on an elevated platform over the band in full black tights over black net dresses. The silver trimming was matched in the slippers that had a tendency to make the wearers' feet look large. White wigs made an interesting note.

The girls appeared in another number dressed in blue costumes. Huge bows of variegated colored ribbons formed the very short skirts. Legs were bare and on the feet were green slippers. On the heads were three cornered hats on blue with shaded green plumes.

Dennis Sisters looked well in pink mull dreses made with full skirts and at one side were wide sashes of blue ribbon combined with a flowered decoration. The three girls were draped around a beautifully decorated piano in the orchestra pit. The girls appeared later in black net dresses made in ruffles.

Pauline Garton did a novelty dance in pink net ruffles and plain satin bodice.

GRAY MATTER

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

Noisy and Terrible

Bennett's "Big Banner" troupe at the Columbia were certainly shouting the battle-cry of burlesque. Nobody has ever understood the words, but this company gets the prize for volume. Each voice was as soothing as a subway turnstile. Together it could have been battle practice by the navy.

And as gentle as the singing was, the humor was worse.

The wardrobe was given credit on the program, and that didn't call for as much courage as would ordinarily in burlesque. One set of rose velvet costumes had evidently been mistaken by someone for dust cloths, but it was a natural mistake. A black and white satin and velvet ensemble was effective, and several taffeta frocks were, too. Two white shawls rose embroidered were pretty. Most of the other costumes would have been scant on midgets.

Isabelle Van wears tights when she wears a costume—that is, one without an intriguing scarf—and she looks much better than her runway girls who scorn them.

Renewing Your Youth

"Rose-Marie," the picture, proves the credit due the chorus of the musical. Of course, the show also had the music when it was new. Now it's more of a liability than an asset.

Joan Crawford is always a pleasure, but it's unusual how Creighton Hale could bring her such a perfectly fitting black satin gown unless she had sent him a plaster cast of herself.

Like renewing your youth to see House Peters again. He was an unjustly accused woodsman when the Northwest Mounted were on kiddie cars, and he doesn't look a day older. More film to 'im.

Not Much Change

In "Fashion Madness" Claire Windsor wears a trailing velvet negligee with flowing crepe sleeves. Liking her idle life Reed Howes got behind his tiny moustache and carried her off to Canada so she could cook beans for him. Her costume for the involuntary trip was of white net, the bodice embroidered with small silk flowers and the floor length skirt a mass of ruffles. The metallic scarf worn with it has ostrich trimming all around. Neither man, woman nor methods have changed much since Shakespeare tamed the shrew.

Double Lewis Day

Lewis Day at the New York, George as "The Four Flusher" and Ralph as "Casey Jones." Ralph has engineered so many trains into the New York it should be called a station, not a theatre. Kate Price has her usual big part in "Casey Jones" and the Oh! so slender heroine made herself even more slender by wearing a black velvet gown with skirt that fell to the floor. The bodice was long and tight and the full skirt shirred where they met. A dark cloth dress had a striped ribbon belt at the natural waist line and a rolled brim velour hat was becoming. She drove in a coat of rubberized crepe de chine.

"Casey Jones" provcs the practical value of innocence when the undermined bridge stayed up for the train of five or six cars with the innocents aboard and crashed when the villian's lone engine tried to cross.

Winter Stuff

The extraordinarily beautiful snow and mountain scenes in "Peaks of Destiny" would make it worth seeing, even without the added thrill of the race on skiis with the camera following the racers. This helped counteract the usual German failure to excite anything like interest in the players.

The heroine, pretty but nameless on the screen, sported a white fur coat and cap when she wasn't wearing crochet shawls of various kinds. As a dancer, too, she was graceful as the slow motion shots proved. Other slow motion views of the ice carnival were well done.

From Woolens to Chiffon

"Red Riders of Canada" gives the complete picture in a few words —red riders (couple of uniforms) —canada (scenery). Movies have changed their motto to include woman—getting a man requires no skill these days. It's getting rid of 'em that's being perfected now.

In this case it was really Patsy Ruth Miller who trapped the villain's gang, four men. The main menace had a nice black silk shirt and three sharp points of hair as a moustache. Patsy wore comfortable woolens, sweaters, skirts and plaid jackets in the day, but sheer silk and a chiffon negligee at night.

Satisfying

"Aflame in the Sky" is guaranteed to satisfy every kind of fan. Sharon Lynn was lovely in a Spanish wedding gown of white lace. A flowered chiffon with shoulder bow and long ends was pretty, too, as well as a light color silk with round collar of black lace and a band of the same at the bottom of the skirt. The dog fans will be disappointed at Ranger for taking a day and night to get his man when he was apparently at his heels the entire time.

Best Dresser First

In "Outcast Souls" Priscilla Bonner looked smartest before she married money. Her cloth coat then had buttoned lapels with standing collar and wide belt topped by a dark beret. A light silk frock had the embroidered peasant blouse and skirt shirred about the hips.

Her lounging pajamas were black embroidered in color and a two skin black fox scarf was worn with a box pleated skirt and short coat.

A Slap Covers Everything

"Grandma's Boy" isn't a day older than when he was first seen, as far as enjoyment goes.

Above the laughter there was a slap heard round the theatre. The woman looked as though she could throw Dempsey over a fence. Slapee walked without a word. As she hadn't said anything either, it was an impressive conversation.

Trevor and Harris, dance team, succeeds DeVilla and O'Rourke at the Bermudiana Hotel, Bermuda, this week. The De Marcos may succeed Trevor and Harris in two weeks.

Keller Sisters and Lynch sailed Feb. 24 on the Olympic to open March 5 in London, doubling between the Cafe de Paris and the Coliseum.

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15 YEARS AGO

(From Variety and "Clipper")

William Fox won his long fight against the "film trust." Fox had refused to sell out his rental exchange and the "trust" had cancelled his license. Fox obtained an injunction by virtue of which he continued to distribute trust films. Attorney General summoned trust officials to Washington, and as a result the cancellation was withdrawn. The Government had a dissolution suit pending against the Patents Co., and the end of that concern was in sight.

Famous Players was coming rapidly forward. Cherry Kearton had made a successful animal picture in Africa and it was being shown in New York at $2 at the Playhouse. Zukor sent Kearton back to the jungle to make another record of wild animal life.

Broadway cabarets continued to gain in popularity. Shanley's was reported doing $30,000 gross a week. Miller's at the old Metropole, and the Pekin on the north side of Times Square, were in trouble over all night operation. Maurice and Florence Walton left Martins' and took up an engagement at Reisenweber's.

Kelsey Allen quit the "Clipper" advertising staff and went to work on "Woman's Wear."

The opening of the Palace, New York, was only three weeks distant, but it was still officially denied that it would play vaudeville. However, Martin Beck in London had just offered a Palace engagement to Clarice Mayne, British vaudeville star.

50 YEARS AGO

(From "Clipper")

It was well past the middle of February in 1878 and the town was having its first snow and sleighing, storm starting on the night of the Charity Ball, which combination of events brought out newspaper comment of "women's modern undress" even in cold weather.

Another observation that has a familiar ring is protest against the persistency of legit managers in keeping up high box office prices. "The Clipper" feels that the $1.50 legit are doomed, since the crowds are flocking to the popular-priced variety and minstrel performances.

Talk of Barnum going abroad that year was ended with the circus man's statement that he was undecided whether to open season in Philadelphia or in the Rink, 3d avenue and 63d street, New York. It had been reported that high railroad charges would force the big show out of the country.

The Academy, Chicago, Halsey near Madison street, burned down. Nick Norton (who died recently) was stage manager. The Academy was Chicago's first West Side house.

A lot of routine gags were current even that far back. Arrest of a Chicago criminal charged with wholesale disposal of murdered bodies, inspired the "Chicago crime" gag; while "The Clipper" is moved to observe that the annual ruin of the Delaware peach crop is already overdue.

J. W. Emmett, playing in Detroit, turned away 300 at the box office in spite of a raging blizzard.

Alfonso, King of Spain, was married and all political prisoners were released in Cuba.

Pope Pius IX died in Rome.

Yale and Harvard had their own exclusive baseball league. They had just arranged their own schedule for the coming season, playing five games to determine the championship in best three wins.

INSIDE STUFF

ON PICTURES

Through the replacements in the Stanley Company's board at the meeting last week, it looks as though that company is now more fully controlled from the New York than the Philadelphia end. One report is that the Stanley people placed Mrs. Jules Mastbaum on the board in an effort to induce Mrs. Mastbaum to retain her active interest in the organization her late husband directed to its present eminence.

No mention has come out as to how the New Yorkers in the Stanley Company view the present outlook, or what their thoughts may be on a merger.

Metro-Goldwyn-Mayer seemed to be in the air over "The Crowd" during and after its making on the coast. The picture required almost a year and is said to have cost a million dollars.

The same indecision followed the picture's opening at the Capitol, New York, in and outside of the trade, with the reviewers of the dailies giving the Vidor film the best break.

Moving the picture from the 99c Capitol to the $2 Astor, if only to fill in time at the latter and with the exploitation angle in mind, while odd for Broadway, was accepted as a smart maneuver for the two or three weeks only "The Crowd" can go there. It did $5,000 over the week end at the $2 scale, indicating a gross of around $11,000 for its first full week.

With the Astor on Broadway, the picture has the advantage of location. That Broadway is most favorable for the $2 pictures for drop-ins and overflows is undeniable. Disadvantages of side street houses even on 42d, for that class of pictures are also evident.

The Aaron Sapiro movement to create a co-operative group of independent exhibitors with a centralized purchasing power, in Greater New York, is creating considerable interest throughout the country. Exhibitors in several of the larger key cities have asked Sapiro for details, and inquiring if the movement would be extended throughout the country. It was announced that the group movement would be concentrated at the beginning to Greater New York.

Signed contracts and agreements from the independent groups to the Sapiro organization are coming in slowly on account of the rigid provisions made by Sapiro. It is necessary for each holding and operating company, to call a meeting of their board of directors, for approval of the contract in full, authorizing the president of the company to enter into this agreement before it can be valid. The conditions of the contract are so stringent and severe that many of the lawyers to whom the exhibitors have referred the contract have asked for more time to study its text.

The Sapiro office has been swamped with applicants for positions in the new organization. Mr. Sapiro expects to create a large office with seven or eight different departments, in charge of able executives. The most important department will be that of Film Purchase, and Jules Levy, now the manager of the First National Exchange in New York, has been particularly mentioned in connection with that position.

A smart but somewhat tactless scenarist, title writer and playwright heard a man tell a story about the career of a prize fighter. Having his playwright instinct, the smart guy put two and two together and figured it would make a great play. He got hold of a chap who has a couple of surefire box office plays and pictures to his credit and asked the latter to collaborate with him. The latter okayed it and went to work on the play.

He worked out two acts and then went to the suggester and told him it would be a good idea for him to supply the material for the third and final act. The answer was that he was busy but as he had given the idea and premise for the play he would make a bargain with the playwright which provided that the latter get the stage rights to the opus and the suggester get the screen rights. This was satisfactory.

About two weeks later, he who had heard the story and concocted the idea for the play told his pal, who had done the work, that he had already disposed of the screen rights to a company he was employed by for $10,000, and hoped the other guy would get as much out of the stage rights. In the meantime, the guy who supplied the original idea is waiting for his pal to say "Thank you" for the wherewithal.

Freddie Schader, having joined with the Fox executive organization, is to step into a unique position for the film business. Freddie will be virtually a personal representative of Winnie Sheehan's, stationed in his own (Schader's) office on Broadway, in search of story and talent material for the Fox studios. This will include recommendation of stage plays as well.

It's understood that Freddie's range is unlimited, that is under no restrictive rules and that his selections of scripts or people will require only the Sheehan approval. This unusual scope is said to have been placed with Schader through Winnie's confidence in his judgment, they having been friends during the many years Freddie Schader was a newspaper man in New York, a profession once followed by Winnie.

Besides Freddie knows his Broadway backwards and also the picture business, a combination Sheehan considers of much value to his picture productions.

The scientific theory of the development of man through the ages has found its way to the screen in a five-reel picture produced by Louis H. Tolhurst, scientist, who has done a great amount of miscroscopic motion picture experimenting during the past 10 years.

The picture is at present riding along under three different titles: "The Tree of Knowledge," "The Theory of Evolution," and "The Creation of Life," one of which will be finally selected. The film starts with the theory of the beginning of life on earth and carries through the various stages of life development by means of moving microscopic studies of each stage.

Tolhurst, who made a series of scientific one-reelers for Educational several years ago, is said to have spent over five years in making the picture, with a cash investment of about $100,000.

The large increase of picture house advertising in Detroit dailies and the seeming unwillingness of the editors to increase the volume of reading matter in accordance with paid lineage, has brought about a unique situation.

Joining with the press agents in the squawks are the critics and theatrical scribes who find their stuff discarded, important or not. On several occasions one Detroit daily carried a full page of theatrical advertising without a line of reading matter. On each day the film reviewer of the respective paper had a juicy column and set up a loud wail upon finding his stuff entirely omitted. But to no avail, for the ad manager told him where to get off—and he did get off.

With no relief in sight, the situation has evolved into a test for p. a.'s as to who can write the most attractive advertising copy.

It is seeping through the show trade that the big chains in the picture end are so systematizing their theatre operation that house managers and press agents are under a maximum salary limit with no minimum. It is said that one large chain has placed the top salary for any house manager at $100, with that amount seldom paid; the scale running from $90 to as low as $50 a week. With press agents, the top is reported at $65.

The matter of swivel chair operation of a big chain always has been under dispute. Showmen rather raise their eyebrows nowadays when hearing of this latest departure. The maximum scales seem to apply to the very expensive houses as well as those of lesser cost and capacity on the circuit.

Reports persist of a seemingly close working understanding between Paramount-Publix and Loew's, the latter with pictures and theatres also. There doesn't seem to be any contradiction that Publix and Loew's have an understanding on theatre building within Greater New York. Loew's is to do the building with Publix declared in. That understanding may extend outside of New York also, with either to build in open territory, offering the other a piece with the understanding possibly also taking in United Artists.

If there is an agreement on picture producing, sales or operation, the extent is not known. Competing picture firms allege the understanding all around but profess to believe no part of it is in writing.

It is reported government claims for income taxes outstanding against film companies are close to $14,000,000 and that suit may be brought to force payment. In some cases the difference lies between the actual earnings of the companies and the statements issued for stock selling purposes. Income tax officials may have seen the stock selling statements and compared them with the low returns shown on the books to collectors.

One company which issued a statement showing around $2,500,000 net profit last year, prior to the floating of a bond issue, made less than $500,000.

The actual salary Al Jolson received for his one week this month at Loew's State, St. Louis, was about $16,500. It exceeded the flat salary of $15,000 paid him by the Metropolitan, Los Angeles, some months ago. His terms at St. Louis were guarantee of $10,000 up to $30,000 and 50-50 over that amount. The house did $43,000 on the Jolson week. Al just fell below the house record of $45,000, the latter piled up by "The Big Parade," running by itself and to an extraordinarily turn over daily, meaning more performances by the picture than Jolson could possibly have given in person.

Independent holders and distributors of short subjects in New York and New Jersey are bumping into a new phase of market conditions not regarded as helping in a financial way. It is price cutting on "shorts" to force exhibs into taking them, in preference to established brands heretofore consistently used at the different houses.

The large increase in short subjects by the big producing concerns has made it hard for the independent handlers of the briefs to keep up their prices with other years.

Arch Selwyn's announced intention of bringing "Dawn," English film, over here recalls that Joe Plunkett, of the New York Strand, played a picture called "The Cavelle Case" at the Strand in October, 1918. This feature marked Julia Arthur's first screen appearance. It was written by Anthony Paul Kelly, J. G. Adelphi directed, and it was released, at that time, through Select.

Whether the film will be brought back, because of the "Dawn" publicity, is not known.

Fox production heads are mulling over the angles of remaking "A Connecticut Yankee." The Mark Twain story was originally made by Fox after Douglas Fairbanks had re[illegible]ted it.

"Yankee" was one of the early full length comedies, opening around Christmas in 1920 at the Miller theatre, Los Angeles, for a run. Emmett J. Flynn directed, Bernard McConville adapted and Lucien Andriot was cameraman. Besides Harry Myers in the title role, the cast included Pauline Starke, Rosemary Theby, W. V. Mong and George Siegmann.

One of the tea drinking dames who writes movie chatter for a leading newspaper syndicate was invited to the home of a celebrated screen actress for afternoon tea. It was one of those exclusive parties that started out serenely and ended in a poker game with some wild betting from the writer, who lost $200 to the film girl.

The actress, however, tried to console the visiting writer by placing the $200 in her coat pocket, which was not discovered until after the writer had returned home.

Recent picture theatre deals and mergers, gone through with without the approval of the Department of Justice requested or extended, has not prvented that department from talking over, from accounts, some of the combinations or possibilities in mergers. That the Fox deals have been made with indifference to the Dept. of Justice opinion is in vivid contrast to some of the former theatre maneuvers that were deemed requisite for official sanction.

According to an old Chinese proverb, one picture is equivalent to 10,000 words. If this holds true today, the average feature length motion picture of 5,500 feet with 16 pictures to the foot is equivalent to 880,000,000 words. Dividing this by the average number of words contained in a novel one will find that every time a person looks at a motion picture feature, he absorbs the equivalent of 880 novels.

Opening of the Lubliner & Trinz Regal, first de luxe colored picture-presentation house in the country, has given Chicago's dark belt smaller houses a distinct shock. The Regal has 3,000 seats and a 50-cent week night top.

First week showed an average $500 drop in the smaller house grosses, with a report the new house will have to struggle to overcome a big "nut."

Motion Picture Salesman, Inc. (New York District), has an organization periodical called the "Film Salesman." It celebrated its first year by getting out a special number edited by Jack Goldstein, alias Ippish (Commonwealth Film Exchange).

Goldstein made the special number pay by collecting ads and accepted anything from 25 cents up.

M-G-M is readying a picture which will have its exteriors taken in Africa and Algiers.

Valentin Mandelstamm, under contract to that producing firm as a writer, sailed from New York last week to supervise the location work and leaves for Africa next month. Neither principals or director have been selected as yet.

A race appears to be on between E. V. Richards and Joe Kennedy for the fathership champ. Both have equal record to date, eight children each, and both fathers still young. Joe is a bit handicapped, being away from home more than E. V.

"Exhibitors' Review" announced this week that, owing to picture business conditions, it had cut its advertising per page to $60, under a year's contract. Otherwise, it's $100, and it was $175. It needed two letter-head pages for the "Review" to explain it.

Rose Pelswick has had her contract with the New York "Journal" renewed for another year at a raise. Miss Pelswick handles the picture reviews and radio news for the paper.

THEATRE GUILD OVER U. S.

"MORE TEETH" IN N. Y. TICKET AGENCY BILL

Assembly Measure Amended—Mr. Tuttle Leads in Making Regulation Severe

Albany, Feb. 28.

Sharper teeth are added in a series of amendments to the ticket agency measure in the Assembly One provides that no tickets may be sold at any place other than the place of business of an agent licensed under the proposed measure. Other amendments include:

That the amount of tax on main agencies be increased from $100 to $200, the tax on branch agencies remaining at $50.

That any place used as a theatre brokerage office must be used for that purpose exclusively.

That the records must be kept by the licensee, showing his sales and profits and the amount paid for tickets, open and subject to inspection.

That receipts must be issued to customers on demand, showing the original box office price of the ticket and the price paid by the broker. The first draft of the bill provided that this information must be conspicuously posted in the place of business, and this provision is continued, with the additional safeguard of the new amendment.

That no commission, gratuity or bonus may be given by any broker to any theatre or theatre employe as part of the ticket transaction.

Maurice Bloch, minority leader of the Assembly, said the greatest evil of ticket scalping in the city has been the man who had his office in his hat. He said such a broker was impossible to regulate. He circulated everywhere and practiced all sorts of deceptions on the public.

The new amendments were introduced on recommendation of a committee headed by United States Attorney Charles H. Tuttle. Others on the committee are Dr. S. Parker Cadman, Rabbi Stephen S. Wise, Lucius R. Eastman, Elmer E. Brown, chancellor of New York University; Martin Conboy and Raymond S. Fiero.

"WHITE AND BLACK" LIST OF AGENTS

Equity's Survey About Finished—Names Shortly Issued—For Information Mostly

Equity's compilation of a "white and black list" for casting agents is due for issuance shortly. Equity has been investigating New York and elsewhere for the past year.

It was prompted by complaints of various abuses inflicted upon members by certain casters in order to obtain employment through their offices.

Equity's list will certify casters charging the regular fee of five per cent of the first 10 weeks' salary. Others making extortionate charges will be posted as a warning and for information.

Although Equity officials have been reticent to state at whom the investigation especially takes a slap, it is understood casters evading the license law and masquerading under the guise of "artists representatives" are the chief targets.

Personal managers offering players equitable contracts, guaranteeing a minimum quantity of work during a season have been given a clean bill by the Equity investigators, according to reports.

FRANCES SHELLEY IN LEAD

Ralph G. Farnum has arranged for Frances Shelley to replace Nancy Welford in the ingenue lead of "Rain or Shine."

It is expected Miss Shelley may go into the part Thursday of this week. She has been doubling in the nite clubs.

"King's Henchmen" Blows Up on Salary Claims

Scranton, Pa., Feb. 28.

"The King's Henchman," the Taylor-Hillay opera, was to have wound up its tour at the Academy here Saturday night, but the final performance was not given. Instead one of the singers announced to the waiting audience their money would be returned.

Trouble started when Attorney Harry Nogi arrived at the theatre prepared to lay an attachment to cover a printing bill of $498 presented by the Atlanta Printing company, of New York city. Then R. Stevens, chorus man, hired Attorney Myer Kabatchnick to try to collect his salary claim of $120. Three members of the orchestra joined in the action.

The troupe gave a performance in the afternoon, with M. Zlatin conducting. The evening customers got their money back at the box office. The night top was $4.

"RITA" AT MAJESTIC; NO BOOKING THROTTLE

Ziegfeld's Show Moving to Chanin House at $3.85 Top "Musketeers" at Lyric

"Rio Rita" will move from the Lyric to the Majestic March 12. This spots "Three Musketeers" as the 'suceeding attraction at the Lyric, first slated to get "Show Boat." Instead "Rio" was moved into the house from the Ziegfeld, "Show Boat" going to the latter house.

There was some speculation along Broadway over the Majestic booking of Ziegfeld's holdover "Rio," as the Shuberts are jointly interested in the Majestic with the Chanins. It was stated there are no strings on the date, as regards out of town bookings, which will go through the Erlanger office.

The Majestic date was made directly with the Chanin office, through Harry Kline, general manager of the Chanin theatrical activities, with Ziegfeld. When moved, "Rio" will use a $3.85 top scale, as against $5.50, the present top. The show was believed due for touring but is still making money.

Jammed Oppenheimers

The switch which spotted "Show Boat" in the Ziegfeld is blamed for placing the Oppenheimer brothers in a financial jam over the Lyric. With the prospect of getting "Show Boat" the house was remodeled at a cost of over $120,000, that figure being about three times the original estimate.

The expected receipts not being forthcoming the Oppenheimers were faced with creditors in the form of the contractors who made over the house. The mortgagee also stepped in. The latter, represented by Attorney T. S. Vorhees, has been inclined to favor the Oppenheimers.

Although foreclosure proceedings have been begun as a protective measure, it will take three months to complete the proceedings, during which time it is anticipated that the Lyric financial troubles will have passed.

When it was reported Ziegfeld might place "Musketeers" elsewhere, Vorhees is said to have advised the manager the booking contract must be carried out. Vorhees also stated his principals did not desire to regain possession of the Lyric and did not care to operate it. He takes the position that the brothers are the victims of circumstances.

The Oppenheimers purchased the Lyric from the S. and S. Lyric Co., a corporation in which the Smathers estate and the Schaffer interests of Chicago are principally concerned. The sellers became the mortgagees.

Forbes' "Old Man's Darling"

Rosalie Stewart can not just resist—she must do another stage production, although having previously sworn off for this season.

It is to be a comedy, "The Old Man's Darling," by James Forbes.

ERLANGER ROUTE EAST OF MISS.

Playing Big Cities For One or Two Months Next Season — With Subscription Lists Locally — Touring Company Enlarged—"Strange Interlude" on Road—Shaw Plays, Too

JUST AN ART GROUP

Theatre Guild next season will install its subscription seasons in the major week stands east of the Mississippi. Instead of a week, the Guild will go in for a month and two months. It will continue its New York operations as in the past, the extensive touring being in the nature of the organization's greatest expansion since its organization.

This past season marked the Guild's first attempt at any touring. Playing their acting company for a week in Cleveland, eight weeks in Chicago, week in Baltimore and a year ago for a week in Philadelphia, they averaged almost $20,000 weekly in receipts. In addition to this, a touring repertory company headed by George Gaul and Florence Eldridge has played one and three-night stands as far west as Denver and as far south as Texas. That company, which started early in October, winds up next month in Montreal, where it began, after a good season.

It was the demand for the Guild attractions on tour which has led the organization to expand. Although the one and three-night stand troupe has been booked on the concert (guarantee) plan through the Daniel Mayer office, the demand for re-engagements next season, of which 11 weeks have been booked already, stamps the repertory troupe as a definite success. That this company, which constituted, along with the engagements of the acting company, a "feeler" toward demand for the Guild, decided the touring plans for next season.

Subscription seasons in the various cities will be booked in Erlanger theatres and that circuit will cooperate with the Guild in putting the local subscription seasons over. Under this plan seats for the four productions (one a week) will be sold in a block, but at a reduction on the box-office price.

25,167 N. Y. Subscribers

This has been the Guild's New York system, and at the moment their subscription list here stands at 25,167. That, the Guild declares, is its limit, and the books have been closed to new subscribers for several months. A waiting list of considerable proportions has been formed.

The New York subscription guarantees a subscription run of at least five weeks to any play produced, and, with six annual productions guaranteed the subscription list, means a minimum season for the Guild of 30 weeks in the metropolis. The Guild theatre has been closed for about 10 weeks only since opened three years ago.

Enlarging Company

To provide for the touring plans, the Guild's acting company will be enlarged. It will be separated at times, with part of the troupe playing in a repertoire on the road and part playing in New York and vice versa. This is necessary because the Guild's obligations in New York call for six annual productions.

"Porgy," current at the Republic and the Guild's first production of this season, will be sent on tour this spring to break the ice in those cities which have not been touched by the acting company's short tour. "Porgy" opens at the Hollis Street, Boston, for two weeks, starting April 9. After that it plays Washington, Pittsburgh, Cincinnati and Cleveland and some other spots. When "Porgy" plays, the subscription plans will be announced locally to the various cities.

In Baltimore early this season, when "The Doctor's Dilemma" played for a week on its way back to New York from Chicago, 4,950 subscription applications were made in case a Baltimore season was held. It will be. In Chicago there were about 10,000 applications made during the last fortnight of last fall's engagement.

"Porgy" will also tour next season, having been booked for about the whole list. "Strange Interlude," too, will probably go to the road. This, in addition to the repertoire of the acting company, which will be sufficient to take up four weeks in any one of the cities. It means that the Guild may fill about six weeks' time in most of the major stands. Whether "Strange Interlude" will begin at 5:30 p. m. on tour and take an hour out for dinner hasn't been decided. There is the alternative of starting about 7 p. m. and running until midnight. At all events the Guild rates the show as a road proposition. Eugene O'Neill, its author, is said to look at it in the same light.

Lunt-Fontanne on Road

Heretofore, the Guild has leased its plays, after it was through with them in New York, to other producers for the road. About 20 of their shows have been so taken out. One of its biggest hits, "The Guardsman," has never been released to anyone for the road and not toured except for two weeks in Chicago last year. That may be taken to mean that it will be used as one of the pieces for Alfred Lunt and Lynn Fontanne when they go out with the acting company. There are also the Shaw plays for potential road use and at least one of these will be included in each year's out of town plans.

All of these plans represent the successful development of the Guild's subscription idea, which has grown from 500 subscribers in 1919 to the present figure of over 25,000.

Craig, New on 53rd For Indie Legits

Craig will be the name of the new legit theatre opening about April 15 on 53rd street, between 6th avenue and Broadway. It will have a capacity of 1,500 seats. Its gross rental, from accounts, will not exceed $40,000.

To date Mr. McGregor, manager of the house, has made no booking connections and it is said the Craig will be independently operated.

The site backs up against the 53rd street L, with an entrance on 54th street. Plot is reported an assembled one, with its reasonableness of cost explaining the low rental.

Another new theatre proposed for the northeast corner of 53rd street and 7th avenue is reported being held at $200,000 annual rental, by its builder, an attorney named Steinkampt.

Tulane, N. O., Dark; No Road Shows South

New Orleans, Feb. 28.

With the shortest stretch it has ever known, the Tulane, only legit theatre in this city playing combination road attractions, has closed for this season.

There are no road shows booked in and nothing in sight, despite the many legit plays on Broadway this and last season.

Most of the shows the Tulane has played so far since October have been of the shameful kind, for production and acting.

"Captive" on Coast

Horace Liveright has arranged for the revival of "The Captive," a Little Theatre group in Cleveland putting it on Saturday and Leslie Pierce and Ed Rowland sponsoring it in Los Angeles at the Mayan opening March 26. Pierce and Rowland may bring a name to California for the west coast production.

Both groups will offer the play indef. "The Captive," originally produced by Charles Frohman, Inc. (Paramount-controlled), was withdrawn following official complaint. Liveright subsequently purchased all rights and threatened to mount it again in New York until official objection interfered.

PHONEY PERFUME AT $7—BUT NOT SOLD

Julia Sanderson Happened to Know Real Brand—Smelly Bootleggers in Pittsburgh

Pittsburgh, Feb. 28.

Julia Sanderson uncovered a smelly bootlegger trying to sell a phoney perfume, when he called upon her Saturday at the Alvin where "Oh Kay" was playing. He offered a bottle of alleged Coty's Chypre, regularly retailing at $32, for $7.

Miss Sanderson knows the brand and would not purchase, but her maid did. After the salesman had left the contents were analyzed. Alcohol and cheap violet water, the whole perhaps costing 10c, composed the mixture.

The phoney appeared to have the brand's real labels from old and original bottles, although the labels could have been forged. It's believed that a drop or so of the genuine perfume had been spilled over the neck of the phoney.

Frank Crummit, Miss Sanderson's husband, revealed the swindle for the purpose of protecting show people, whom the fakirs are evidently trying to sell.

Variety printed some weeks ago of a band of phoney perfume sellers operating in the Times Square district. It's evidently the same bunch, now traveling.

SHUBERTS ADVERTISE TO SELL CUT TICKETS

"Wholesale Ticket Salesmen" Wanted — Filling Theatres Big Worry Just Now

A special theatre party department operated by the Shuberts has advertised for "wholesale ticket salesmen" in the classified section of a Sunday newspaper. The scheme is to sell in blocks to social clubs, fraternal orders, employers in large establishments and the like.

This idea of filling theatres is an adjunct to the cut rate schemes but appears to apply to houses which are being bolstered by two-for-one coupons. A party rate is made, with no special percentage of reduction applying. As a rule theatre parties of the kind are arranged for by women solicitors who work on a 10 per cent. basis.

One adv using 39 lines of agate type stated that in "back of this proposition is the largest theatrical producing organization in the country." Only five attractions on Broadway were mentioned, all Shubert shows. The headquarters of the party sales department are located in a Shubert office building.

That the filling of such a large group of theatres such as controlled by the Shuberts here and on the road is the hardest problem of the moment is not doubted. Whether the ticket party plan applies to attractions not produced by the Shuberts but playing in their theatres is not stated.

Bledsoe, Bankrupt

Julius Bledsoe, professionally Jules Bledsoe of "Show Boat," went into voluntary bankruptcy this week with debts of $2,500 and no assets. The colored singer and actor resides at 281 Edgecombe avenue, New York.

Principal liabilities are for advertising and $100 to the Provincetown Players, Inc.

STAGE MANAGER IN LEAD

Los Angeles, Feb. 28.

William O'Donnell, formerly stage manager with Coast production of "Sunny," is now playing the lead in the show in San Francisco.

He replaced William Valentine.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (18th week) (M-882-$5.50). Washington's Birthday fell on Wednesday, natural so far as matinees were concerned; only few shows played additional afternoon show; "Yankee" did and bettered $26,600.

"A Free Soul," Klaw (8th week) (C-830-$3.30). Extra matinee here, too, with afternoon trade excellent; but for lull later in week pace would have topped normal gait; around $8,000 and profitable.

"And So to Bed," Bijou (18th week) (C-605-$3.30). "The Cherry Orchard" to be revived for special matinees here; costume comedy continues to fairly good money; over $9,000 estimated.

"Artists and Models," Winter Garden (16th week) (R-1,492-$5.50). New "Greenwich Village Follies" due here soon, current revue probably going on tour, although removal to another house hinted; estimated around $25,000.

"Behold the Bridegroom," Majestic (10th week) (CD-1,776-$3.30). Moved here from Cort Monday; large capacity of Majestic indicates show will be generously cut-rated for balance of engagement; $9,000 lately; "Rio Rita" booked to follow in March 12.

"Burlesque," Plymouth (27th week) (CD-1,041-$3.85). Extra matinee last week, when takings bettered previous week; $19,000.

"Cook Robin," 48th St. (8th week) (CD-960-$3.30). Eased off last week; probably makes some money at moderate grosses; figured around $8,000.

"Coquette," Maxine Elliott's (17th week) (D-942-$3.85). No extra matinee, but holiday scales tilted gross somewhat; went over $19,000, all house can get at scale.

"Diversion," 49th St. (8th week) (C-704-$3.30). Light gross show with draw limited to orchestra floor; around $5,000.

"Dracula," Fulton (22d week) (D-914-$3.30). House figuring on attraction sticking until warm weather; new melodramas do not appear to have affected consistently profitable trade here; over $12,000.

"Escape," Booth (19th week) (D-704-$3.30). Although not smash among consistent money-makers, lately between $9,000 and $10,000, satisfactory for this house.

"Excess Baggage," Ritz (10th week) (C-945-$3.30). Started out like hit, and while getting good grosses, did not climb to capacity as expected; $13,000.

"Five O'Clock Girl," 44th St. (21st week) (M-1,490-$5.50). Three musical heavyweights are listed alphabetically; this one grossing $38,000 and over.

"Funny Face," Alvin (15th week) (M-1,400-$5.50). Class and numbers making it one of favored attractions of season; again close to $39,000.

"Good News," Chanin's 46th St. (26th week) (M-1,413-$5.50). May outlast any musical on list; capacity for six months, with weekly takings normally almost $40,000.

"Interference," Lyceum (20th week) (D-957-$4.40). Going along to profitable business and making run; nine performances last week, approximating $11,500.

"Jimmie's Women," Frolic (23d week) (C-602-$3.30). Properly spotted in roof theatre (atop New Amsterdam); modest tie-up pace of $5,000 to $6,000 satisfactory.

"Lovely Lady," Sam H. Harris (10th week) (M-1,051-$5.50). Wilda Bennett entered cast last week, Edna Leedom being out through operation; business claimed around $20,000, although agency sales reported dropping.

"Manhattan Mary," Apollo (23d week) (M-1,168-$5.50). Holding to real business against newer musical successes and ought to run out season; $38,000 estimated.

"Marco Millions," Guild (C-914-$3.85). Under alternating system "Marco" last week over $18,000, with extra matinee; "Doctor's Dilemma" (12th week) current.

"Marriage on Approval," Wallack's (1st week) (CD-892-$3.30). Added to the week's premieres; presented independently; opens March 1.

"Maya," Comedy (2d week) (C-682-$3.30). Drew attention of police on account of salacious theme and may be forced off; reported doing real business since opening; over $9,000 (small house).

"My Maryland," Jolson's (25th week) (O-1,777-$5.50). Will probably run well into spring; after slipping away down, picked up by means of cut rate drive; approximately $21,000.

"Our Betters," Henry Miller's (2d week) (C-946-$4.40). Revival of Maugham's comedy off to capacity start; smart draw to real trade; first week over $20,000.

"Paris Bound," Music Box (10th week) (C-1,000-$3.85). Not far from $24,000 again last week; nine performances; one of big money shows among non-musicals.

"Porgy," Republic (21st week) (C-896-$3.30). Not leaving for another month or more; still profitable at between $12,000 and $13,000.

"Quicksand," Masque (CD-700-$3.30). Taken off Saturday after playing two weeks to slim pickings; house dark.

"Rain or Shine," George M. Cohan (4th week) (M-1,111-$5.50). Drawing great volume of business; second week bettered first and gross over $39,000; standees all performances.

"Revels," Shubert (14th week) (R-1,395-$5.40). Final week; revue going to Phila.; estimated at $15,000; "Furies" next week.

"Rio Rita," Lyric (57th week) (M-1,395-$4.40). Moves to Majestic after another week; Lyric will get "Three Musketeers," which opened out of town last week; "Rita" went over $31,000, but had excellent run behind it.

"Rope," Biltmore (2d week) (C-1,000-$3.30). Opened Feb. 22; business fair; better line this week, although moderate business indicated.

"Rosalie," New Amsterdam (8th week) (M-1,702-$6.60). Holds to great business and only exceeded by "Show Boat"; usual eight performances last week; almost $48,000.

"Sh! The Octopus," Royale (2d week) (C-1,117-$3.30). Farce mystery piece won rather good notices, but business moderate to date; over $7,000 first seven performances.

"She's My Baby," Globe (9th week) (M-1,416-$5.50). Final week; not run and something of disappointment; around $25,000 of late, but not profitable at that figure; house goes over to pictures.

"Show Boat," Ziegfeld (10th week) (M-1,750-$6.60). Another high gross record claimed for list's leader last week; with added matinee and $6.60 over entire lower floor Washington's Birthday and Saturday night, $60,000 grossed.

"Spring 3100," Little (3d week) (D-530-$3.30). Getting some trade but must improve to stick very long; first full week approximated $5,000.

"Still Shufflin'," Daly's (1st week) (M-997-$3.30). Presented by Con Conrad; colored musical, starring Miller and Lyles; same house started negro show craze with "Shufflin' Along"; opened Monday.

"Strange Interlude," John Golden (5th week) (D-900-$4.40). One of standout attractions of season; five and one-half hour show packing 'em; $11,500 and over; after subscription season of seven weeks expires grosses will leap.

"Sunny Days," Imperial (4th week) (M-1,446-$5.50). Trying to put this one across; new musical doing fairly good business but not up to expectations; $20,000 at scale and capacity could get much more.

"Take the Air," Waldorf (15th week) (M-1,111-$4.40). Getting profitable business despite house handicap; quoted over $20,000 weekly right along.

"The Bachelor Father," Belasco (1st week) (C-1,000-$3.85). Presented by David Belasco; opened Tuesday.

"The Clutching Claw," Forrest (3d week) (D-1,015-$3.30). Mystery play appears to have moderate money-chance but must do better; last week around $6,000.

"The Command to Love," Longacre (24th week) (C-1,019-$4.40). Not big now but better than plenty of others; originally among gross leaders; trade lately averaged $12,000 weekly.

"The Golden Dawn," Hammerstein's (15th week) (O-1,265-$6.50). Appears to be set for balance of season; colorful operetta playing to profitable business; average gait around $29,000.

"The Ladder," Belmont (73rd week) (D-517). Several performances out because of additional changes to script; rewritten several times; tickets still given away.

"The Madcap," Casino (5th week) (M-1,477-$4.40). Moved here from Royale last week; in present berth cut rating resorted to; last week, $15,000.

"The Merry Malones," Erlanger's (23rd week) (M-1,500-$5.50). Reports of road tour apparently premature; Cohan's musical due to stick well into spring; $25,000 weekly.

"The Mystery Man," Bayes (6th week) (D-860-$3.30). Not much heard about roof attraction. Appears to be getting by with cut rates; around $5,000.

"The Queen's Husband," Playhouse (6th week) (C-879-$3.85). Getting fair trade but failed to live up to out of town prospects; last week over $10,000, satisfactory.

"The Racket," Ambassador (15th week) (C-1,067-$3.30). Final week; going on tour; average for most of engagement over $10,000 though less recently; "Kidnapper" due here next week.

"The Royal Family," Selwyn (10th week) (C-1,067-$3.85). No added matinee last week but with holiday prices gross went to $25,000; still tops non-musical field.

"The Shannons of Broadway," Martin Beck (23rd week) (C-1,198-$3.30). Engagement may extend into spring; played to moderately profitable business with average around $10,000 and more.

"The Silent House," Morosco (4th week) (D-893-$3.30). Standing up to real money; last week again around $21,000 or bit more; easily leads new crop of mystery plays.

"The Trial of Mary Dugan," National (24th week) (D-1,164-$3.85). Still best of melodramas, over $23,000 weekly.

"These Modern Women," Eltinge (3d week) (C-892-$3.30). Has not climbed as it should and will move to another house or close this week; fair last week at $7,500; "Her Unborn Child" next week.

"The Wrecker," Cort (1st week) (CD-1,043-$3.30). Presented by Guy Bates Post; opened Monday.

"Whispering Friends," Hudson (2nd week) (C-1,094-$3.30). Cohan's newest comedy started moderately well. First week between $9,000 and $10,000. Good ticket call reported.

Outside Times Sq.—Little—Special

Sir Harry Lauder, Knickerbocker (5th week). One week more before Scotch star starts touring.

"The Merchant of Venice," Broadhurst (7th week). One more week, then the road.

"The Spider" followed **"The Shanghai Gesture"** into the Century Monday; two week date and then "Chicago."

"The Taming of the Shrew," Garrick (19th week). "Twelve Thousand," new play, due to follow modern dress Shakespeare next week; both attractions alternating bi-weekly.

"Improvisations in June" added to Civic Repertory, 14th Street, Monday.

American Laboratory. Repertory.

"Passing of Third Floor Back," Wallack's. Revival moved here from downtown but passed out Saturday; **"Marriage on Approval"** follows in this week.

"Hoboken Blues," New Playwrights.

"Hot Pan," Provincetown.

"Meek Mose," Princess.

"The Ivory Door," Charles Hopkins; sticking to a profit.

"Ten Nights in a Barroom," Triangle.

"Caponsacchi," Walter Hampden's; another week to go.

CHICAGO TREASURERS ARE A. F. OF L. BOUND

86 Box Office Men Organizing —$100 Initiation and $1 Monthly

Chicago, Feb. 28.

The first decisive step in organizing a treasurers' union and affiliating with the American Federation of Labor, was made at a meeting attended by 86 box office men last week.

Previous rates set for a tentative union, $15 initiation and $1 monthly, were raised to $100 initiation fee and $1 monthly. Of the initiation fee, $15 will be turned over to the Federation and the remaining $85 added to an emergency fund.

For some time Chicago treasurers have been making strenuous but diversified attempts to organize. Recently they were spurred into concentrated action when ticket takers and ushers, backed by a strong local union, tried to establish jurisdiction over the box office. Their desire for a union was further increased when one downtown treasurer, who went to dinner at 6 p. m., was fired without notice when he returned an hour later.

While activities of the Chicago Treasurers' Club will not be affected by the new organization, almost 100 per cent. of the club members are included in the union.

Complimentary letters were received from New York, Philadelphia and Boston treasurers, who are watching the local union's progress with considerable interest.

L. A. Music Box Leased

Los Angeles, Feb. 28.

Hollywood Music Box, which has had a checkered career since Carter De Haven built it, has been leased for four months by the Robert Sherwood Players. "Women Go On Forever" opens March 18.

Fire Shouter

A capacity matinee crowd at the Henry Miller to see "Our Betters" last Saturday, was dinsconcerted by a disturbance upstairs. Many women present left the theatre but returned when assured nothing was wrong.

It seems someone in the ladies' retiring room on the gallery floor threw a lighted cigaret into a metal container filled with paper.

There was some smoke and the same person is said to have shouted fire. The porter quickly doused the container.

FRISCO GROSSES

San Francisco, Feb. 28.

Washington's birthday helped the legits round out a satisfying week. Pauline Frederick is holding up well at the Geary, where "The Scarlet Woman" has caught on. One more week to go and then a possible ten weeks at the Belasco in Los Angeles.

"Broadway," at the Curran, has two more weeks to go. Business was off a little, but the holiday crowd spelled profit. Likewise "Sunny," which ended its three-week stay at the Columbia.

Henry Duffy's "The Night Stick" wound up at the President after six prosperous weeks, making way for "The Shannons of Broadway."

No letup in sight for "New Brooms," at the Alcazar, now in 11th week and holding up. This one may set a new record for the house.

Sid Goldtree closed "The Bridal Bed" after four weeks at the Green Street. House goes dark for a week, while "Love a la Carte" is being readied. Players' Guild had a satisfactory week with "The Rivals." One more to go.

Estimates for Last Week

Curran—"Broadway." Grossed a little better than $12,000 on its sixth week; considered big at $2.50.

Geary—"The Scarlet Woman." Lou Wiswell has a big winner. Following its Los Angeles engagement plan is to road it for a couple of weeks and then put it into the warehouse until early fall, when it will likely go into Chicago. Third week bettered $12,500.

Columbia—"Sunny." Musical did not click as it should have, and with extremely heavy "nut" had difficulty. Final week close to $15,000, but not much profit.

Alcazar—"New Brooms" continues merrily. Is most talked of show in town. Tenth week garnered $5,800. Figured for 15 or 16 weeks.

President—"The Night Stick" out a couple of weeks earlier than first figured. Final week's intake around $3,800. No loss.

Green Street—"The Bridal Bed." Variety predicted three or four weeks for this one. It struggled through four, with final week's gross under the $1,000 mark.

L. A. GROSSES

Los Angeles, Feb. 28.

"Desert Song," in its fifth week at the Mason, did approximately $23,000. "Chauve-Souris," at the Belasco, chalked up a total of $13,500 in its sixth week. Shrine Auditorium, with Sally for one week, around $17,000.

At the Downtown Playhouse "Triumphant Bachelor" did an estimated $7,750 in its fourth week. "Two Girls Wanted," in sixth week at the El Capitan, got $6,000, with "Service for Two," doing around $5,000 in the first week at the Morosco.

"Undertow," at the Hollywood Playhouse, in ninth and final week, got $5,500, with one extra performance. "The Married Virgin," fourth week at the Egan, brought $2,000, and "Kongo," in ninth week at the Orange Grove, did around $5,000.

Minneapolis Off

Minneapolis, Feb. 28.

Adverse weather conditions, with none too popular attractions, proved a Waterloo for legit.

The critics were moderately liberal in their praises of "Twelve Miles Out," but Shubert theatre patrons apparently did not care for the offering of the Bainbridge Players (dramatic stock). Takings barely hit $5,000.

A tabloid musical comedy version of "Alias the Deacon" was only good for about $5,300 for the McCall-Bridge Players at the Palace. Not so hot.

Wrestling and boxing nights helped the Gayety (United burlesque wheel) to get to about $4,500 with "Hollywood Scandals."

Metropolitan dark.

"FLAME" ON COAST?

Los Angeles, Feb. 28.

Matt Grau, who promoted the series of light operas at the Shrine Auditorium, is contemplating bringing "The Song of the Flame" to the Coast.

LENT'S START KEPT PHILLY'S LEGITS DOWN

"Paris" Only Stand Out as Gross Getter—"G.V.F." Very Bad in Final Week

Philadelphia, Feb. 28.

Moderate grosses were reported in most instances in the local legit houses last week, except for Irene Bordoni's new "Paris." It continues to be a complete sellout. For the rest, whatever benefit might have been realized from Washington's Birthday was nullified by the beginning of Lent.

Next Monday finds a batch of openings, led by Tyler's "She Stoops to Conquer" all-star revival at the Erlanger (one week only) and also "The Racket" at the Walnut, "Four Walls" at the Broad and Delmar's "Revels" at the Shubert, all for two weeks only. "The Nightstick," at the Garrick, is the 12th's only show.

Although "The Nightstick" is the only official booking on March 12, the Erlanger is unaccounted for on that date. Except for the Mask and Wig show, the only April booking in sight is two weeks of Robert Mantell at the Broad.

Estimates for Last Week

"Tommy" (Broad, 2d week). Moderately hooked up comedy; felt effects of Lent, but probably broke even at $8,500.

"The Great Necker" (Shubert, week only). Sudden booking and unusual one, light, straight comedy in a big house. "Greenwich Village Follies," $18,000 or less last week, very bad at $4.40.

"Abie's Irish Rose" (Garrick, 1st week). Perennial in for return engagement, this time at syndicate house. Original company, $1.50 top, two weeks only.

"Kidnapper" (Walnut, 2d week). Melodrama disappointing in comparison to "Crime" last season. "The Racket" Monday.

"The Love Call" (Chestnut, 8th week). This operetta, which has had surprisingly fine run, now slipping, will probably go out after another two or three weeks. $15,000 last week.

"My Maryland" (Lyric, 1st week). Return engagement. "The Spider" left after five profitable weeks.

"Paris" (Adelphi, 3d week). Irene Bordoni comedy still only smash hit in town. Last week, with extra matinee, between $23,000 and $24,000.

"The Patent Leather Kid" (Erlanger, 3d week). Picture slipped some with about $12,000 claimed last week. "She Stoops to Conquer" in for single week Monday.

"Yours Truly" at $25,000 Very Big in Boston

Boston, Feb. 28.

Take fair weather, add one holiday, preferably Washington's birthday, and the result is a good week for the theatre.

The Hollis housed "Grimaldi" for five days last week with business pretty tough. A sure-fire hit was booked back for an opening Monday in "The Baby Cyclone," second visit to Boston. Jane Cowl's sixth week in "The Road to Rome" was almost as high as any of the previous five. She stays until March 19, when "Just Fancy" arrives. Wm. Hodge's engagement at the Majestic is until March 19, when "Good News" opens.

Estimates for Last Week

"Gay Paree" (Shubert, 2d week). Did not open as strong as previous revues in house. $25,000.

"The Road to Rome" (Wilbur, 6th week). Jane Cowl within few hundred of capacity every week. $18,500.

"Yours Truly" (Majestic, 4th week). Over better in Boston than in other spots. High at $25,000.

"Straight Through the Door" (Plymouth, 4th week). Ran better than ever last week, hitting $16,000.

"Wings" (Tremont, 11th week). Film got $16,700.

"The Three Musketeers" (Colonial, 1st week). "Diplomacy," with all-star cast, in one week, capacity of $38,000.

"The Baby Cyclone" (Hollis, 1st week). "Grimaldi" played but five days, opened Tuesday. Disheartening attendance. Gross $3,000.

March 5, "Saturday's Children," Plymouth; March 12, "Hit the Deck," Tremont; "Countess Maritza," Shubert; March 19, "Good News," Majestic; "Just Fancy," Wilbur.

"Who" Claims Paid

Los Angeles, Feb. 28.

Salary claims of the cast of "Who," the mystery melodrama, which lasted two weeks at the Hollywood Music Box were paid five days after the show closed.

They amounted to $1,042 and were collected from the National Surety Company, which had posted a $1,500 bond by Wedgewood Nowell, the A. E. A., deputy here. John B. and M. H. Riewerts were the producers of the show. The former was author of the play, and is the son of the latter who operates the State restaurant, in San Francisco.

TRADE DENTED, WEEDING OUT WEAK SHOWS HOPE OF LEADERS

Grosses Slipped Before Lent—Approach of Tax Date Hurts—Many Dark Houses Imminent—"Our Betters" Gets $20,000—"Maya," Dirt, Capacity, but Out—"Show Boat," $60,000

Broadway is wondering how many dark houses will dot New York's amusement district before spring is half over. It is forecast that so many shows will pass out, business for the better plays will be stabilized. The demand for recognized established successes has recently dropped so much some are saying the season is over already.

It is patent that any number of mediocre attractions must leave the list for the simple economic reason the bankrolls back of them cannot hold out. There are not enough new productions on tap for replacements.

Bargain tickets are being offered galore. Two-for-ones are being thrown in open competition with the regulation cut rate tickets, it being claimed that better locations are afforded at the cheaper ducats. Theatre parties are being solicited in greater volume than ever before.

Outside Lenten Influence

All of that was mentioned when Monday night turned out to be one of the dullest evenings of the season. There was little box office selling. Showmen insist the advent of Lent meant little or nothing in the general slump. General business conditions are probably more truly reflected in slack theatre trade. To be considered, too, is the approaching income tax season. Heretofore the two weeks prior to March 15 when Federal taxes are due, have been distinctly down-grade. This year it came almost a month ahead.

Last week's new offerings were led by the revival of "Our Betters," which got more than $20,000 at Henry Millers. "Whispering Friends" got nearly $10,000 at the Hudson and is expected to develop into a success; "Maya," through police notoriety jumped to virtual capacity at the Comedy, but is slated to be taken off Saturday, because salacious; "Rope," a mid-week event at the Biltmore is believed to have a chance; "Sh, the Octopus," at the Royale, is in doubt, though claimed to have climbed.

Washington's Birthday, coming on Wednesday, was a natural matinee day, but only some attractions gave an extra performance. One was "Show Boat" (usual matinee Thursday), and another new record was claimed in a gross close to $60,000. For the holiday night and Saturday, $6.60 was charged for the entire lower floor. Next in business standing was "Rosalie," the runner-up since opening; it got nearly $48,000; "Good News," holding to eight performances, $40,000; "Rain or Shine," better than $39,000; "Funny Face" and "Five o'Clock Girl," $39,000; "Manhattan Mary," $38,000.

Next Lower Group

There was a wide gap separating the other musicals, but "Rio Rita" jumped to nearly $32,000 and will move instead of touring; "Golden Dawn," over $29,000; "Connecticut Yankee," $26,600 (capacity, nine performances); "Merry Malones, $25,000; "Artists and Models," about the same; "Take the Air" and "My Maryland," over $20,000; "Lovely Lady," a bit less; "The Madcap," better with cut rating, $15,000.

The figures of the leaders sound impressive, but there was plenty of lament concerning the business of the others. "The Royal Family" again topped the non-musicals at $25,000. There was no extra matinee, but most attractions did the usual thing of charging Saturday prices for the holiday performances; "Paris Bound," $24,000 (nine times); "Trial of Mary Dugan," $23,000; "The Silent House, $21,000; "Burlesque," $19,000 (nine shows); "Coquette," $19,000; "Marco Millions," $18,000, with the same gap between the leaders and the field as with the musicals.

"Excess Baggage" claimed $13,000; "Dracula" about $12,000; "Strange Interlude," $11,500 (but capacity); "The Command to Love," $12,000; "Porgy" about $12,500; "Interference," $11,500; "Queen's Husband" and "Shannons of Broadway, $10,000; "Escape," "Behold the Bridegroom" and "And So to Bed," $9,000; "Cock Robin" and "A Free Soul," $8,000; "These Modern Women, $7,600; "The Clutching Claw," $6,000; "Diversion," $6,000 and so on down the scale.

Half a dozen shows are off the list with four new ones due in next week. "Quicksand" stopped Saturday and left the Masque dark again; "She's My Baby" departs from the Globe which goes into pictures; "The Racket" tours from the Ambassador which gets "Kidnapper"; "Revels" leaves the Shubert which gets "The Furies"; "Napoleon" relights the Empire; "Twelve Thousand" will alternate with "Taming of the Shrew" at the Garrick; "These Modern Women" must find another berth since the Eltinge gets "The Unborn Child"; "The Passing of the Third Floor Back" passed out at Wallack's.

In the Agencies

Only one of last week's entrants was taken by the premium agencies as a buy-out, it being "Our Betters." Several buys expired and the division now totals 24 attractions. They are: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Belasco), "Good News" (Chanin's 46th St.), "The Five O'Clock Girl" (44th St.), "Rain or Shine" (Cohan's), "She's My Baby" (Globe), "Golden Dawn" (Hammerstein's), "Our Betters" (Henry Miller), "Sunny Days" (Imperial), "Rio Rita" (Lyric), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Paris Bound" (Music Box), "The Trial of Mary Dugan" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Plymouth), "Exeess Baggage" (Ritz), "Lovely Lady" (Sam H. Harris), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" Ziegfeld.

Plenty of Bargains

There were 35 shows listed in cut rates on Tuesday. Agencies dumped in others on one of the dullest Mondays of the winter. The carded list is: "My Maryland" (Jolson), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Casino), "Artists and Models" (Winter Garden), "Sunny Days" (Imperial), "Parisiana" (Edyth Totten), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "Taming of the Shrew" (Garrick), "And So to Bed" (Bijou), "Spring 3100' (Little), "The Queen's Husband" (Playhouse), "Whispering Friends" (Hudson), "Hot Pan" (Provincetown), "The Ivory Door" (Hopkins), "Command to Love" (Longacre), "The Wrecker" (Cort), "The Merry Malones" (Erlanger), "The Racket" (Ambassador), "Interference" (Lyceum), "Cock Robin" (48th St.), "A Free Soul" (Klaw), "Diversion" (49th St.), "The Mystery Man" (Bayes), "Behold the Bridegroom" (Majestic), "Sherlock Holmes" (Cosmopolitan), "The Clutching Claw" (Forrest), "Escape" (Booth), "These Modern Women" (Eltinge), "Meek Mose" (Princess), "The Spider" (Century), "Rope" (Biltmore), "Sh! The Octopus" (Royale).

Geo. Kelly on Own

George Kelly and Rosalie Stewart have severed business relations, the playwright sailing for Naples within a fortnight to write and rest. Miss Stewart may retire for the time being, at least.

Charles Stewart, no relation to the producer, has severed connections as her general manager, and is managing Margaret Lawrence's "Behaviour of Mrs. Crane," due on Broadway next week.

Kelly is said to have been disappointed in the flop of his "Behold the Bridegroom," which moved from the Cort to the Majestic Monday. The perfect set of notices the show received failed to react at the gate.

Kelly intends to mount his own shows in the future, with Charles Stewart as his general manager, the playwright having done likewise with his scripts under the Stewart entreprencurship.

6 SHOWS OUT

Six attractions on Broadway's departure list. One may switch to another theatre, while another is of the low power revival class, none really being in the money.

"She's My Baby," presented by Charles Dillingham at the Globe, goes to the road after playing nine weeks, brief engagement for a major musical here. Business was over $30,000 for the first weeks, then slipped under $25,000, a figure said to be unprofitable.

"SHE'S MY BABY"
Opened Jan. 3. Woollcott ("World") said: "dreary rubbish." Other critics inclined to hedge on show, concentrating comment on star (Beatrice Lillie).
Variety (Sid) wrote: "lukewarm show . . . won't greet May 1 at 46th street."

"Quicksand" presented at the Masque by Anna Held, Jr., was taken off Saturday, playing two weeks, to average trade around $4,000.

"QUICKSAND"
Opened Feb. 13. Dale ("American") only first stringer to cover, wrote: "nobody could say it was bad and nobody could say it was good," which probably set Alan down for another "no opinion."
Variety (Abel): "pretty thin."

"The Racket," presented by Alexander McKaig at the Ambassador, will leave for the road after a moderately good date of 15 weeks. Average takings were rated over $10,000 weekly, the pace having slipped off lately.

Harry Delmar's "Revels," produced by Delmar and Sam Baerwitz at the Shubert, will try the road starting Monday. The revue has played 14 weeks but is deep in the red. There were few weeks when the show broke even. Mostly it steadily lost money. Average takings estimated around $15,000.

"DELMAR'S REVELS"
Opened Nov. 28. Second string chore.
Variety (Sid) found it overscaled but "a fair evening's entertainment which Joe Leblang will get."

"These Modern Women" at the Eltinge must find another house for next week or fold up. "The Passing of the Third Floor Back," revived by Butler Davenport downtown and brought to Wallack's last week, stopped Saturday.

"THESE MODERN WOMEN"
Opened Feb. 13. Hammond ("Herald Tribune") thought it had "qualities of a thoroughbred." Anderson "Journal") panned it as a "phony expose of the modern woman."
Variety (Ibee) figured it would be "at least moderately successful."

Can't Find Miller for Warrant Over Stage Scrap

Los Angeles, Feb. 28.

Harry E. Miller, former comedian with the Coast production of "Sunny," is ducking a bench warrant and $500 bail because of his failure to appear in Judge Blake's court to answer charges of battery preferred against him by Peggy Hope, comedienne with the same show.

Alleged socking took place on the stage of the Mayan theatre Jan. 16, with Peggy thirsting for a public trial.

Chorister Sues School

Doll Britten, dancing chorister, is suing for $1,000 for breach of contract alleging deValery-Tarasoff, Inc., guaranteed her 26 weeks at $55 a week as a member of the dancing tutors' troupes with Ziegfeld's "Three Musketeers." Miss Britten is waiving the difference and asking $1,000 for speedy trial in the Municipal Court through Louis P. Randall.

The dancing school alleges Miss Britten quit of her own volition after opening with the Ziegfeld musical.

'NEWS' AT $27,000 CHI'S SMASH; HOLIDAY HELPS—TWO OPENINGS

Irish Players, $11,000—"Vanities," $30,000—"Silver Cord," $13,000—Rush for "News" Slowed Up Call for Other Shows—"Just Fancy," $16,000

Chicago, Feb. 28.

"Good News'" arrival and a phenomenal all-around-town Washington's birthday matinee draw were the outstanding features of a week that suggested plenty of sand must be tossed about immediately to prevent wholesale slipping.

Under shrewd showmanship "Good News" headed for a $4.40 scale record in this town. The Monday opening was one of those old-time enthusiastic affairs. The critics left it alone until Tuesday and then uncorked praise, like o. which hasn't been read in toto for years in Chicago dramatic pages. Hotels are getting $6.60 for $4.40 tickets, and the street specs have found a $3.30 call for the $1.65 tickets. The Selwyn, always a good mail order house, is stacked high with the money order requests for reserves tions that proves the attraction is "solidly in the air." A row of seats had to be removed for the Lyman orchestra.

"Irish Players" (Blackstone), the other opening of the week, drew the staunch Tyler office backing. It's probably figured that the Irish Players will only draw a certain following, which the opening week's reported gross suggested.

The rush for "Good News" tickets slowed up calls for all the others. This was somewhat noticed for both "Vanities" and "Night in Spain." Both "Criss-Cross" and "Hit the Deck" got their last week's call, and there was but little demand for either at the stands.

The fact the holiday came this year on Ash Wednesday had no effect because every house was sold out by noon. After the holiday matinee the town went into a Lenten slump.

For the first time the Barrymore engagement at the Harris felt the effects of the general let-down. To offset any possible wide drop the Harris attraction has again started to bill. Figured till Easter.

"Cardboard Lover" is now announced to go out in another week, but arrangements are so speedily changed for "Lover" that a definite departure won't be considered until the final week is actually played.

Newcomers' Usual Take

Despite the slump outside of the holiday trade, "Silver Chord" (Studebaker) threw out sufficient encouragement in pick-up of trade to warrant extending the engagement. The two openings of the week ("Oh Kay" and "Exeess Baggage") attracted the usual Sunday keenness, although there was no punch to either of the sales, and neither show checks an advance sale for the balance of the first week.

New "Artists and Models" is mentioned for early booking, and with the pending arrival of the two Bowling shows (Erlanger and Woods), along with the "She's My Baby" to follow "Vanities" at the Illinois, the musical play calendar will hold high during Lent, with no doubt of "Good News" setting the pace if the specs don't slay the Selwyn for in their keenness to make up for a while of a lot of season's losses. Luckily the producers of "Good News" have a representative in Company Manager Batchelder, who knows the uncertainty of this man's town from a speculative standpoint.

Estimates For Last Week

"Oh Kay" (Garrick, 1st week). After long spell with film, this house returned to the musical field, pulling the customary big gross for Sunday opening.

"Excess Baggage" (Princess, 1st week). Hurried to town before it was decided to hold off "Burlesque" until next season. Another new one without advance sale.

"Just Fancy" (Olympic, 8th week). Recent grosses probably in excess of actual figures, caused by inability to check monies derived from special ticket parties. Heads for Pittsburgh in another week enroute to Boston. Gross of $16,000 helped by holiday matinees.

"Desert Song" (Great Northern, 26th week). Out-of-towners head here first and remarkable has been the gait of this one due to local repeaters and the out of town reservations. Sticks to the $25,000 gross average which is the season's engagement record for the town.

"Night in Spain" (Four Cohans, 14th week). Spicy revue draws the word of mouth plugging that shot the attraction to high figures and for a longer stay than the conservatives marked off. Slowed up at the stands through the competitive sales for "Good News." Slightly missed $30,000.

"Vanities" (Illinois, 6th week). Slipped with all others, yet holds a powerful call, particularly for early lower floor sellouts week ends. Figures to keep present gait for at least three weeks more. Reported around $30,000.

"Wooden Kimono" (Cort, 3d week). Mild call but figures profit with $8,500 gross.

"Kongo" (Central, 8th week). Neighborhood stock companies now campaigning in the ad columns of the downtown theatres, reputed to be slowing up the party call at this house, although shrewd showmanship continues to pull $4,000 to $5,000 grosses here.

"Silver Cord" (Studebaker, 3d week). Lincoln's Birthday matinee figure overlooked in last week's estimate with marked pickup in business good enough to add weeks to the limited four weeks' stay. Holding around $13,000. Attraction qualifies at local success.

"Cardboard Lover" (Adelphi, 5th week). All's well with the lower floor sales, but can't get 'em for the balcony. Now definitely slated to go enroute in another week with highly profitable local engagement.

"Irish Players" (Blackstone, 2d week). Class of attraction drew the critics Monday. Press laudation was 100 percent. Town's highbrows brought $11,000 gross from lower floor sales. Nil in balcony call.

"Good News" (Selwyn, 2d week). Smashed in. Specs have forgotten everything else in town. Only weakness was Thursday matinee but the call in a house less 1,000 seats capacity totaled a premiere week's gross of close to $27,000. Newspaper notices haven't been touched for box office value in this town in memory of present day house managers. A. W. Batchelder is directing a campaign that is the talk of the insiders.

"The Constant Wife" (Harris, 10th week). Went off Wednesday and Thursday nights, but still in the big coin ($17,200). The matinee demand is capacity with no variation.

$4,500 Profit on Minn. Woman's Guild Gamble

Minneapolis, Feb. 28.

Mrs. Carlyle Scott, local musical impresario, made an outright buy of the local engagement of the New York Theatre Guild repertory company after all professional theatrical managers here had turned down the Guild proposition.

Her net profit on the five performances was $4,500, it just has been revealed. Twenty degree below zero weather prevailed during the first two days at the Lyceum.

Mrs. Scott has induced 10 Minneapolis merchants to underwrite the local engagement, March 30, of the Chicago Grand Opera company to the extent of $5,000 each.

COAST "BAGGAGE" MARCH 4

Los Angeles, Feb. 28.

"Excess Baggage," Jack McGowan's show, will have its Coast premiere at the Playhouse, March 4. Arthur F. Smith, lessee and manager of the house, has made arrangements for heavy exploitation handled by Jean Armand.

Robert Woolsey is to be featured with William Hanley, Ursa Manning, Cecil Bruner, Mabel Forrest, Claude Saunders and Herbert Evans principals in the cast. About 30 specialty people have also been engaged.

Ralph W. Bell is directing.

"57 Bowery" Folds Up

"57 Bowery" folded up last Wednesday at the Majestic, Paterson, N. J., with the cast refusing to go on after having been paid the week previously with bouncing checks.

George Boyd, downtown broker reported financing C. W. Morgenstern, accredited producer of the piece, is reported as having withdrawn finances before the show steered into Paterson.

Actors of the troupe were paid off from the bond posted at Equity.

No. 2 Co. Squawk

San Francisco, Feb. 28.

West Coast Theatres, Inc., has issued an ultimatum to producers that in the future shows routed over their time must hold the exact casts seen in the show by San Francisco ans.

There were squawks following an inferior company of "Hit the Deck" that played the smaller West Coast towns at $3.30.

PLAYS ON BROADWAY

ROPE

James W. Elliott production of melodrama by David Wallace and T. S. Stribling in three acts and four scenes. Adapted from "Teeftallow," novel by Mr Stribling. Staged by Frank Merlin. Settings by Cleon Throckmorton. One set. Premiere at Biltmore, Feb. 22. $3.30 top.

(Order of Appearance)

Willie Purvis	Alan Goode
Tim Fraley	Bryant Sells
John	James H. Dunmore
Zed Parrum	Willard Robertson
Old Man Tolbert	J. K. Applebee
Pearlie Tolbert	Betty Lee Morton
Stinker Smith	Kenneth Dana
Mrs. Roxie Biggers	Elizabeth Patterson
Miss Lydia Scovell	Caroline Newcomb
Abner Teeftallow	Ben Smith
Nessie Sutton	Mary Carroll
Henry Ditmas	Crane Wilbur
Rev. Tobe Blackman	Leslie Hunt
Railroad Jones	Ralph Cummings
Buck Nailer	Anthony Blair
Sheriff Bascom	Cliff Self
Peck Bradley	Herbert Heywood

Members of the Mob—George Wagner, Joe Colgan, Edward Wright, Dan Carew, C. Johnson, Al Gaston, Bert Lannon, Rodney Ellis, Bill Frederick, Rodger Bacon, Robert Burton, W. C. Johnson.
Girls of Irontown—Louisa James, Lillian Okun, Daisy Johnson, Rosamonde Lee, Elyse La Deaux.

A melodramatic study of intolerance and ignorance in Tennessee, where the natives evidently make monkies of themselves without believing in them. As a rather studious and sometimes interesting work, with the scale at $3, plenty of southerners in New York, and cut rates handy, this play should get from 10 to 16 weeks, according to advent of hot weather.

It's a James W. Elliott production from a very good book seller, "Teeftallow." Elliott is doing a comeback as a play maker and is understood to hold 100 percent of this show. Others are on his string and Elliott seems to have nabbed a healthy b r for the return trip, with "action" plays preferred.

"Rope" here signifies lynching, White Caps which could be the kaykay in black, and a bunch of illiterates in a Tenn. mining town. They get religion, booze and the kill frenzy in the first act. Egged on by a local lady reformer, sharp of face and tongue, it goes to the near-visualized roping of Peck Bradley, a localite who bumped off one of the gang, for the second act finale.

To keep in training they also hang a harmless colored boy, and the only error is T. S. Stribling's reluctance to let them all hang each other or together.

On the reverse is the hard-working gal of the village, with a clear field from the non-appearance of other girls. The leader of the mob of mule drivers was in love with her. He's a big slovenly, opened-mouthed numbskull who surprised the native skinflint by being able to spell out "quit claim deed." But the girl loved him too, and what makes this piece a paininthe neck is that Henry Ditmas, railroad constructor from the east, could fall violently in love with the same gal, knowing she was fond of the bumpkin roughneck.

The same Ditmas wouldn't join the church, not even during the revival and was placed in the infidel class by the locals. They thought of hanging him, too, but as he moved around freely, called them names and didn't carry a gun, he escaped with only a drunk for the grand finale. That finale was the wedding of the gal to the bumpkin, for, although the boob didn't know much, he knew passion when it hit and when it did he had ruined the girl.

Plenty of swearing, probably considerable fidelity of type, and enough action to draw this play as a meller rather than the drama the program alleges. As a bit of playwrighting, its only mar is jerkiness here and there, and a little overdose of moaning by the girl when she starts the weeps.

A rather lengthy list of principals holds for its best performance. The Railroad Jones character taken by Ralph Cummings. Somewhat peculiarly the wise ones in front at the opening wouldn't credit Mr. Cummings until the play was nearly over. None accepted that he might have suggested his own creation of the role. A couple of slips in dialog by him in the first act seemed to cinch this conclusion by the expert observers. Several bit parts nicely cast, tending to mold the whole, and a psalm singing revival of the first act stamped the staging, with the direction (entire play in one exterior set) notable for handling.

Elizabeth Patterson, as Mrs. Roxie Biggers, the high pressure trouble maker, is a stand out. Anyone from a small town will get a grouch against her before she starts to talk. Crane Wilbur took the Ditmas role well enough, though it's impossible, and Ben Smith as the uncouth youth, did well as the shambler.

Mary Carrol is the pensive girl who goes wrong and gets right after crying on every post in sight. Herbert Heywood with but a moment as Peck Bradley, the killer, got some applause for that moment, and the author, Mr. Stribling, made quite a speech, for an author, after the final curtain. David Wallace, in the house, didn't join on the author's honors. Report says Mr. Wallace is about solely responsible for the play, although standing for the collaboration billing.

As an expose of how they bump 'em off by mob formation in Tennessee and other points south, not a bad educational.

MAYA

Actor-Managers, Inc, in association with Gertrude Newell, present Simon Gantillon's play translated by Ernest Boyd; directed by Agnes Morgan, setting and costumes by Aline Bernstein. In prolog, three acts and epilog. Opened Feb 21 at the Comedy, New York.

Prolog

The Sailor	Otto Hulett
The Girl	Aline MacMahon

The Play

Bella	Aline MacMahon
Celeste	Helen Tilden
Phonsine	Mary Robson
Ida	Louise Lorimer
Albert	George Heller
Fifine	Sylvia Feningston
Laundress	Shirley Gale
Fruit Vender	Josephine Wehn
Dockyard Laborer	Otto Hulett
"Mama"	Florence Gerald
Valentin, ship's engineer	George Heller
His companion	John Rynne
The Italian, interpreter	Marc Loebell
The Norwegian	Otto Hulett
Ernest, marine	William Shelley
The Painter	John Parrish
Hermance	Paula Trueman
Cockney, coal trimmer	Harold de Becker
Victor, mate	William Shelley
Sidi, Arab	Marc Loebell
Wharf Hand	Otto Hulett
East Indian	Harold de Becker
Man from Jazz Band	Marc Loebell
The Guitarist	Sven Von Hallberg

Simon Gantillon's original French play, "Maya," is the "Abie's Irish Rose" of the continental type of "God of Vengeance" opii, having enjoyed extensive runs in virtually every metropolis in Europe, done in French, Hungarian, Roumanian, Russian and including the Scandinavian. It was with considerable promise and expectation that "Maya," adapted by Ernest Boyd, was anticipated, but after the half of it had come and gone one wondered what all this palpitation was about. With the end of the play's progress it was patent that "Maya," at its best, or worst, was just dull, excepting that the action transpires in Bella's Mediterranean seaport brothel at Marseilles.

As the mothers of all loving, Bella and her sisters in the world's oldest profession are frank in their professional discussions, good-naturedly competing with one another on the street, but all concerned with the problem of the morrow's food and shelter in the event of a poor intake the day before. Clothes mean nothing to them, their permanent attire being a wrapper or negligee, ever in readiness.

"Maya" loses whatever it had to offer in becoming symbolic by attempting to interpret the mental reaction with which each visitor views the prostie.

Through it all, the prostie, well-nigh literally the playground of the world, is serene, calm and almost dignified in her reactions.

In attempting to dramatize the symbolism "Maya" misses completely. It's a grand bore after the first act.

The prolog and epilog are extraneous. The first act proper, with its brashly frank discussions by the sheet sisters makes for whatever sensationalism the play has to offer. Unlike "God of Vengeance," with its quasi-moralistic purpose, "Maya" shapes up as little of anything and much of nothing.

There are some good performances by Aline MacMahon as Bella, Sylvia Fenington, Harold de Becker, Marc Loebell—names recognizable as alumni of the now defunct Grand Street Players—but they will not attract consistent trade to the 41st street playhouse. The dirt phase will be a lure for a time, but unless the gendarmes are foolishly inspired into official action as has been their wont in the past in similar instances, "Maya" will die a natural death in short order.

The title, according to the East Indian's interpretation, is from the Hindu, meaning Mother of Desire.

The Actor-Managers, Inc., may for a time attract the arty bunch of fans, but as a stage entertainment it's pretty dull stuff, although that first act is a kicker. *Abel.*

SH! THE OCTOPUS

Farce mystery play by Ralph Murphy and Donald Gallaher. Presented at the Royale Feb. 21 by Donald Gallaher and J. M. Welch for M. & G. Amusements, Inc. Staged by Gallaher.

Mr. Dempsey	Clifford Dempsey
Mr. Kelly	Harry Kelly
Vesta Vornoff	Beatrice Allen
Three Mysterious Figures	James B. Linhart, John Jones, Luigi Balestro
Mr. Cobb	Ignacio Martinotti
Paul Morgan	Gavin Gordon
Capt. Hook	Francis M. Verdi
Polly	Adele Windsor
Nanny	Lynne Clarke
A Stranger	Bernard J. McOwen

Hokus pokus in a lighthouse. That is "Sh! the Octopus," conceived as a farce mystery piece and turning out just that way. In entertainment value the new piece is questionable. For those who enjoy the squeals of women in an audience and who like a creepy spine or two, that is provided. But the comedy element is not up to expectations. It's all a dream, anyhow, and the climax should provide a punchy laugh, which was not forthcoming Tuesday night, two evenings after the premiere. A fair house was present.

"Sh! the Octopus" is naturally a tricky play calling for as many light cues and offstage effects as did "The Gorilla." Donald Gallaher, who collaborated in writing the new show, was interested in the production of "The Gorilla." So was Jack Welch, who, with Gallaher, is presenting "Octopus" for several unnamed backers.

The new piece may have been handicapped by being brought to Broadway a bit too soon. The opening night was admittedly off in performance. Harry Kelly worked with a broken middle finger on his right hand, the injury coming at dress rehearsal and blamed on a trap door. Clifford Dempsey, the other lead, was very hoarse, because of excitement and crammed rehearsals. The same condition existed through the week.

Ralph Murphy and Gallaher, in writing "Octopus," took a pair of comedy detectives, along the lines of the comical duo of "The Gorilla." Perhaps they did as well as Ralph Spence, but the idea isn't as fresh.

Dempsey and Kelly are riding in a taxi from some place down on Long Island. They have been on a case and are going back to headquarters. There is a puncture, and while they wait and banter each other, comes a scream in the night.

From out of the dark aisles, a girl. Her step-father has been killed in an offshore deserted lighthouse. The show goes into action. There is a mysterious bad man known as The Octopus, operating with a submarine. A supposed artist comes to the lighthouse. Villainous seaman with a hook in place of a hand gives promise of creepy things. Another girl wanders in, saying her motorboat broke down. Then arrives an old lady.

Action switches to the basement and there for the first time appears the tentacles of an octopus. That devil of the deep sea appears to know his way about, although not so much as the gorilla in "The Gorilla." The man known as The Octopus is snared by the real papier mache beast that thrusts its arms through a trap door. The plans of some death-dealing engine that might prevent war is the main object of the search in the lighthouse. Most of the characters turn out to be detectives or investigators from Washington, even one from Scotland Yard.

Like the regulation mystery play, lights go out, and on without cause. Doors open and shut the same way. Mysterious arms protrude from the walls. Pistol shots are fired aplenty. Some at the finish come from nowhere, but the characters keep falling. In all, it's a woolly but not really exciting evening in the theatre.

Aside from the handicaps mentioned, Messrs. Kelly and Dempsey amused as the comic cops. Beatrice Allen was fair as a Russian girl in fear. Adele Windsor impressed more favorably as the other girl, cool and wise-cracking. Francis M. Verdi as Capt. Hook, the raucous villain, was terrifying in his way and provided as good a performance as any player present.

"Sh! the Octopus" has little change for agency trade. It must depend on cut rates for sustenance, and there is too much competition in that direction to indicate a profitable engagement. *Ibee.*

THE WRECKER

Melodrama in three acts presented at the Cort Feb. 27 by Guy Bates Post by arrangement with E. J. Carroll and Harry I. Cohen; written by Arnold Ridley and Bernard Merivale; directed by the producer.

Gladys Elliot	Phyllis Harding
Milly Knight	Sara Haden
Noah Twomblett	Alfred Hemming
Mary Shelton	Elsie Wagstaff
Roger Doyle	Jack Leslie
Joshua Barnoy	Clifford Walker
Inspector Ratchett	Pacie Ripple
Sir Gervaise Bartlett	Douglas Garden
A secretary	Frank Arundel
Lady Beryl Metchley	Annabella Murray
Chester Kyle	Roland Hogue
The man	George Bowman
Alf	Lyman Watts
Horace Skeet	John M. Troughton
Haines	Tracy Graham
John Smith	Carlton Rivers

It is reported that "The Wrecker" scored in England, where it was written and scened. That goes too for "The Ghost Train," which failed to catch on here. Arnold Ridley wrote the latter play and collaborated with Bernard Merivale in doing "The Wrecker." Both are of similar type, mysterious and something to do with English railway trains.

"The Wrecker" impressed as crude melodrama, given a mystery atmosphere, but it was not difficult to guess anything. Somebody has wrecked five trains within as many weeks. The matter is discussed with some concern in the office of the Grand Trunk, where it was rumored the wrecker was out to get one of the line's crack trains.

The first act dragged on, until a special indicator went out of commission, telling the story of disaster some miles away. That was not so exciting. But to make things more difficult the general director of the road is mysteriously shot while bemoaning the loss of the train. The murder takes place within the office, filled with people, but there is no sound of a gun.

The best scene comes within a switch tower late in the second act. The wrecker has suceeded in gassing the towerman and an aide. In rushes "lucky" Roger Doyle, young official of the road, and with him been thrown. They know one lever will save the train and on the girl's suggestion Doyle tosses a coin to decide. He picks the right lever and the train roars by with a cloud of smoke filling the tower.

Before that scene the first nighters at the Cort Monday were disposed to do a bit of spoofing over the melodramatic incidents and the course of the hero's affair of the heart.

It all may be quite exciting to the English, but on this side it will probably be but mildly thrilling and then only at odd moments.

"The Wrecker," patently melodrama, makes little attempt at humor. Few successful mystery plays of American make have been able to achieve success without the light and shade of comedy mixed with melodramatics. That the importation has any better chance is not to be expected.

Guy Bates Post, a star of other years, turned producer to present "The Wrecker." He appears to have several others not familiar to the theatre as partners. What seemed a thoroughly English cast is used. Few of the names are recognized. The leads are played with fair purpose, though the actors could not gloss over the ridiculous bits. Some of the smaller parts seemed to be better acted.

"The Wrecker" can look to little else than cut rates and probably not enough revenue from that source to keep it going longer than a few weeks. *Ibee.*

DR. KNOCK

American Laboratory Theatre production of Jules Romains' three-act farce translated by Harley Granville-Barker, directed by Richard Boleslavsky; settings and costumes by Clement Wilenchick. Opened Feb. 23 at Am. Lab. Theatre's, 222 East 54th street playhouse, New York.

Jean	Harold Hecht
Dr. Parpalaid	Herbert V. Gellendre
Dr. Knock	Robert H. Gordon
Madame Parpalaid	Florence House
A nurse	Mary Martin
Mousquet	Tom Hayes
The town crier	Francis Burk
Bernard	Donald Hartman
Madame Pons	Ann Schmidt
A farmer's wife	Erna Obermeler
A country fellow	William D. Post, Jr.
Another country fellow	Francis Fergusson
Madame Remy	Frances Wilson

Whatever charm or value "Dr. Knock" had in its original French, when Louis Jouvet produced it with himself in the title role in 1923 at the Comedie de Champs Elysees, is said to have been totally lost in the Granville-Barker English translation.

Discounting the adaptation, it is difficult to perceive the value of a farce like "Dr. Knock" or why it should have run six months in Paris unless, of course, the Gallic humor and the native tastes are as far apart as the two hemispheres. That is easy to conceive. Also the great name and fame of Jouvet, who rates among the world's foremost histrionic stars, obviously had much to do with it.

The experimental American Laboratory Theatre group's treatment unquestionably also accounted for the negative impression. Robert H. Gordon, personating the title role in a Desperate Desmond make-up so striking it was almost a burlesque impression of mid-Victorean ten-twent-thirt meller villains, was completely out of his element.

The general idea held promise, but proved thin. Dr. Knock (pronounced as spelled) admits an extraordinary memory for patent medicine recipes. While not a registered physician, his business acumen in voting an entire community population on the sick list, and then collecting their fees is a tribute to his perspicacity.

And so, when he takes over the impecunious Dr. Parpalaid's practice at St. Maurice, he demonstrates his unique talents as a business man, if not as a medico.

The general playing was in keeping with the standard of the American Laboratory Theatre, which, under Richard Boleslavsky's direction, is now tenanted at the converted brewery at 222 East 54th street.

A subscription enterprise.

Abel.

PARISIANA

Revue presented by Associated Artists, Inc., by arrangement with Vincent Valentini; written and staged by the latter. At the Edyth Totten theatre starting Feb. 9. $5.50 top.

If this one is still at the Edyth Totten by the time this notice appears it will be because everyone in the cast has lots of relatives. A hopelessly amateur affair from beginning to end.

The show is a strange and tedious mixture of extreme naivete and pseudosophistication, ranging from a noisy rendition of Liszt's Hungarian Rhapsody by a plump young lady on a badly tuned piano, to the exhibition of an almost entirely nude cutie on a papier mache cross.

Several skits following the accepted formula of dramatizing slightly risque jokes, lose whatever slight merit they might have, at the hands of a singularly inept group of performers. The score, presumably by the same Vincent Valentini, who is credited as author and director, is accutely undistinguished, which doesn't matter, because even if it were good, there would be nobody to sing it. The only redeeming feature is some fair-to-middling hoofing.

A youth whose name seems to be George Laird (program was confusing) has some excellent kicks, and a blonde girl named Peggy Heavens, with a beautiful figure and an attractive personality, makes the best of some bad numbers. There is a Paul Specht orchestra in the pit, but even that suffered Thursday night from the general amateurishness of the occasion, and couldn't seem to get together with the cast.

Just who Vincent Valentini is, nobody, not even the press agent, seemed to know. There was some talk in the lobby about most of the stuff having been given in Paris last year. This is not the original cast.

The biggest laugh of the evening was the scale, $5.50.

PLAYS OUT OF TOWN

THREE MUSKETEERS

Washington, Feb. 22.

Ziegfeld's production starring Dennis King in musical version of Alexander Dumas' story. American operatic version written and staged by William Anthony McGuire. Music by Rudolph Friml. Lyrics by P. G. Wodehouse and Clifford Grey. Ballets and dances staged by Albertina Rasch. Ensembles staged by Richard Bolesavsky. Scenes by Josef Urban. Costumes designed by John Harkrider, executed by Schneider-Anderson and Henri Bendel. Opened at the National Feb. 21.

Tussac	Robert D. Burns
Comte de la Rochefort	Louis Hector
Innkeeper	Harrison Brockbank
Zoe	Naomi Johnson
Lady De Winter	Vivienne Osborne
Parthos	Detmar Poppen
Athos	Douglass R. Dumbrille
Aramis	Joseph Macaulay
Constance Bonacieux	Vivienne Segal
Planchet	Lester Allen
D'Artagnan	Dennis King
Duke of Buckingham	John Clarke
Anne, Queen of France	Yvonne D'Arle
M. De Treville	John Kline
Cardinal Richelieu	Reginald Owen
Louis XIII	Clarence Derwent
Brother Joseph	William Kershaw
Premiere Danseuse	Harriet Hoctor
Aubergiste	Catherine Hayes
The Bo'sun	Richard Thornton
Patrick	Raymond O'Brien

Ladies in Waiting—Murrel Finley, Evelyn Groves, Lee Russell, Gertrude Williams, Mary McDonald, Pirkko Ahlquist.
Cardinal's Guard—Andy Jochim, Randolph Leyman.
King's attendant....G. Moore

This latest Ziegfeld effort is beautiful physically. It is cast and played magnificently, too, but—and there it is again.

Warning is given in the "credits," wherein it is pointed out that the "operatic version," etc., is done by McGuire and the music by Friml. The latter has taken the "operatic" thing too seriously. Auditors, before his score has run its course, experience an ever-mounting feeling that they wish the number were over. That is not so good for something that is meant for the public to support. American municipal governments seldom, if ever, subsidize.

Not one single number possesses, as it now stands, hit possibilities. Let it be granted Ziegfeld wasn't looking for hits, in the popular sense, then, at least, there should be something written "down to the people." Even the high hats won't enthuse.

Friml has supplied number after number, all in the same slow moving strain. They pile one on top of the other. A flash here and there, but right back he goes. "Love is the Sun," a trio, aroused some interest. "Musketeers," a little more. "Ma Belle," too, and finally one little tingling number with a twist to the lyrics in the final stanza called "Gossip." But never once was there that combustible sort of applause that so clearly states the song has clicked. Turning to the handling of the story that has served the stage in every possible guise, including the screen, it has been done well. Exceedingly well. Dennis King again scores, and how! He played here in stock some few years ago, and drew two full weeks' salary in 11. He spoke of it himself in a speech of thanks. Now he is the star, and rightfully, of a lavishly presented musical.

Detmar Poppen, Douglass R. Dumbrille and Joseph Macaulay, as the three musketeers, are a splendid study in contrast. Each is individually perfect. Reginald Owen, as Richelieu, smooth, sure of himself, and great. Clarence Derwent, as the King; Louis Hector, as Rochefort; John Clarke, as Buckingham; John Kline, as Treville are each the personification of perfect casting. A dramatic revival of the Dumas classic could not have been done better.

And then Lester Allen. As the lone comedian, Allen is carrying a giant's burden on his four feet five. He's okay—but Allen can't be on all the time, and this is a musical. He does the only two individual dance numbers in the show. Maybe there will be some building up to assist

(Continued on page 54)

COHAN'S SQUAWK IS JUSTIFIED BY B'WAY—GEO.'S ANSWER TO HEY

Had Broun Called Cohan Rotten Actor, but Good Loser, Hey Would Be Famous, Says George M. —1st Line Reviewers Passed Up Premiere

Cohan Writes to Broun

Dear Hey:

For the first time in years my attention has been called to your column.

For some reason or another you have again mentioned by name.

I daresay all great journalists run short of stuff every now and then, and are forced to repeat themselves.

But why call me a bum sport and try to boost the dramatic critics?

I never heard anyone boost you when you were a dramatic critic.

The funny part of it is that your boost was a knock.

I'll show you why.

You say "it used to be the fashion to speak of him as possibly the greatest of American playwrights."

(If this is true you've been holding out on me.)

Then you state "certain critics date everything in the musical comedy field from the time of his revues."

(A secret you never before divulged.)

And you continue "a devoted few have always felt that 'The Tavern' was the finest piece of dramatic foolery ever to come from a native pen."

(Another unveiling of the truth.)

And then after going on record that these cracks had all been made, you openly declare that you entirely disagree with the critics who made them and claim that I have been praised far beyond my worth.

How did you find out how much I'm worth?

The point I'm trying to make is that in your mad effort to defend the critics you took a much bigger slam at them than ever I did.

You Just Won't Believe Anything I Say

Well, well, well! For a guy who used to write baseball I'll say you had your foot off the bag.

There was no more sense to it all than there was to the stuff I read in your column the last time you mentioned my name. And that was away back in days of the horse-cars.

Listen, kid, I wasn't kicking about the critics' criticisms. I was hollering because they'd passed up an American opening in favor of an English revival.

I know a bird who goes to all the revivals and he reads your column, too.

You missed a great chance when you tabbed me as "a good actor, but a rotten loser."

That meant nothing.

Had you called me "a good loser, but a rotten actor" the Lambs Club would have cheered and you'd be a famous man today.

I think you are perfectly horrid not to have made some mention of the flag. *George M. Cohan.*

P. S. Tell Mr. Woolworth, the critic, that I'm going to send him one of my photographs for Christmas. *G. M. C.*

The Cause

George M. Cohan had his say about New York's critics last week, taking extra space in the dailies to say it. The author-actor-manager took issue with the custom of critics to attend first nights of revivals rather than new plays.

The case in point was that of Cohan's new comedy, "Whispering Friends," written and presented by him at the Hudson Monday of last week. On the same evening "Our Betters" was revived at Henry Miller's, the decade-old Maugham play drawing all the first line reviewers save three. Cohan had stated not long ago that he never really had a quarrel with critics and commended their ability to sense the merit of a play.

What burned Cohan was the passing up of his new work for an old play. Cohan did not object to the comment of the second string reviewers, in fact advertised excerpts from the notices.

Cohan's squawk was justified, in the opinion of Broadway. It frequently occurs that there are opposed premieres on the same night, the critics electing to go to whatever play is indicated to be more important, whether by reputation of the author, producer and so forth. That they frequently favor attending the first night of revivals has never been quite explained.

Cohan Advertised

Wednesday there appeared in the amusement columns this copy:

"To the theatre going public of New York City—If you want to get a real line on how surely 90 per cent. of the so-called dramatic criticism in this town has become a matter of pure personal likes and dislikes, go to the Hudson and see 'Whispering Friends.' If you don't agree with me that it is a great little American comedy and the best constructed play in years—then never take my word again. George M. Cohan."

Other copy billed the play, with the added lines: "Not an English revival but a new American play." Other copy in extra space appeared daily thereafter.

Several newspapermen called on Cohan for an explanation. He stated that he felt his "Whispering Friends" had been high-hatted by the first line critics. After saying he was quite satisfied with the notices, Cohan explained he did not figure he rated indifference by the leading reviewers: "I am an American and I think that fact might have influenced them to come to my play instead of seeing one by an Englishman. I am not waving a flag. I should have gotten a better break from the better known critics."

Cohan when further asked about the matter objected to the conduct of a woman reviewer who left the theatre during a quiet scene before the show was over. He said she disturbed persons around her during the performance.

Two columnists replied to Cohan, regarding his objection as petulant. One misstated the case by mistakenly taking issue with Cohan as to the matter of the reviews. The latter was Heywood Broun of "The World." Cohan answered him.

Several years ago Cohan's "So This Is London" was the subject of a newspaper advertising campaign. The notices were adverse. Cohan believed the play would get across and it did, only, however, after he had spent $12,000 in extra space advertising to counteract the notices.

"Whispering Friends" is regarded having a good chance to land also.

"Quicksand" Goes On; Equity O. K.s Layoff

Anna Held, Jr., has received a special dispensation from Equity to lay off "Quicksand" for rehearsals next week, with provision the show reopens the week following. The ruling was made at the request of the cast.

"Quicksand" was scheduled for scrapping after closing at the Masque, New York, last week (Feb. 25). Miss Held later decided to send it to Chicago, but figured it needed an additional week rehearsals for a new third act. She put the proposition up to the cast, with the latter agreeing to the extra week's rehearsal and signing a round robin letter to that effect to Equity.

AHEAD AND BACK

Carl Bernstein, press representative for "Funny Face," also Werba theatres, Brooklyn, N. Y.

Howard Potter, ahead, Fred Bradna's Indoor Circus.

Leo Leavitt, back, Frank Gunn, ahead, "Uncle Tom's Cabin," film, in Pennsylvania.

"Optimists" Touring

Melville Gideon and the Shuberts will tour the flopping "Optimists," as were on the Century Roof, New York.

The show, English in conception, will probably try its luck in Canada.

Among the additions to the Broadway cast is Peggy Vere.

Future Plays

"The Buzzard," George Leffler producing, opens at Mamaroneck, N. Y., March 7. In cast: William Tilden, Leona Hogarth, Clyde Filmore, Leonard Doyle, Ruth Hunter and others.

"Doubling in Brass," circus comedy by Warren Lawrence, is the next on production list for Anna Held, Jr.

"Romance Road," musical by S. J. Frietel and Leslie De Lores, went into rehearsal this week with James A. Osborne producing. It's destined as a road attraction.

"Present Arms," Lew Fields' new musical, from an original script by Herbert Fields, stars rehearsals next week at the Mansfield. Rogers and Hart will do the words and music. Harry Delf's "Atlas and Eva" leaves the Mansfield this week.

"Another Bottle, Doc" (formerly "The Medicine Show"), has resumed rehearsals and opens at the Majestic, Paterson, N. J., Feb. 27. Piece produced by Thomas McElphany, who authored the original, revised by Don Mullally.

"So Big," another of Edna Ferber's novels, is to be adapted for musical comedy, with Florenz Ziegfeld as possible producer. Miss Ferber is adapting, with musical score by Jerome Kern.

James W. Elliott has taken over production of "The Scarlet Fox," Willard Mack's new play, which was to have introduced Mack in the capacity of author-star-producer. Mack will head the cast and also stage the piece. The support will include Marie Chambers, Joseph Sweeney, Beatrice Banyard, Clark Marshall, A. J. Herbert and Sam Lee.

"Bunko Brown" started a preliminary out-of-town tour Monday at Paterson, N. J.

"Diamond Lil" is the new title of Mae West's play, originally called "Chatham Square." It goes into rehearsal this week.

Duffy's 8th Stock House Has Coast Sewed Up

San Francisco, Feb. 28.

Henry Duffy, negotiating for the eighth theatre on his Pacific coast chain, has a 99-year lease from Charles E. Tobermann, Los Angeles realtor, for a site on Highland avenue, just off Hollywood boulevard. He will begin the erection of a 1,500-seat house.

Duffy will finance the venture himself. It will be an office and store building, with theatre in rear, equally pretentious with El Capitan, on which Duffy holds a 20-year lease.

With two houses in Hollywood, two in San Francisco, one each in Portland, Seattle and Vancouver, and the new Duffwin, underway in Oakland, Duffy's position will be an impregnable one in the Pacific coast region.

The Duffwin in Oakland will be ready for opening next Labor Day and will mark the temporary return to the stage of Duffy and Dale Winter (Mrs. Duffy).

All-Mute Panto Cast

San Francisco, Feb. 28.

A dramatic performance, entirely in pantomime, by a group of deaf mutes, will be given here in April. These amateur thespians, most of them youngsters, are known as the Elfen Treat, and sponsored by the San Francisco League for the Hard of Hearing.

It will probably be the first performance on record ever given entirely by lip reading methods. The totally deaf players are being rehearsed by Rosebud Lane, a grad of Walter Hampton's School of the Theatre, New York. In directing the cast no signs, pencils or blackboards are used. Everything is done by lip reading.

NEWARK EMPIRE IN STOCK

R. Blyth has succeeded A. J. Mack as manager of the Empire, Newark, N. J. The house recently reverted from a burlesque wheel stand to dramatic stock and with Blyth going in because of his familiarity with that field.

In London for Sissle

Harold Tillotson, who sailed Saturday for London, goes over to become the personal representative of Noble Sissle.

Sissle is to produce several shows in London including "Shuffle Along," and Tillotson is expected to handle arrangements.

Whiteman Quits Music Publishing Alliance

Paul Whiteman Publications, Inc., has been formally dissolved at Whiteman's request because of a desire not to hinder his orchestral presentations through any music publishing affiliation. Whiteman and Jack Robbins, head of the Robbins Music Corp., were allied in the subsidiary.

Whiteman continues amicably with Robbins and the Robbins Music Corp., which takes over the many copyrights and holdings of the Whiteman Publications, Inc., including several noteworthy catalog editions.

Whiteman explained that should he desire a George Gershwin instrumental creation, or a Leo Sowerby or Ernest Bloch or kindred composition, he was technically bound to induce Gershwin et al, to publish their stuff through Paul Whiteman Publications, Inc. Such was a contractual provision, eliminating Gershwin who has a long-term contract with Harms, Inc.

Whiteman will share on a royalty basis in the profits of the several copyrighted pieces Robbins Music Corp. has taken over from the dissolved corporation.

Wash. Opera a Bust

Washington, Feb. 28.

Washington Opera Company's two weeks' festival of grand opera ended in a bust Thursday night of the second week at Poli's.

Several Metropolitan stars were imported to sing leads while chorus was composed of local singers, latter without pay.

Support at box office was exceptionall low, with principals receiving only partial payment

Edouard Albion, director general, says he will try it again next year. Past several years two or three nights in a season has been enough, the two-week festival being a new venture.

A Coast Outlet For Musical Shows

Sam Salvin, who has the Mayan, Los Angeles, on a 20-year lease, will use it for musical productions, coast produced.

Salvin's eastern concern, Lyons and Lyons, has been angling this week for the coast rights to "Good News." It was previously reported under sale for that territory, but the deal was not completed through the Macloons failing to make the advance deposit demanded.

The Mayan seats 1,200 and is well located.

"Laugh" in Arbitration

The question of salaries for the final week of "It Is to Laugh" has been put to arbitration. After staggering along at the Eltinge, New York, recently, it closed but a week later, was revived at the Forrest. The curtain failed to rise Friday night of that week because a check given the stage hands bounced. The house was secured on a rental basis, the reason why the crew demanded to be shown.

It was claimed by Barbour, Crimmins and Bryant, who originally put the Fannie Hurst play on, that they were only interested one-half of whatever profits made when the show went on at the Forrest.

Murray Agid made a statement to Equity that the same contracts as originally made, still stood when the show reopened and that he was not responsible.

Agid was supposed to represent a group of East Siders, who planned continuing the play and plugging it by liberal advertising. The money for that purpose never materialized.

Decision on the salary claims has not been made.

Poli's Hartford Stock

Hartford, Conn., Feb. 28.

The Poli Players will open dramatic stock at the Palace March 5.

Frank Lyons will be leading man of the company and Ruth Nugent leading woman. "Crime" will be the first play.

Harry Fisher, comedian, is the only member of last year's company who will be in the group this year.

"Wasp's Nest" in L. A.

Los Angeles, Feb. 28.

"The Wasp's Nest," mystery comedy, opens March 4 at the Morosco, succeeding "Service for Two," which lasted two weeks.

PRESS STUFF FOR DIRT SHOW ACTION

"Maya," a play from the French, opening at the Comedy last week, is reported having attracted the attention of the police and the district attorney's office.

Some suspicion that the alleged objection by the authorities was more or less a press stunt. That was emphasized by telegrams received by critics who particularly favored the play, urging editorial support to keep the play going, because of "stimulating entertainment."

The wired messages were credited coming from the Shubert press department and also individuals, inspired similarly. There appeared to be a difference of opinion regarding the play's merits, some reviewers rating it something of a bore.

From sources other than the Shuberts who booked the play and the Actors-Managers, formerly the Grand Street Follies group, it was stated "Maya" would probably close Saturday. The district attorney, while not having taken any direct action, is said to have agreed to continuance this week in order that the cast be given a week's notice.

The Comedy was the starting point of the dirt play furore two years ago, when "A Good Bad Woman" was forced off.

Seasonally agitation over alleged dirt plays seems to start about the same time. Censorship was threatened last spring and the padlock bill was the result. It was figured that that statute would curb raw performances. Early this season several plays were under police scrutiny, but received official o.k.'s upon being toned down.

Macloon Can't Produce But He Wins Debates

Los Angeles, Feb. 28.

Although Lillian Albertson is officially known as the producer of "The Desert Song," now playing at the Mason, it appears as though Louis O. Macloon, her husband, whom Equity would not permit to function as a producer, is in authority.

It was Macloon who informed Ernest Grooney, the musical director, that the show would open in San Francisco on March 10 and that he wanted a score prepared so that it would not be necessary to take musicians to the northern city.

Grooney argued against the move on the ground it would impair the success of the show to open without lead instruments. Macloon told Grooney that what he said went. However, no agreement was made as to preparing the score.

The next night, when Grooney went into the pit, he was handed his two week's notice, signed by Lillian Albertson.

'Grimaldi' Doesn't Pay Off

"Grimaldi," which opened in Boston last week, halted in that city Saturday, and the company was brought back to New York. The sponsors of the show are seeking a date nearby, expectant later of coming to New York. No salaries were paid.

Out of a cash bond of about $3,000, deposited with Equity, the latter was requested to remit $1,000, which was sent to the deputy with the company. The money was distributed on the basis of $50 to each player.

The play was presented by Cohen, Roemer and Frazee, the latter a girl not connected with the manager of that name. The first two names are young press agents.

PLAY'S SCREEN LEADS

Los Angeles, Feb. 28.

Hollywood Music Box is to reopen March 13 with "Women Go on Forever," produced by George Sherwood, of the Sherwood Players. Bessie Barriscale, former screen actress, in the lead.

Helen Jerome Eddy, also from pictures, will be featured with support cast including Ruth King, Barbara Winthrop, Howard Hickman, Benjamin Hewlett, Jack Stamhagh, Harry Van Meter, Arnolf Gray and Kelrey Cook. William Trumbull remains as manager of the house.

POLI STOCKS QUIT

Dramatic stock is out at two of the Poli houses, Lyric, Bridgeport, and Jacques, Waterbury, Conn., both companies winding up last week (Feb. 25).

Straight film policies for both.

PLAYS OUT OF TOWN

(Continued from page 52)

him before the show hits Manhattan.

Feminine side of the cast hands its honors to Vivienne Osborne, as Lady de Winter. She gives a straight dramatic performance and does it exceedingly well. Of course, Vivienne Segal, as the lady in waiting to the queen and the "love interest," and Yvonne D'Arle, as the queen, are just right. Harriet Hoctor was out for the opening, due to a strained ankle during rehearsals, which left the dancing entirely to a group of Rasch girls. They were the honest applause winners of the proceedings. New routines, all beautiful girls and beautifully costumed.

Production is beyond the descriptive powers of this reporter, and no shame is felt in confessing it. Massive set pieces, lighting and coloring makes each set produce an uneonseiously expressed "ah!" Costuming, too, brings exclamations. It all represents plenty of money spent to produce the ultra in stage pictures.

All the panning of the seore, as well as the expression of regrets to boot in that regard, won't stop this one from going over. It's a cinch everybody will want to see it and gladly pay the toll. But if Ziegfeld doesn't bring that Friml score just a little more down to earth, they are going to leave it with expressions of praise tempered.

Meakin.

THE GREAT NECKER

Philadelphia, Feb. 28.

"The Great Neeker," faree comedy by Elmer Harris, opening last night at the Shubert, is not a new stage offering, it played last summer on the Pacific coast with the current star, Taylor Holmes. Now it is after Broadway affirmation and has been decked out in the matter of production and cast as befits a New York tryout.

It has a definite chance to crash through for a moderate degree of success. Not a first rate farce and cannot be made one, but the laughs are thick and the staging is able. Between these two factors, there is no reason for supposing that it will not go to fair success.

The story has two or three angles that might very well put it over. The first is an interpolation in the first act, of a screening of a supposedly off-color film. This is staged for the benefit of one of the characters in the story, a woman censor who, without any doubt whatsoever, is based on a very well known censor in the east about a year ago. It gives "The Great Necker" the benefit of a number of good, nearty laughs, and adds little touch of novelty to the performance

The story conceerns a middle-aged bachelor who has two or three affairs on his hands, but who has set his heart on whining a 18-year-old flapper. The girl's mother happens to be a "lady censor" and the hero's second object is to get a certain film (which he has sponsored) past the keen and fussy eyes of this lady. A youthful nephew, pennliess, but romantic, captures the girl and the "Great Neeker" has to content himself with one of his former (and older) flames.

Mr. Holmes gives a plausible and laughable performanee of the leading eharaeter. In support, the best performers are Marjorie Gateson, who plays the old admirer to whom the Great Neeker finally turns, and Irene Purcell, as the flapper. Hal Thompson, as the nephew, and Ray Walburn as a philandering friend, deserve mention.

The play, set in a New York apartment and on Long Island, is in three acts, the first two of which have the same scene.

Both from the viewpoint of staging and setting, "The Great Necker" is O. K.

Waters.

THE HIT OF HITS

with

'GOOD NEWS'

at the

SELWYN, CHICAGO

ABE LYMAN

and His

Brunswick Recording Orchestra

NAPOLEON

Providence, Feb. 28.

James W. Elliott presents Lionel Atwill in "Napoleon," by B. Harrison Orkow, in three acts. Staged by Robert Milton.

(Order of appearance.)

Joan	Marie Paxton
Landlord	Herbert Ashton
Napoleon	Lionel Atwill
Sergeant of Guard	D. J. Hamilton
Rostand	Robert Bentley
Letizia	Thais Lawton
Gourgaud	Herbert Standing
Countess Walewska	Selena Royle
Marshall Ney	Barry Whitcomb
Gen. Bertrand	Beresford Lovett
Gen. Caulaincourt	George Fitzgerald
Fourche	Albert Bruning
Pauline	Margaret Mower
Lackey	Lionel Bevans
Lucien	Robert Bentley
Lafayette	Charles Angelo
Constant	J. Malcolm Dunn
Menevent	D. J. Hamilton
Capt. Maitland	Eugene Donovan
Rustam	D. J. Hamilton
Santini	Charles Angelo
Dr. O'Meara	J. Malcolm Dunn
Sir Hudson Lowe	Beresford Lovett
Priest	Barry Whitcomb

French guards, British sailors, etc.

SYNOPSIS OF SCENES

Act 1—Room of inn on road to Paris, March, 1815.

Act 2—Ante-room in Elysee Palace, May, 1815.

Act 3—Scene 1, same as Act 1, July, 1815. Scene 2, St. Helena six years later.

The sombre and profound "Napoleon" opened to a good audience but found it hard to seore much of a punch last evening.

Story is heavy. It has to do with the thrilling three days before the momentous Paris siege and with the attempt on the life of the impulsive Napoleon.

This new "Napoleon" pleee shows the emperor in all the splendor of his dominanee and will.

Once more the influences of a traitorous wife, an inconstant mistress and tho never-ending loyalty of the Countess Walewska have been treated effectively by Mr. Orkow.

Then the great man of France in a miserable cottage in the island of his exile. Never broken, he carries on with the same consistent doggedness, never defeated, and majestic even in humiliation.

If there is anything truly worth while in the play at all, it is this closing scene, where in his exile at St. Helena, Napoleon remains, after he has sent his loyal friends to freedom, only to dic himself when he is making a grand speech to the natives assembled before him at a great dinner which he sees himself giving in his pitiful insanity.

"Napoleon" was no doubt a difficult play to attempt, as well as difficult to produee. Too much exposition and explanatory business. The points that are good for dramatization are too far apart, and no audience can be expected to wait patiently for them to arrive.

Last night's offering was almost too tiresome to be considered even good entertainment, with 25 characters, many without too distinguishing personalities. The opening performance may be no indication of what will be done with the play, but if it is to open next week at the Empire, more than two or three of the cast will have to spend time learning lines and studying business.

Mr. Atwill gave a performanee that indicates his talent as being that of one of the best actors on the American stage. He was Napoleon from first to last, and saved the night. It was evident that he sensed the slowness of the play and that some uneasiness was getting into his acting, for he was among the many in the east who could not put the trainers on the right lines at the right moment. Albert Bruning as Fourche did a fine performance, and Thais Lawton and Selena Royle portrayed their lines with distinction.

The heavy narrative qualities of "Napoleon" seem to make it nearer to a historical pageant than to a play in the popular sense of the word.

Liniam.

KILLERS

Worcester, Mass., Feb. 25.

In three acts and four scenes, presented at the Worcester theatre by Contemporary Theatre, Inc. Written by Louis E. Bisch and Howard Merling. Staged by Howard Merling. In cast: Charles Dingle, Walter de Rush, Earl Mayne, Adelyn Bushnell, Albert Berg, Cynthia Blake, Harold Vermilyea, Edith Elliott, Fred E. Strong, Marshall Bradford, Harry Clarens, Harvey Hays, William B. Calhoun, H. R. Chase, Paul Rek, Conway Washburn, Donald Thompson, Pennington Young, Joseph Prosser, Charles Seel, Frank A. Howson, A. S. Byron, Jethro Warner, Ernest Howard, Victor Shipley, Frank J. Hettrick, Harold Friend, Hallam Bosworth, Marshall Hale, James Clarence Johns, George Saunders, Mel Tyler, George J. Williams, Harry Johnson, Jerry Ryan.

There has been no more greusome play written for the American stage than this production which, with its extensive cast, and some of them mighty clever actors, is going to have a difficult job to find a sufficiently morbid public to enjoy it. It is a treatise on murder, killing and other horrors and ends with a terrifying jolt as a murderer is bumped off in the "chair."

Audience does not see the execution but the clever arrangement and the incidental talk leave little to the imagination. It sends the speetator out into the cold with chills.

Story opens with a man and a woman in a night club. Enter the wife, who, with injured air, goes to another part of the club and bargains with a gang for the life of her rival. She departs. Enter the injured husband. Struggle, shots, two of them, and the murder is committed.

The crime is fastened on the injured husband, and the scene turns to the jury room, where 12 men are trying to reach a verdict from conflicting evidenee. The verdiet is guilty. Then the jail, where interest is maintained through an attempted jail break, but finally the uncanny jolt of the electroeution. Setting is perfect, with the electrician puttering around the switches and connections, the priest and the terrified victim.

Cast is not too perfect but it is sufficient to unravel the theme which the authors try to drive home, namely, that the instinct of the killer lies buried in all of us.

Dr. Bisch, New York allenist and eo-author, came here with the play and defended this point of view, that all of us are potential killers. Dr. Bisch told reporters that people ought to be more cautious in their condemnation of criminals because all of us have the same harmful impulses, and that is the point he is trying to put over.

"All of us have our murder point," said Dr. Bisch, and this sentence best illustrates what the play reveals. "It depends entirely on environment, heredity or training whether we actually kill. You may not think you would kill, but you would, without considering the consequences."

The difficulty is the public goes to the theatre to be entertained. Themes and theories rather go begging unless they have a measure of entertainment. It is much less expensive to write books on such things than it is to stage plays.

Guilfoyle.

Chas. Stewart Moves

With the closing of the vaude production department of Rosalie Stewart, Charles Stewart, formerly in charge, has shifted to Lindsay-Parsons Productions, legit producers.

Latter firm will sponsor Margaret Lawrence in "The Behavior of Mrs. Cranc."

"Scandals" Off This Wk.

Detroit, Feb. 28.

Return date for "Scandals," set for March 4 at the Shubert, Detroit, has been cancelled, with the White show closing on the road this week.

Several members leaving the cast, the Detroit theatre is reported to have declined to play the show minus names.

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM

STARRING IN

"LOVELY LADY"

At the Sam H. Harris Theatre, N.Y.

CLAIRE NOLTE

Feminine Lead

(Billie Moore)

"BROADWAY"

Curran Theatre, San Francisco, Now

Management JED HARRIS

MISS

BOBBIE TREMAINE

Featured Dancer in

"Just Fancy"

GARRICK, CHICAGO

BUDDY WATTLES

LEADING ROLE IN

"HIT THE DECK"

MAJESTIC THEATRE, LOS ANGELES

INDEFINITELY

GARDINER HART

JUVENILE

Pacific Coast Company

"HIT THE DECK"

Majestic, Los Angeles

JEANETTE

MACDONALD

STARRING IN

"SUNNY DAYS"

IMPERIAL, NEW YORK

MARIE SAXON

CARE VARIETY, NEW YORK

CHIC— —ROSE

YORK and KING

WITH

"TAKE THE AIR"

WALDORF THEATRE, N. Y.

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Erlanger, Dillingham & Ziegfeld, Mgs. Dir.

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in "ROSALIE" with

JACK DONAHUE

LYRIC THEATRE W. 42d St. MATINEES WED. & SAT.

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and CHARLES WINNINGER

ARTHUR HOPKINS Presents

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in "PARIS BOUND"

By Philip Barry

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Mats. Wed. and Sat., 2:30

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A Comedy

PLYMOUTH Thea., W. 45th St. Evenings 8:30

Mats. Thursday and Saturday, 2:30

LYCEUM Thea., W. 45 St. Eve. 8:30

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INTERFERENCE

By Roland Pertwee and Harold Dearden

"Blithely blood-curdling."

—Herald Tribune.

HORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON THEA., West 46th St. Mats. Wed. and Sat., 2:30

VANDERBILT Thea., W. 48th St. Eve. 8:30 Mts. W. & S., 2:30

Lew Fields and Lyle D. Andrews Present

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MARK TWAIN'S

"A Connecticut Yankee"

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with A BRILLIANT CAST

Libretto by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd

Music by EMMERICH KALMAN and HERBERT STOTHART

Jed Harris Production

THE

ROYAL FAMILY

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THE SHANNONS

OF BROADWAY

with JAMES and LUCILE GLEASON

MARTIN BECK Theatre 45 St. at 8th Ave.

Eves. 8:30. Mats. Wed. and Sat., 2:30

48th St. Thea., E. of B'wy

Eves. 8:30. Mats. Wed. and Sat.

GUTHRIE McCLINTIC Presents

"COCK ROBIN"

A Play by

PHILIP BARRY and ELMER RICE

BELASCO THEATRE, West 44th St. Eve. 8:30. Mts. Thurs. & Sat.

David Belasco presents

The BACHELOR FATHER

A New Comedy

By Edward Childs Carpenter

with June Walker | C. Aubrey Smith | Geoffrey Kerr

And a Noteworthy Cast

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"Back to the Wholesome American Theatre"

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The MERRY MALONES

Words and Music by GEORGE M. COHAN

376 GOOD SEATS AT $1.10

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Eves. 5:30 STRANGE INTERLUDE

JOHN GOLDEN THEA., 58th, E. of B'way

THE DOCTOR'S DILEMMA

GUILD THEA., W. 52d. Evgs. 8:30. Mats. Thurs. & Sat., 2:30.

Week March 5: MARCO MILLIONS

PORGY

REPUBLIC THEA., W. 42d. Evs. 8:40. Mats. Wed. & Sat., 2:40

ROXY 7th Ave. & 50th St.

Direction S. L. Rothafel (Roxy)

William Fox Presents

SOFT LIVING

with Madge Bellamy

"The Gay Musketeer"

Brilliant Stage Spectacle

Orch., Chorus, Rosycites

"In the Spotlight"

Novelties—Stellar Artists

CAPITOL Broadway at 51st St.

Norma Shearer

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with George Sidney

"TICKTOCK," a Boris Petroff Revue featuring WALT ROESNER

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An F. W. Murnau Production

Featuring

JANET GAYNOR & GEO. O'BRIEN

Also Fox Movietone News

Times Square Thea., 42d St., W. of B'way Twice Daily, 2:30 & 8:30. All Seats Reserved.

The Great American Motion Picture

UNCLE TOM'S CABIN

CENTRAL Thea., B'way & 47 St. Twice Daily, 2:30-8:30. Sun. and Hol. Mats. at 2.

AL JOLSON

"THE JAZZ SINGER"

TWICE DAILY: WARNER Theatre

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INSIDE STUFF

ON MUSIC

Whiteman's Old Ones

On Paul Whiteman's Victor recording bookings the maestro is "canning" some old favorites, including "Dardanella" and "Smiles," demands for which have been expressed on the Orthophonic disks.

Victor paid Whiteman his Publix contract salary, additionally, to bring him into New York off the road for recordings.

Mendoza Back—Bowless

David Mendoza, whose temperamental outbreaks resulted in his being ordered by Major Bowes to remain out of the Capitol, New York, is back directing the pit orchestra. He returned to his post after an absence of four weeks. His feature billing, formerly prominent, is now missing.

Mendoza nearly got jammed on his first day back when bringing up his men to share bows with the Capitol ensemble.

Despite instructions not to bring the elevating pit up for the finale, Mendoza repeated the maneuver on the second show, his men all but shutting from view the girls on the stage. Mendoza went bowless the rest of the week.

Conductor Got a Break

Emanuel Baer, assistant conductor at the Paramount, New York, became stage band leader at the house last week, almost without notice. It was "Take-a-Chance Week" for the billing, and it fitted in. Through Kosloff leaving the Par suddenly to take up the stage work in Chicago (Publix), the post at the Par seemed forgotten until it was recalled Baer had done similar work in the south when in a Publix house. He was immediately impressed, responding with nothing but one rehearsal call, going into the performance late Saturday.

Bernie Cummins is one of the exceptions in New York to prove that a band means something as a draw. From sources, competitive and otherwise, it has been asserted that Cummins has improved the Hotel Biltmore's restaurant intake as much as 400 or 500 per cent. A personal check-up at a tea session substantiated that and the supper business is also brisk.

With bands meaning little one way or another these days in cafes, since it has reached the stage where they are all good and few are bad, the Cummins' draw is the more surprising.

A rival band booking corporation, writing to Variety, concludes that "instances of this kind prove that music is a factor in building cafes" and while that is happily so in Cummins' case there are instances galore on Broadway and the metropolitan environs when good music does not mean a thing as a draw.

7-MANUAL ORGAN AS SURPRISE STUNT

Tulsa, Okla., Feb. 28.

Wade Hamilton, feature organist at the Ritz here and staff organist of Station KVOO, converted a four-manual Robert Morton console into a seven-manual instrument through makeshift appliances.

Tom Terry, at Loew's State, St. Louis, similarly built a seven-manual organ, although Hamilton's resourcefulness, with the mechanical assistance of his brother, H. B. Hamilton, also an organist, also figured in the use of scrap material.

Hamilton introduced the improved organ with a surprise stunt, the organ apparently working mysteriously of its own accord until disclosing the soloist behind the curtains at the stage console.

BROOKLYN OPENINGS

Jimmy Carr and orchestra opened this week at Loew's Melba, Brooklyn, succeeding Tommy Christian and band, who were at that stand for a run. Carr closed last week at the Jardin Royal (restaurant), New York, being succeeded by Paul Specht.

At another Brooklyn Loew house, the Kameo, Irving Felder opened this week as the m. c. and orchestra leader.

BAKALIENEKOFF IN PIT

Los Angeles, Feb. 28.

Constantin Bakalienekoff has been signed by West Coast as director of the new orchestra at the Criterion. Pit crew was dispensed with here during the run of "The Jazz Singer."

Bakalienekoff goes in this week with the opening of "Patent Leather Kid."

PLAYING THE BETTER THINGS IN MUSIC BETTER

GUS C. EDWARDS AND HIS EDGEWATER BEACH HOTEL ORCHESTRA

EDGEWATER BEACH HOTEL CHICAGO, ILL.

COAST MUSIC SALES

Los Angeles, Feb. 28.

A check made on best sellers in sheet music for February in Los Angeles discloses more than a dozen hit numbers that have been selling at a rapid pace. This has been compiled from sales reports of leading music jobbers and syndicate stores here.

From De Sylva, Brown and Henderson, "Together" has forged to the top, with "Souvenirs" a close second. Leo Feist has two winners in "A Shady Tree" and "Blue Heaven," the first named having the edge. Sherman and Clay are clicking with "Diane," while Waterson, Inc., has "Let a Smile Be Your Umbrella."

Ager, Yellen and Bornstein are up with "Is She My Girl Friend"; Ted Browne, Inc., has "Oh, Look At That Baby"; Shapiro-Bernstein is okay with "Did You Mean It" and Villat Moret are strongest now with "Chloe."

"The Desert Song" and "Just a Memory" give Harms, Inc., a big lead with the first topping.

U. S. Music Instrument Exports Up $1,500,000

Washington, Feb. 28.

Final check on exports of musical instruments by the Department of Commerce discloses an increase in value of more than $1,500,000 for 1927 over the preceding year.

Total trade amounted to $17,673,207. A gain of 11 per cent. over 1926 with $15,978,396.

Though the 1927 figure is below the peak year of 1920, which was a year of extreme inflation and fluctuating prices, the department characterizes the increase last year as "very satisfactory" to the trade.

These figures include all instruments with player pianos topping the list with over $5,000,000 in exports. Phonographs were next with more than $3,000,000, while the disks ran to $2,222,000.

Band instruments went from $637,570 last year (1926), to $690,325 for 1927.

Latin America is the best market for the musical instrument manufacturers with Australia and New Zealand second. Canada is third.

DRUMMER'S BREAK

Oakland, Cal., Feb. 28.

Joe Sinai, drummer at the T. & D., who leaped into the breach when E. Max Bradfield was unable to arrive from the south in time, has been awarded the post of leader, and opens next month at the new Wilson theatre in Sacramento, West Coast house.

Sinai was formerly drummer with the San Francisco Symphony. He got his jazz experience with Paul Ash, who is his brother-in-law.

WALKER FAR AFIELD

Louisville, Ky., Feb. 28.

The Brown hotel, here, is building a roof garden for opening May 18, a departure for the hostelry. Mayor James J. Walker, of New York, will preside at the opening, according to plans in connection with Derby Day festivities.

Jimmie Joy and his orchestra, currently at the Brown in their second year, will continue indef booked by the M. C. A.

1927 MUSIC CHAIN STORE SALES DROP

Washington, Feb. 28.

Average monthly sales for 1927 in the four chains of music stores is recorded at $991,000 by the Department of Commerce in a statement just made public.

This is a drop from 1926 average of $1,161,000 monthly as well as being under 1925 with its monthly average sales of $1,101,000.

For the past nine years the average monthly intake were as follows: 1919, $905,000; 1920, $989,000; 1921, $775,000; 1922, $914,000; 1923 $1,026,000; 1924, $917,000; 1925, $1,101,000; 1926, $1,161,000, and 1927, $991,000.

Average number of stores in operation monthly in 1927 was 62. This was two more than in 1926, though the returns were less, and an average of four more stores than in 1925; 1927 was the highest average recorded as far as stores in operation.

As an indication of where the drop took place in 1927 the following table will be of value:

Sales by Month:	1927.	1926.	1925.
Jan.	$852,000	$911,000	$831,000
Feb.	888,000	932,000	893,000
March	976,000	1,013,000	946,000
April	938,000	1,000,000	970,000
May	794,000	982,000	870,000
June	784,000	1,071,000	896,000
July	720,000	976,000	944,000
Aug.	890,000	1,095,000	1,156,000
Sept.	1,136,000	1,244,000	1,234,000
Oct.	1,159,000	1,366,000	1,272,000
Nov.	1,161,000	1,318,000	1,257,000
Dec.	1,595,000	2,018,000	1,939,000

Futuristic Jazz Next

The manner in which the foremost radio orchestral maestros are groping for new phases of American music augurs well. Conductors like Nathaniel Shilkret and Walter G. Haenschen who between them have the most important sponsored hours on the air are constantly on the lookout for new futuristic musical studies as features of their programs.

Ultra-modern composers and the publishers of futuristic compositions are gratified by Shilkret and Haenschen's desire to develop and further a new American music. Instead of plugging just a succession of pop tunes, or revamping and repeating familiar American operetta and musical comedy compositions the progressive maestros recognize their responsibilities as purveyors of a type of music that is capable of influencing public tastes.

Aarons & Freeley, whose musical comedy productions with the George Gershwin music follows the same thought, will assist in the propagation of a new American music when Ben Bernie and his Hotel Roosevelt orchestra open with "Here's Howe," the new A. & F. musical which Roger Wolfe Kahn is composing. In a series of Sunday night concerts at whichever house the musical attraction will be housed, Bernie will present some important jazz ideas he has long nursed.

J. V. HUFFMAN ELOPES

Washington, Feb. 28.

J. Virgil Huffman, organist at Loew's Palace, slipped over to Alexandria, Va., last week and married Gladys Churchill, non-pro of Burlington, Vt.

That was enough for the local dailies to brand it as an elopement, calling it the second occurring from the same house, both organists.

Huffman came here from the B. & K. houses in Chicago.

Pollack to Show East

Ben Pollack, Victor recording artist, opens with his band at the Little Club, New York, March 8. Pollack is from Chicago and highly touted as something new in dansapation. Lyons & Lyons.

Coast Recording

Los Angeles, Feb. 28.

Earl Burnett, Coast band leader, has recorded "Nothing Could Be Sweeter" for Columbia, with Buddy Wattles, from local "Hit the Deck," vocalizing.

Song Writers
"The Greatest Book of Its Kind"
Inside Stuff on
How to Write Popular Songs
By ABEL GREEN
Music Editor, "Variety"
With an Introduction by
PAUL WHITEMAN
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Publishers
799 Seventh Avenue, New York

Announcement Extraordinary!
After 25 years, the co-authors, RICHARD M. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit
"SWEET ELAINE"
the sister song to "Sweet Adeline"
Quartettes, Trios, Duets, Singles, Orchestras
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HARL SMITH'S
Lido Venice Orchestra
A PAUL SPECHT UNIT
Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH INN, DETROIT

THE BIG ORCHESTRA WITH THE LITTLE LEADER
BREAKING INTO THE BIG CITY
AT THE LITTLE CLUB, NEW YORK
MARCH 6
BEN POLLACK
and His CALIFORNIANS
VICTOR RECORDS

BOOZE IN DETROIT AT LOWEST PRICES

Detroit, Feb. 28.

For the past few months and up to the present time booze in Detroit has been sold at its lowest price since the advent of prohibition. Radical reductions are accounted for by the larger operators as a result of perfected methods and consequent lower cost of transportation.

Quotations are, per case: Imperial (rye), $42; 3-star Hennessy, $70; Champagne, moderate grade, $70; Bacardi, $70; gin, $30; Sloe gin, $40.

American whiskey, most of it distilled on this side, ranges from $35 to $75, the latter being the McCoy. Beer and ale cheap, with a plentiful supply brewed over here, and much of it equaling the Canadian product.

The low rates of recent date are said to have put a crimp in Canadian pilgrimages, especially to Ontario. A trip over there for quenching purposes necessitates a $2 permit, the establishment of a "residence," or the friendship of someone with both.

With the stuff scaled only slightly higher on this side and simple to procure, only the most particular are now hopping the ferry.

Still, a certain amount of phony over here, but it's outbulked and disappearing fast.

TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

Garbage Can Fly Spot

Irwin S Strouse is promoting an intimate nite club labeled The Garbage Can, with Jack Osterman at the helm as a fly spot for the wise mob. With the label what it is, anything can go, and Osterman's comedy need not necessarily be under wraps. That's the dope for the Broadway following.

Strouse is the p. a. who made popular the new ballad, "Go Jump in the Lake—Lopez Speaking," in connection with Roseray and Capella. Incidentally, business the past week at the Casa looked up, credited as a direct reaction to the "suicide" publicity.

Strouse has turned in his notice as p. a. to Gene Geiger, terminating in two weeks, when he will tackle The Garbage Can.

Bloom's Leg Amputated

Chicago, Feb. 28.

Ike Bloom, formerly proprietor of the Midnight Frolics cafe, and more recently the owner of Deauville, loop night club, is seriously ill at Mercy hospital following the amputation of a leg.

Bloom is perhaps the best-known cafe and night-life figure in Chicago.

Club Mirador Dark

The Club Mirador, New York, called it a season Monday because of poor trade. Moss and Fontana, at one time the shining attraction of the class cafes two years ago, went in on a gamble following Eleanora Ambrose and Charles Sabin, but couldn't rehabilitate the place.

Road House Man Bumped Off

Elgin, Ill., Feb. 28.

Frank Leonatti, 40, owner of Pleasure Inn., four miles east of here on the Lake street highway, flaunted warning given a month ago that if he left his home he would never return alive. Thursday he ventured forth from the inn, and before walking 20 feet he was shot down and died before police arrived.

Leonatti is said to have operated a dive in Chicago where the "Forty-four," Chicago juvenile gang that recently threatened to blow up St. Charles home, State reformatory, made its headquarters.

Leonatti had had his scrapes with the police, once for murder and another time on a charge of attempting to force a girl to an immoral life.

KNICK GRILL BRODIES, NOW GOES CHOP SUEY

Knickerbocker Grill on 42d street and Broadway opened and closed in short order, the place flopping almost from the start, despite the radio popularity of Ernie Golden and his orchestra, who were enticed away from the McAlpin hotel to be featured at the restaurant.

The Knick was taken over by Herbert Pokress, who was connected with Mineralava in that beauty clay's heyday. With several others he opened flashily, but mostly on the cuff.

The place is labeled "for rent," although the Jardin Royal Chinese restaurant syndicate is said to be closing for the basement restaurant as another link in the chop suey chain. If they take it over it will be a departure for Chinese restaurants, which are averse to basement locations ever since the Bamboo Gardens, now the successful Janssen's midtown Hofbrau-Haus, flivved so decisively.

Since then the Chinese restaurants have confined themselves to one flight up locations as in the past, Yoeng's at 1607 Broadway proving a surprise success as a ground floor enterprise.

10-Yr.-Old Boy's Recovery Keeps Parents Out of Court

The recovery of 10-year-old Michael Fields, whose miraculous convalescence from a complication of physical hurts is now the subject of profound medical discussion, has resulted in his parents dropping their suits and counter suits.

Arthur Fields, the phonograph singer and vaudevillian, counter sued Mrs. Selma Fields following the latter's reception of an action for separate maintenance.

The Fields' domestic imbroglio has been a tragic one, revolving about the youngster, who is now back in school after recovering from an automobile accident that is a tribute to medical science in besting a 2½-inch fractured skull, punctured liver and punctured gall bladder which the youngster suffered from the smash-up, following which general peritonitis and pneumonia set in. The physical debris attracted the attention of the metropolitan savants from a biological as well as a humane viewpoint and the "American Medical Review" is publishing a special treatise on it.

It was in the midst of this accident that Mrs. Fields left their Larchmont home. The understanding now is that both live their separate lives, the songster at Larchmont and the wife in midtown.

Fields gave a total of 2½ quarts of blood in three transfusions to the boy.

Young Michael's mother died four years ago. The present Mrs. Fields is his stepmother of one year.

The lad's recovery eased the general bitterness between the Fields, and while there will be no reconciliation, their differences will be kept out of the courts.

Posting Writ Not Enough

St. Louis, Feb. 28.

St. Louis cabarets, night clubs and restaurants won a victory in the Federal Court here when United States Judge Faris, long known as an enforcer of laws, ruled that the pasting of a copy of an injunction on the door of a place of business is not sufficient to convict the proprietor or one of his employees, in the event of a subsequent violation of the injunction pertaining to the dry law.

Contempt proceedings were instituted against the Linmar Cafe, St. Louis. An injunction was issued in July, 1927, and a copy of it was pasted on the doors of the cafe three days later. Prohibition enforcement officers charged that the violation of the injunction against the sale of liquor took place Dec. 16, 1927.

In his opinion Judge Faris declared that the government produced no evidence that either John Scott or Louis La Presto, charged with the violation, had read the notice and therefore had knowledge of the injunction.

Montmartre's Dance Team

Medrano and Donna, Argentine dancers, opened this week at the Club Monmartre, New York.

They come from the Hotel Ambassador, Los Angeles. Henry H. Dagand booked.

Arrest Jai-Lai Prop.

Chicago, Feb. 28.

A warrant has been issued for the arrest of Fred Mann, proprietor of the Rainbo Gardens cafe and the Rainbo Jai-Lai Fronton, charging him with the operation of a gambling resort. The Fronton, on which the charge is based, is operated on a "profit sharing" or "mutuel betting" basis.

Rev. Elmer Williams, self appointed vice crusader, swore out the warrant, stating that he had engaged in a "betting game" there.

Marathon Dancers

Pittsburgh, Feb. 28.

Marathon dancing for 61 hours and 54 minutes in a dance hall got Albert Bonnach and Marianne Jaque a booking in the Harris vaudeville, and a warrant for Manager Milton Crandall, charging violation of a state law against having a dance hall open after 1 a. m.

Five years ago in an East Youngstown, O., dance hall Frances Mercer and Harry Wagner danced 182 hours. The New York "Times" reported that C. Nicholas, Paris grocer, two years ago danced 266 hours in Tangiers, Africa.

CABARET BILLS

NEW YORK

Ambassadeurs
Blackbirds Rev
Ada Ward
Adelaide Hall
U S Thompson
Eddie Gray
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Broadway Gardens
Brevities of 1928
Warner Gault
Florie
Jack Totten
Bird Sis
Marion Lewis

Casa Lopez
Roseray & Capella
Vincent Loper Or

Ches Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Alamo
Larry Moll Rev
Mack Sharkey
Lucy
Leo Bernstein
Sonny
Joseph Velytramo

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Ebony
Colored Show
Ebony Bd

Club Lido
Fowler & Tamara
Meyer Davis Orch

Club Monterey
Fred Clark Rev
Jack Irving
Ethel Anderson
Jerry Osborne

Agnes Dempsey
Hazel Sperling
Astair Bernhardt
Alice Ray

Club Richman
Geo Olsen Orch
Leni Stengel
Juliette Johnson
Geo Murphy

Connie's Inn
Leonard Harper R
Ailie Ross Rf

Cotton Club
Dan Healy Rev
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Benny Davis
Fuzzy Knight
Frances Shelley
Alice Ridnour

Frivolity
N T G Rev
Molly Doherty
Ves Carroll
Hotey-Totey
Pete Woolery
Jack White
Harriett Marmed
Jean Murray
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Fiore Show
Gue Good
Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madine Northway
Geo Chiles
B Cummine Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Paul Specht Orch
Jean & Viola
Wilda Ganeau
Martin & Lake
Ramona Betzer
Chick Kennedy
Ed B Husing

Knickerbocker Grill
Ernie Golden Orch
Golden's Rev
Dorothy Braun

Leverich Towers Hotel Brookiyn
Marguerite Howard
Mel Craig
Salvo & Gloria
Blanche Mancliair
Leverich Tw'rs Or

Little Club
Lillian Roth
Erna Carise
Dorothy Barbour
Eliz Higgins
Jack Clifford
Beth Miller
Lane Sis
Joey Chance Orch
4 Masters

Mirador
Moss & Fontana
Ernie Holtz Or

Montmartre
Emil Coleman Bd

McAlpin Hotel
Ed Kirkeby Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
Van & Schenck
Dan Healy Rev
Crawf'd & Caskey
Patrice Grandee
Ritmas & S'haefer
Jimmy O'Brien
Vercelli Sis
Tom Gott Or

Small's Paradise
L'n'rd Harper's Rv
Atts Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footsie
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev

Ten East 60th
Margaret Zolnay
David Garry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Dale Dyer
Lew King
Ralph Bart
Bernie Adler
Eddie South Bd

Alamo
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarke

Ansonia
Lew Jenkins
Helen Gordon
Ted Ledford
Bobbie Pincus
Bee Jove
June Harrison
Bill Kranz Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Grayce Hayes
Joe Regan
Sherman Bd

Colosimos
Bobby Danders

Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Betsy Rees
Al Handler Bd

Frolics
Roy Mack Rev
Nellie Nelson
Hal Hixon
Lillian Barnes
Peppino & Garthe
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gree
Austin Mack Bd

Katinka
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing

Zita & Howard
Aarseth-Cope Bd

Lido
Inez Gamble
Kaaihue & Kaena
Charlie Schultz
Barry Gray Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Parody Club
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Sheftall
Flossie Sturgiss
Jules Novit Bd

Rendesvous
Joe Lewis
Natalie & Darnell
Freddy Bernard
Al Schenck
McCarthy Sis

Madelon McKenzie
Myrtle Deveaux
Al Wagner
Eddie Murray
Kenneth Nash
Chas Straight Bd

Rainbo Gardens
De Ronda & Leete
Larry Fine
Gladys James
Isham Jones Bd

Samovar
Olive O'Neil
Carroll & Gorman
Jofra Sis
Fred Waite Bd

Terrace Garden
Diana Bonner
Gertrude Morgan
Betty Bane
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Karola
Dick Hughes
Betty Brown
Leo Wolf Bd

WASHINGTON

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fideiman
Meyer Davis Orch

Club Lido
E Dougherty Or

Club Madrillon
Tommy Manahan
J O'Donnell Orch

Club Mirador
M Harmon Orch

Le Paradis
Detrich & Hunt

Nathan Brusiloff
Hal Thornton
Meyer Davis Orch

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann

Sidney's Orch

Swanee
Al Kamons
Meyer Davis Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

FLORIDA

MIAMI
Embassy Club
Miller & Farrell
Norma Gallo
Dorothy Deeder
Marian Marchante
George Marshall
Grace Hill
Gene Fosdick's Bd

Silver Slipper
Evans B Fontaine
Minnie Allen
Marlo Valiani
Frank Novak Orch
The Frolics
E Young's Scandals

PALM BEACH
Ch'z Bouche Jungle
Dooley 3

Doris Robins
Jopnson's Orch

Le Montmartre
Olive Hill
Montmartre Orch

Muleteer Grill
Polly Day
Marco d'Abreau
Ben Bernie Orch

Venetian Gardens
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

Vineta
Benny Fields
Marvelous Millers
Al Payne Orch

PHILADELPHIA

Club Lido
Broadway Foilles
Charlie Crafts

Club Madrid
Chic Barrymore
Velos Yolande

Jean Wallin
Jocely Lyle
Marcella Hardie
Pauline Zenoa
Buddy Truly
Joe Candullo Orch

Piccadilly
Al Wohlman
Murray Sis
Jean Gaynor
Isabella Dwan
Mattie Wynne

Al White
Avesda Charkoula
Abe Balinger's Rev

Walton Roof
LeRoy Smith Orch

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America's Greatest Girl Band
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IF YOU DON'T
ADVERTISE
IN VARIETY
DON'T ADVERTISE

RADIO RAMBLES

By Abel

N. T. G. became the debutant "Wise Cracker" of a new Wise-Cracking Melody Boys Hour via WHN this weekend. The Wise Shoe Co., sponsoring the hour, is making use of a name the National Biscuit Co., cracker manufacturers, were understood contemplating using. It was a brisk half hour, the Tom Timothy orchestra from the Frivolities Club officiating. Timothy is otherwise a midnight radiocaster thrice weekly through the same station.

The Happiness Boys were in fine fettle Friday evening plugging the new Happiness restaurant on Fifth avenue and 44th street, on the site of the old Delmonico's, broadcasting before an invited audience from the restaurant premises. The audience approbation was clearly picked up, adding to the comedians' efforts, which prompts the idea that even a prop audience might be a good stunt. The effect of the laughter and audience response, simultaneous with the listener-in's reaction, is more convincing than the usual broadcastings from a sound-proof studio.

Billy Jones and Ernest Hare perpetrated their usual assortment of fierce puns and gags, although with excellent showmanship and great effect, in between doing some novelty ditties. Their ballad, "Wife o' Mine," for all its banality, is a departure from pop song themes.

A decorous brand of dansapation was broadcast by Eddie Davis from the Lorraine Hotel. Davis is famed as a society dance music purveyor, and his song taste is excellent. Besides which he plays them with charm and finish not encountered with every dance aggregation.

On the topic of charming dance music, the B. A. Rolfe syncopation particularly on the Coward Comfort Hour, is impressive. Rolfe paces

(Continued on page 58)

FACULTY CONTINUITY

A couple of academic literateurs, Henry Fiske Carleton and William Ford Manley, of the English instruction faculty of New York University, are the continuity writers for the new Socony Hour schedule commencing tonight (Feb. 29).

Broadcasts will have to do with historical dramatizations for microphonic transmission.

Boy Critic at Work

Albany, N. Y., Feb. 28.

Walt K. Swezey, the boy radio critic of New York in former times, is now a staff member of the local "Evening News."

B&D
"SILVER BELL"
BANJO ARTISTS
OSSMAN and SCHEPP
Week of March 5
TIVOLI THEATRE
BALTIMORE, MD.
New Illus. 1928 48-Page Cat. FREE
THE BACON BANJO CO.
Inc.
GROTON, CONN.

SOME SONG, FOLKS
"DREAMING AWAY"
A DREAM OF A WALTZ
Your Repertoire is Not Complete Without It
Profs. and Orch. Ready—Write or Phone Today
S. A. MATTER
Room 406 Phone Circle 3094
1658 BROADWAY, NEW YORK CITY

$360,000,000 Worth of Radio Sold in 1927

Washington, Feb. 28.

Dealers selling radio sets and accessories thereto, did a business totaling $360,000,000 in 1927, the Department of Commerce discloses.

Over 30,000 dealers were questioned by the electrical division of the department and 25 per cent answered, giving the intake on the year as $90,000,000. As this was one-quarter of the dealers queried the department thus reached the $360,000,000 figure.

Prefer Favorites on Air

San Francisco, Feb. 28.

An answer to the debated question of whether radio listeners want to hear the same talent over and over again is probably had in the experience of West Coast Theatres on their latest broadcast over KYA.

Frank Whitbeck announced that Helene Hughes, just returned from a northern tour for Fanchon and Marco, would favor with request numbers, as would also Bo-Peep Carlin and Maxine Doyle, two of the West Coast regulars on the air.

During the 30 minutes the program was on hundreds of requests were phoned in for Miss Hughes and a number for the other girls, indicating that these entertainers have "clicked" and that listeners-in want to hear them frequently.

Numerous DX hounds throughout the country are picking up the West Coast Theatres' broadcasts, as attested by letters and telegrams received.

Free as Air

Omaha, Feb. 28.

Riviera theatre (vaudefilm) orchestra agreed to a broadcast of the stage performance without compensation, and the first free radio went on the air Monday. It will be a weekly feature.

Union officials and the orchestra men of the house were in accord on the idea.

MENTAL CARTOONS

Los Angeles, Feb. 28.

Something new in broadcasting is the mental cartoons drawn by Robert Wildhack over KHJ every Thursday night.

Wildhack has been sketching for many years in a number of humor publications. His present work on the radio are ideas taken from life.

N. B. C.'s 56 Network Stations

Below are the 56 broadcasting stations affiliated with the National Broadcasting Corp. radio network. Call letters, owners and transmitter locations are included.

The two major New York stations, WEAF and WJZ, have remote control transmitting locations for purposes of clearing the metropolitan ether chaos. Bellmore, N. Y., is on Long Island, 25 miles distant from WEAF's studios at 711 5th avenue, New York, and the WJZ transmitter at Round Brook, N. J., is across the Hudson at about the same mileage away from the WJZ studios.

Stations	Ownership	Transmitter Locations
WEAF	National Broadcasting Co.	Bellmore, N. Y.
WJZ	Radio Corp. of America (Controlled and operated by N. B. C.)	Round Brook, N. J.
WEEI	Edison Electric Illuminating Co.	Boston.
WBZA	Westinghouse Electric and Mfg. Co.	Boston.
WBZ	Westinghouse Electric and Mfg. Co.	Springfield, Mass.
WTIC	Travelers Insurance Co.	Hartford, Conn.
WJAR	Outlet Co.	Providence, R. I.
WTAG	Worcester "Telegram"	Worcester, Mass.
WCSH	Congress Square Hotel Co.	Portland, Me.
WFI	Strawbridge and Clothier	Philadelphia.
WLIT	Lit Brothers	Philadelphia.
WRC	Radio Corp. (N. B. C.)	Washington, D. C.
WBAL	Consolidated Gas Co.	Glen Morris, Md.
WGY	General Electric Co.	Schenectady, N. Y.
WGR	Federal Telephone Corp.	Buffalo, N. Y.
WHAM	Stromberg-Carlson Co.	Rochester, N. Y.
WCAE	Kaufman & Baer Co.	Pittsburgh.
KDKA	Westinghouse Electric	Pittsburgh.
WTAM	Willard Storage Battery Co.	Cleveland.
WWJ	Detroit "News"	Detroit.
WJR	Detroit "Free Press" and WJR, Inc.	Pontiac, Mich.
WSAI	United States Playing Card Co.	Mason, Ohio.
WLW	Crosley Radio Corp.	Harrison, Ohio.
WEBH	"Tribune" and "Liberty"	Elgin, Ill.
WGN-WLIB	Edgewater Beach Hotel Co. (Co-operating with Chicago "Herald and Examiner")	Chicago.
KYW	Westinghouse Co. (Co-operating with Chicago "Evening American")	Chicago.
KSD	St. Louis "Post-Dispatch"	St. Louis.
KWK	Greater St. Louis Broadcasting Corp.	St. Louis.
WCCO	Washburn Crosby Co.	Anoka, Minn.
WRHM*	Rosedale Hospital	Fridley, Minn.
WTMJ	Milwaukee "Journal"	Brookfield, Wis.
WOC	Palmer School	Davenport, Iowa.
WHO	Bankers Life Co.	Des Moines.
WOW	Woodman of World Life Insurance Ass'n.	Omaha.
KOA	General Electric Co.	Denver.
WDAF	Kansas City "Star"	Kansas City, Mo.
WREN	Jenny Wren Co.	Lawrence, Kan.
KVOO	Southwestern Sales Corp.	Tulsa, Okla.
WFAA	Dallas "Morning News"	Dallas.
WBAP*	Fort Worth "Star-Telegram"	Fort Worth, Texas.
KPRC	Houston "Post-Dispatch"	Houston.
WOAI	Southern Electrical Co.	San Antonio.
WHAS	"Courier-Journal" & Louisville "Times"	Louisville.
WSM	National Accident Insurance Co.	Nashville, Tenn.
WMC	Memphis "Commercial Appeal"	Memphis.
WSB	Atlanta "Journal"	Atlanta.
WBT	C. C. Coddington, Inc.	Charlotte, N. C.
WJAX*	City of Jacksonville	Jacksonville, Fla.
WRVA*	Larus and Brother Co.	Richmond, Va.
KPO	Hale Bros. and San Fran. "Chronicle"	San Francisco.
KGO	General Electric Co.	Oakland, Calif.
KFI	Earle C. Anthony, Inc.	Los Angeles.
KGW	"Oregonian"	Portland, Ore.
KFOA	Rhodes Department Store	Seattle.
KOMO	Fisher's Blend Station	Seattle.
KHQ	Louis Wasmer, Inc.	Spokane, Wash.

*Special Network Additions.

Radio Bill Protests

Washington, Feb. 28.

House committee, in reporting the radio bill with amendments, has caused a storm of protest to break loose at the Capitol.

Complaints from industry centres around the plan of allocation wherein it will be necessary to give the sparsely populated states such as Nevada an equal number of wave lengths as New York or Illinois.

It is predicted here the plan will not go through.

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AND HIS
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ORCHESTRA
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VAGABONDS
BRUNSWICK RECORDS
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LOUIS PANICO
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JACK JOHNSTONE
AND HIS
RECORDING ORCHESTRA

BEASLEY SMITH AND ORCHESTRA
DICK LUCKY AND ORCHESTRA
THE IMPS
HENRI GENDRON AND HIS ORCHESTRA
PAUL TREMAINE AND ARISTOCRATS OF MUSIC
LLOYD WELLS AND HIS ORCHESTRA
CHARLIE FULCHER AND HIS ORCHESTRA
NORMAN STEPPE AND HIS STEPPERS
SPIKE HAMILTON AND HIS OPERA CLUB ORCHESTRA
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162 N. STATE STREET
CENTRAL 8568

OBITUARY

I. M. WEINGARTEN

Israel (Izzy) M. Weingarten, about 60, identified for many years in burlesque producing, died Feb. 20 of pneumonia at his home in Chicago. At the time of his death Mr. Weingarten was contemplating stock burlesque operation in the Windy City.

Mr. Weingarten in the Chicago burlesque days of Sam T. Jack was stage carpenter of that house for a long time. When Tom Miaco opened the Trocadero there he went over as stage carpenter. When the manager, Bob Fulton, died, Mr. Weingarten was elevated to the management.

His close association with burlesque resulted in his entry into producing, his first "Star and Garter" show going on the Columbia Wheel, managed by the late Frank Weisberg, formerly Variety's first Chicago representative.

Later he became connected with show operations on the old American Wheel. Litigation ensued when George W. Peck, then with the American, cancelled the Weingarten show and revoked his franchise. Before it came to trial I. H. Herk straightened things out by having Mr. Weingarten's franchise restored and the case was dropped.

Mr. Weingarten next devoted his time to producing colored shows. When the Mutual Wheel was organized he made repeated efforts to put a colored troupe on it, but as Negro companies were taboo he failed. Three weeks of time were given him with his colored show, one week at the Lyric, Newark, and the other two at the Howard, Boston, at the end of the burlesque season four years ago.

In late years Mr. Weingarten ran a costume and scenic establishment in Chicago.

ROBERT T. STICKNEY

Robert T. Stickney, internationally famous circus rider and leaper, died Feb. 24 in Miami, Fla., following a brief illness. He was 82.

Born in New Orleans, at the height of his career he was featured under the big tops as "The Apollo Belvidere of the Arena" and was almost a national idol.

He was said to be one of the only two performers who performed the feat of a triple somersault in a running leap over live stock in the days when the leaps were a feature of all circuses.

He was twice married, his first wife being the daughter of John Robinson, founder of the circus of that name. A son, Robert T. Stickney, Jr., formerly was a circus rider, but is now playing vaudeville. There is also a daughter, Emily. Burial services will be held in the Stickney home in Cincinnati March 1.

JAY HERMAN

Jay Herman, vaudevillian, died Feb. 20 of pneumonia at Bridgeport, Conn. Herman was best remembered in vaudeville for his partnership with Al Kane, the team of Kane and Herman.

He leaves a daughter, Gloria, three and one-half years old, by his former wife, Thelma Pritchard, actress, who last appeared in George M. Cohan's production, "Los Angeles."

Herman was a member of the Friars, N. V. A., Grand Street Boys, Business Men's Association and the Elks.

AL WEBER

Al Weber, 29, vaudevillian, died suddenly, Feb. 24, in Chicago. His body was brought to New York accompanied by his brother, Harry Weber, also on the stage, but no relation to Harry Weber, the agent.

Young Weber had played a number of small parts in several acts. One of his last engagements was with the Bobby Carbone act.

LARRY COMER

Lawrence Comer, 40, vaudevillian, died Feb. 22 in Bellevue Hospital, New York, of bronchial pneumonia. Comer recently suffered a mental collapse. At the time of his removal to Bellevue, arrangements were being made to have him taken to Bellemeade, N. J., for treatment.

Comer had been in vaudeville about 15 years, at times working with a partner, but generally doing a single. His most important double formation was some years ago with the late Emma Carus.

Comer never married, but was devoted to his mother whom he brought on from Findlay, O., to live with him in New York. His mother was with him at the time of his demise. He was a member of the N. V. A., Elks (Anderson, Ind.) and the Masons (Chicago Shriners).

Body was shipped from New York Friday night for interment in his home town, Findlay.

ROBERT CANNEFAX

Robert Cannefax, 37, champion three-cushion billiard player, formerly in vaude, died in Phoenix, Ariz., Feb. 27.

Cannefax belonged to the Friars and the Elks, and it was at the former's Monastery 10 years ago that he achieved his cue championship by defeating De Oro.

When Cannefax's lungs became impaired it was his Friar buddies who came to his financial aid. Several benefits were arranged, one netting $6,000. Elks also helped, and it was under Phoenix Elks' auspices he was buried, as Mrs. Cannefax is remaining in Arizona in the hope of benefiting her health, which failed through care of her husband.

Cannefax was a St. Louis boy. He is survived by his wife and one child.

ROBERT A. DUMARY

Robert A. Dumary, actor, died suddenly in a New York City hospital, Feb. 10, of heart trouble. A graduate of the New York College of Oratory, Dumary married Flavia Colle, actress, in 1882, and with her formed a traveling stock known as the Flavia Colle Players.

The Co. was on the road from 1882 to 1894 playing eastern theatres. On the death of his wife, Dumary retired from the stage and entered the contracting business in Albany with his brother. He amassed a small fortune, giving up work entirely in 1914. Dumary is survived by a daughter, Mrs. Dana Burnet, New York. Interment in Albany.

In Fond Memory of
My Beloved Husband
BOBBY JONES
Who passed away on March 3, 1925
MAIZIE

EDWARD DOUGLAS

Edward Douglas, English actor, over here about 10 years, died Feb. 28 at Seaton Hospital, New York, of tuberculosis. He had been under treatment about three months.

Mr. Douglas appeared in several Woods attractions including "Ladies Night" and "Too Many Husbands." He is survived by a wife, non-professional, and several children. The Actors' Fund will be in charge of the funeral.

Marcus Loew

EDWARD LIBERTY

Edward Liberty, 81, musician and minstrel, died Feb. 19 at his home in Rochester, N. Y.

A musician since he was 12, Liberty became a clown with the Dan Rice circus and later appeared with minstrels.

Later, Liberty traveled with his five daughters and a son as the Musical Libertys.

Interment in Rochester.

AL MAHR

Al Mahr, 62, for 30 years a Broadwayite and previously an actor, died Feb. 24 in New York of cancer. A more detailed account appears in the Times Square department (On the Square) of this issue.

MARKHAM B. MILLER

Markham B. Miller, 56, of the Hippodrome, Youngstown, O., committed suicide Feb. 22. Details will be found on the news pages of this issue.

Mrs. Mitties Butterfield-Mott, 36, daughter of Col. W. S. Butterfield, died Feb. 27 at Tucson, Ariz. Death due to tonsilitis, with which she had been ill for only a week. Mrs. Mott, only child of the Michigan theatre operator, was the former wife of Walter Rathbun, film actor. Recently she married Charles S. Mott, vice-president of General Motors.

Col. and Mrs. Butterfield have been notified in Europe, where they are vacationing. Besides her parents and husband, two children by the Rathbun marriage survive.

The mother, 52, of Mae Marsh, picture actress, died at California Lutheran Hospital, Los Angeles, Feb. 22, of a cerebral hemmorhage. Other children surviving are Frances Marsh, film editor with Paramount; Oliver T. Marsh, cameraman at United Artists; Mildred and Leslie Marsh, screen actresses; and Mrs. George Berhelon, wife of the production manager with DeMille. Interment at Forest Lawn cemetery, Glendale, Cal.

Leslie Catton, 30, newspaperman, died Feb. 24 from a fractured skull in Bellevue Hospital. Catton, unmarried, is survived by his mother, who took his remains to Auburn, N. Y., for interment.

Catton had worked for newspapers in Boston and Springfield and with the "Mirror" and "American," New York, also doing publicity for the rodeos at the Garden.

Mrs. Rose Cowle, 53, the mother of Lillian St. Leon, who, with her circus troupe, is filling an engagement for Ringhon and Moore on the Pacific coast, died Feb. 17, at the St. Leon home in Los Angeles.

Theodore Gordohn, 65, conductor of Liberty Band, organization of Los Angeles ex-service men, died at Hollywood Hospital, Feb. 27, from tuberculosis.

The mother of Edith B. Swan (Farrell Taylor Co.) died Feb. 19 in Sterling, Conn., of pneumonia.

Charles F. Cotton, 77, pioneer Texas newspaperman, died Feb. 21 in San Antonio.

The father of Maru and Ronnie Sinclair, vaudeville, died Feb. 19 at Minneapolis.

Recent deaths among the ranks of the Brooklyn stagehands local, No. 4, are as follows: **Edward Mullaney, 47,** property man at Loew's Metropolitan since it opened, died Feb. 20 in St. John's hospital, Ozone Park, L. I., of pneumonia. **Dave Levy, 63,** road man for years and later property man in different Brooklyn theatres, his last connection being the Fulton when it was playing stock, died Feb. 6 of a complication of diseases. **Edward Spears, 62,** flyman at Werba's Brooklyn theatre, died Feb. 14 of heart trouble. **Russell McClure, 74,** electrician, Academy of Music, Brooklyn, died Feb. 15 of complication of diseases resulting from old age. **Robert Steadele, 37,** died Feb. 20. A news account of his death appears elsewhere in this issue.

New York Theatrical Protective Union, No. 1, reported one death last week. **George Davis, 55,** property man, Imperial theatre, New York, died Feb. 24 of heart trouble. Davis was a brother of Max Davis, formerly with the Shuberts stage crews for years.

Deaths Abroad

Paris, Feb. 19.

Jules Mouret, 62, French physician and author, died at Montpellier, France.

Mme. Rainville (Vve. Berne), French actress (mother of Lucile Norbert, comedienne), died in Paris.

M. Fradel, Sr., 75, former manager of Casino theatre, Geneva (Switzerland).

Louis Sonolet, 53, French author.

RADIO RAMBLES

(Continued from page 57)

his stuff with a showmanship that credits his experience.

Marguerite Hurther's program direction activities on behalf of the New York "American" programs via WPAP-WHN evidence considerable diligence on her part. She assembles some particularly impressive periods.

Keller Sisters and Lynch took advantage of the "American" auspices prior to sailing Feb. 23 on the Olympic for London engagements to broadcast a farewell program.

WJZ has it all over WEAF of a Sunday afternoon in radio entertainment. With the red network station strong on gospel spieling, WJZ is lighter in tenor. The Gold Strand Group Orchestra, directed by Walter G. Haenschen, struck a happy compromise with operetta and musical comedy numbers as well as vocal interludes by Marjorie Horton, soprano, and Frank Munn, tenor, of popular numbers of a lighter vein.

Immediately following, the Jospe Woodwind Ensemble, headed by Samuel Jospe, offered several classical compositions scored for novel flute, oboe, clarinet, horn and bassoon combinations.

Devora Nadworney of the NBC stock company was featured in a 30-minute recital with Herbert Borodkin, viola soloist. The contralto and the viola player alternated.

The Acousticon Hour is a Sunday afternoon commercial on WEAF. The old-time song idea is the general motif, primed for chief appeal to the old folks. Since the Acousticon Co. is exploiting a device to improve the hearing, the greatest market is among the old folks.

Little Jack Little, the midwest radio sensation, is now in the East and broadcasting locally. His unique style of song delivery has created a large demand for his personal appearances in picture houses.

The bands continue stronger than ever. Hotel Shelton ensemble is more of the concert. Lorraine Hotel's aggregation is conservative jazz. Saxi Holtsworth, from the Fordham Gardens, Bronx chowmeinery, blasts forth of midnights via WMCA. From Roseland their jazzique is a WOR entry. Ditto Ernie Golden's orchestra, from the Knickerbocker Grill, with Golden currently out of town for a week on a special booking. Johnny Johnson and his Statler Pennsylvanians, from the Pennsy, relieve their stuff with trios and vocal interludes that distinguish them above some of the others.

Tuning on WMCA of an afternoon brings a barrage of bands and jazz in hourly periods, sponsored by Littman's, Equitable, Wilson, Queen Shop, Biltmore Shores, Hudson Bay Furnishers,—et al,—including enterprises ranging from wearing apparel to real estate. The band is probably the same aggregation throughout, switching programs and numbers to suit.

Broadcasting from the Chicago studios of the NBC, WJZ and a network picks up Jules Herbuveaux's unique syncopation on behalf of the Ward Montromery Co.'s Riverside Hour. The Riverside Trail Blazers, as the band is labeled, each week has a guest soloist with it.

Abel.

NEW TRIAL GRANTED JACK LANCE IN GA.

Sentenced to Die for Murder of Bert Donaldson—Errors in Trial Gain New Chance

Atlanta, Feb. 28.

Jack Lance, former outdoor showman, convicted of the killing of Bert Donaldson last July and sentenced to the chair, has been granted a new trial by the Supreme Court of Georgia. It was ruled that much of the evidence employed by the prosecutor was inadmissible, such as one-sided phone conversations.

Donaldson was an assistant to the solicitor general, but federal investigators compiled information to the effect that he was a peddler of dope, his real racket. The local underworld understands that the murder was the result of a threat by Donaldson to turn in a band of "junk" dealers and that he was shot by some confederate hiding in a closet in the Georgian Terrace. The sporting element did not believe Lance was guilty and the verdict was a surprise.

Lance was a gambler, working the trains principally. Although a friend of Donaldson, who was known to have turned in several associates, the worst Lance could have gotten was a few months in the pen for the misdemeanor of gambling.

The convicted man has been working for a new trial, aided by former friends in the carnival field. It is expected that a retrial will result in his exoneration and it is hoped he will be freed on bail pending the new trial. The hint of a dope ring feud was found in the piece of oilcloth discovered in the room the crime was committed in. The cloth is the usual covering of an opium pipe.

CANADA'S SLAP ON TENT SHOWS

Special $250 Fee for Circuses Alone

Toronto, Feb. 28.

Heavy, heavy hangs the sock over the heads of a tented outfits invading Canada next summer. This goes for circuses, carnivals and all outside shows. Canada has named a special officer from the department of national review to see that said sock is paid accordingly.

Circuses come under the special provision that they are to be admitted into Canada on a special fee of $250, operative for one month or a fractional part thereof. An inventory is also to be filed showing all goods in the possession of the shows.

Politicians when sounded on the proposed duty declare that advance men have been smooth and oily workers in the past.

The duty is set as follows: Each dog, 75c; mule, etc., $2.50; and on riding devices, merry-go-rounds, whips, ferris wheels, etc., tax is derived on the full value, in the condition of the article at time of importation.

Duty is also exacted on all tobaccos, cigars, cigarets, programs, tickets, ice cream cones, toy balloons, toy whips, whistles, novelties, peanuts, candy, popcorn and any and all goods offered for sale.

GAMBLING LEGISLATION

Albany, N. Y., Feb. 28.

A move is on hand to abolish the old shell game and other forms of gambling at county fairs by the New York State Association of Agricultural societies. It is the aim of the association to provide a cleaner and higher standard of fair.

The body met here last week with numerous showmen, who came to the city to arrange for future bookings. The association endorsed the bill of Senator Leigh G. Kirkland, providing stringent rules against gambling and improper midway shows at county fairs. The measure charges the state police with enforcement of the proposed law and formulation of new and higher standards of quality for county fairs and also increased state aid be given these exhibitions.

Park for Lake Shore

Chicago, Feb. 28.

Dunes Park, just across the Chicago-Indiana line, and fronting on Lake Michigan, is to be equipped with parking space and bathouses for 5,000 bathers.

There are 2,135 acres, 135 will be improved and 2,000 left in the original wild state. A pier for lake excursion boats and a picnic ground are included on the improvement program.

Lew Wheeler's New Berth

Lew H. Wheeler, known along the Great White Way to theatrical folks generally and for years advance man of the Ringlings, has severed his connection with the Ringlings and is now allied with "The Circus Magazine," wild west and animal review.

The idea is a program proposition which will solicit advertising and print the programs of the amusements interested in the venture.

Wheeler is concerned in the handling and circulation of the programs with E. H. Snedeker, mayor of Haverstraw, N. Y., and will soon start out on the road as advertising manager for the concern.

ARCOLA PARK REORGANIZED

Arcola Amusement Park, near Hackensack, N. J., has been reorganized, following its recent financial difficulties that forced it into the hands of the receiver.

New president is J. J. List of the List Lumber Co. Other officers elected at a meeting Feb. 23 are Moe Katzman, vice-president and general manager; J. B. Walden, treasurer; W. P. Hemingway, secretary.

Construction work will start immediately on a swimming pool 200x250.

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
Woods Bldg., Suite 604
Phones: Central 0644-4401

CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Majestic holding true to form this week with fair show. On the screen, Reginald Denny in "On Your Toes" (Universal), Aesop's Fables and newsreel. Bush Bros., gob garbed, were a good opener. Bristol and Belle present weak humor, their tapping in imitation of a railroad train being their only bet. Eddie Carr and Co. (3) have a reasonably funny bit, in which an oil "salesman" from the city comes to a rube town to sell oil wells. Green and Dunbar, just another male duo, aiming at comedy, but not always hitting. Johnny Barry and Co. (5) have a hoke matrimonial bureau and furnish a few laughs. Jack Strouse, blackface, in interpretative songs, introduces the first real applause and deserves most of it. "Rosebuds," girl orchestra, with two boy tappers and nice scenery, plays well. A girl banjo player togged out in blue overalls does a tap novelty. Business good.

The most pronounced draw of the season was the Mexican Tipica orchestra at the Palace this week. Sunday matinee the house was 25 per cent. Mexican, and the additional patronage caused almost capacity.

Under direction of Miguel Lerdo de Tejada, 25 musicians and five singers in native dress presented a program of Spanish and American numbers in distinctive Latin arrangement. Instrumentation is unique, several musicians handling instruments entirely foreign to American ears. Closing the first half the orchestra was a riotous hit.

Economy was the keynote of the remaining acts, with the program going to press minus an act for next to closing. Jack Norworth and Dorothy Adelphi were given the spot, being moved from sixth, and handled it okay. Ruby Norton was brought in to fill, singing her regular routine of published numbers with Clarence Senna at the piano in sixth position.

Pasquali Bros., acrobatic trio, opened with some fancy head-balancing and tumbling. Leo Bill, ventriloquist, who uses his hand for the dummy's face, lost plenty in appreciation because of a hammering dialect. Theodore Bekefi and Co., dancing troupe of three girls and two men, replaced Day and Aileen suitably. The act is mostly specialties, worked fast and clicking in the majority. One of the two comedy turns on the bill, Harry Holmes, got across with his wild nut stuff. He carries a girl, man and rooster for props, all working a senseless jamboree that is still good entertainment.

Kluting's Entertainers, animal act, closed. The mixed-up bill necessitated printing special leaflet programs, with the last act still not billed. *Loop.*

Fair entertainment at the Congress last week, with "Across the Atlantic" (Warner Brothers) the feature, and Earl Abel at the organ. Abel's entire program devoted to extolling the merits of the late Ernest A. Ball, composer.

Gabby Brothers opened with their straw hats of boomerang propensities, eccentric diablo tossing and smartly-passed Indian clubs. Their work is up to par with the possible exception of the hat stuff, which is overdone. Harry Fiddler in impressions did Chinaman, Theodore Roosevelt and other characters, was fair. His Chink impersonation was a stand-out.

Bernie Mignon's revue opens with a fair five-piece male orchestra. A girl did some near-contortionist work that had merit, a bit of dancing, and a boy with some mediocre tap steps. Mild entertainment for average time.

Congress patrons obviously felt that the bill was not up to snuff and applauded by smatters until Manley and Baldwin appeared with their hack-stand and saloon skit and introduced some rather creditable humor, well presented.

Caul sisters (4) were among those present. These girls, displaying plenty of flesh in a series of interpretive poses, registered effectively. One sister sings an explanatory preface to each pose, the other with two girls doing the posing. What the young lady with the voice lacks in vocal quality she makes up in appearance. Business just fair.

Fred Ardath and Co. were sole survivors, with Ardath as a drunk scoring on his comedy. He doesn't rely on gags, and doesn't have to. His straight and girl assistant were capable support. The other billed headliner, Virginia Bacon and Co., has a flash in appearance but nothing in dance talent to bring more than polite applause. Miss Bacon takes three spots with toe and ballroom dancing, failing to show anything the picture house ballet girls can't handle. Her four chorines are small and fairly clever, and would make good background for more convincing solos. A juvenile and fill-in hoofer complete.

Borde and Robinson Co., four men and a girl in skits and songs, can make reasonable headway in a decently receptive house. They are using a cigar store salesman bit and a courtroom scene that are funny enough. A singing quartet gag from burlesque, with the members being led offstage for shooting one by one, is finished weakly. Eva Mandel with her special songs and gags didn't quite make it here in the deuce spot, although clicking the previous week in next-to-closing at a smaller house.

Mlle. Marce and her Pals, meaning dogs, ponies, monkey, and a mule, opened suitably. The mule provides a good family finish for the act. "San Francisco Nights" (Gotham) on screen.

Benny Kreuger, master of ceremonies and stage band leader, Tivoli theatre, returns to that house, having completely recovered from injuries received in a fight.

Milton Weil, Chicago music publisher, and deputy state commerce commissioner, was feted at a testimonial banquet at the Hotel Sherman by fellow politicians. Weil was presented with a new Lincoln sedan.

It was going a little too far to advertise the Tower's last-half bill as "a huge double-headline vaudeville show." What would be okay normally looked pretty disappointing under the magnavox billing. A pitiful house for the first show Thursday night.

Jack Crawford was granted permission to cut short his Arlington hotel, Hot Springs, Ark., engagement so he could start on a 26-week K-A-O tour. He will play two weeks in each town with his band. Ted Weems and his orchestra takes his place at the Arlington.

Alex Swidler, manager of the Bert Levey office, has taken over the Broadway Strand, Embassy and the Shore theatres. He will book vaudeville Saturday and Sunday starting this week.

Frank Milton, formerly with the Noble Sisters, has given up management of the Rivoli theatre, Denver, to return to vaudeville.

Mort Goldberg, former theatre manager, will open a Russian tea room above the Adams theatre, East Monroe street.

TORONTO

By G. A. S.

Royal Alexandra—"The Desert Song"; next, "Blossom Time."
Princess—Dark.
Victoria—"Craig's Wife" (Glaser stock).
Empire—"Queen High" (Kepple stock).
Gayety—"Land of Joy" (Mutual).
Hip—"Sailors' Wives"-vaude.
Pantages—"Land of Hope and Glory"-all-English vaude bill.
Loew's—"The Divine Woman"-vaude.
Tivoli—"The Circus" (3d week).
Uptown—"Gentlemen Prefer Blondes"-stage show.
Regent—"Uncle Tom's Cabin" (2d week).
Hart House—Three Canadian short plays (University of Toronto).
Massey Hall—Toronto Symphony Orchestra.
Toronto Canoe Club—"In Gay Paree."
Bloor—"The Big Parade"-vaude.
Palace—"The Student Prince"-vaude.
Runnymede—"The Gaucho"-vaude.
Capitol—"Helen of Troy"-vaude.
Parkdale—"The Noose"-vaude.

Jack Arthur puts his orchestra back on the stage this week and brings in Bobby Jones as master of ceremonies, with a show built around "Gentlemen Prefer Blondes." The Ercelle Sisters are featured.

Ellaline Terris and Lyn Harding featured in the British film, "Land of Hope and Glory," current at Pantages, were on the legit stage here with Seymour Hicks last week. They have gone west, and the picture is billed over the same route.

Vincent de Vita, scenic boss Vaughan Glaser players, is opening a scene-painting shop here. He plans advice and work for the many amateurs springing up.

Tom Daley is shooting special matinees for children at 25c. top for "The Circus." Leon Victor is also making a play for loose change through the schools with "Uncle Tom's Cabin."

Practically a sell out in advance at Hart House theatre (University of Toronto) for the three Canadian short plays, "The Prize Winner," by Merrill Dennison; "The Velvet Muzzle," by J. E. Middleton, and "The Return of the Immigrant," by Mazo de la Roche. Staging by Carroll Aikens.

With three operettas in a row going over the top at the Royal Alexandra the Shuberts decided to keep them going as long as the dough holds out. Result is "Blossom Time" to play its ninth Toronto week March 5. "The Vagabond King" and "My Maryland" each went better than $25,000, and "The Desert Song" is expected to reach $30,000 this week. "Queen High" is being put on in stock by George Kepple at the Empire and "Hit the Deck" is headed this way.

The Dickens Fellowship, Toronto amateurs, have made the fifth to start in the Little Theatre movement this month. They will put on "Barnaby Rudge."

Vaughan Glaser Players will play "Craig's Wife," followed by "The Fortune Hunter" and "If I Was Rich." Philip Shefield has joined as stage director. George Keppie will try his first musical attempt with "Queen High" next week.

Despite plenty of howls from Aldermen Summerville and Luxton, Toronto city council advanced day light saving from May 8-Sept. 1 to April 29-Sept. 30 for 1928. Summerville owns four of the larger neighborhood houses here. Luxton has just opened his first picture house.

The University of Toronto in their annual course in journalism have turned to dramatic criticism this winter. Augustus Bridle, editor, music and dramatic, on the Toronto Star, is lecturing on how to spot the good ones.

Creatore's Band (Pantages) hooked up with CFCA on double broadcasts this week. Leon Victor also swung in a broadcast on the music accompanying "Uncle Tom's Cabin" at the Regent. Same station. Mike Shea has Sunday broadcasts from CKCL.

Stock Donaldson, Scotch comedian, playing Ontario picture houses, broke a leg when he fell through a rotten plank in a bridge at Guelph, Ont. He sued the city for $5,000 and has been given judgment for $3,200 cash.

Loew's are going in for short subjects. They have lined up the "Our Gang" output and a series of shorts in technicolor.

Sidney Peters, new manager of the Trent, F P leading house in Trenton, Ont. He succeeds Lionel Harper.

The Star, small picture house in Carleton Place, Ont., caught fire Saturday night and 600 patrons got out safely. In the excitement Fire Chief William Mellquaham dropped dead.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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CINCINNATI

By JOE KOLLING

Shubert—"Broadway."
Grand—Thurston (2d week).
Cox—"Ladies of the Evening" (stock).
Empress—Mutual burlesque.
Palace—Films and vaude.
Albee—"The Love Mart."
Capitol—"Sorrell and Son" (2d week).
Lyric—"The Crowd."
Keith's—"The Circus."
Walnut—"Annie Laurie."
Strand—Doomsday."
Gifts—"Wickedness Preferred."

Ned Wayburn's Revue and Ernie Golden's orchestra were professional features of the spring fashion show at the Hotel Gibson Roof Garden last week. Attendance big. Modeling by local talent.

Shriners' Indoor Circus is on this week, twice daily, in Taft Auditorium. John Robinson again in charge of program. Dandy lineup of acts.

Keith's reopened Saturday with continuous movie policy at 30 to 50c. scale. Organ installed and stage changes made since close of two-a-day vaude policy.

BRONX, N. Y. C.

Two theatre robberies the past week. Hold-up at the Luxor, operated by Consolidated, netted $2,500. At the Metro, Steiman house, burglars carried off a 300-pound safe containing $1,500. Safe cost some money, too.

Raymond Elder, manager of Keith-Albee Royal, ill at home for many weeks. J. Hill temporarily in charge.

Marble Hill, 1,800-seat picture house at Broadway and 232d street, opened Friday. Part of $10,000,000 real estate development in that vicinity carried on by Naples Realty Corp. Cocalis Amusement Co. operating theatre.

Gladys Florsheim, press agent for the Windsor, road and subway circuit house, now Mrs. Gladys Leich. Her father, Manny Florshcim, manages the house.

Because of the large German population in this borough, Loew's has effected a tie-up with two local German singing societies to do their stuff at the Grand and National in conjunction with the showing of "The Student Prince." Each of the organizations has 50 voices and are getting paid.

ATLANTA

Erlanger—Dark.
Howard—"Sporting Goods" and Publix unit.
Metropolitan—"The Jazz Singer" (second week).
Georgia—"Freckles" and Keith vaude.
Capitol—"Two Girls Wanted" and Pantages acts.
Forsyth—"Lost Battalion."
Rialto—"My Best Girl."
Loew's—"The Big City" and Loew acts.

Al Jolson's Vitaphone appearance here in "The Jazz Singer" something of a sensation. The house, wabbly financially, was closed last week for a change in management. Then came the Jolson picture, which packed the house all week and warranted the second week.

Dempsey-Tunney fight films ran all week at Tudor without molestation. Howard and Metropolitan tried the racket several months ago and films were taken out of houses by federal agents.

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By HARDIE MEAKIN

Belasco (Shubert) Ames' Gilbert and Sullivan Opera Company; Mar. 12, Arliss in "Merchant."

National (Rapley-Erlanger) "King of Kings" (film, repeat); next, "Lulu Belle"; Mar. 12, Tyler's "Tommy"; Mar. 19, Tyler's all star "She Stoops to Conquer."

Poli's (Shubert) dark; Mar. 12, "Good News."

Keith's—K.-A. vaude.

Gayety (U.) "Bathing Beauties."

Pictures

Columbia—"The Circus"; next, "Gaucho."

Earle—"Serenade" and presentation; next, "Crystal Cup."

Fox—"Come To My House" and presentation; next, "Slightly Used."

Little—"Iron Horse."

Metropolitan—"Old Ironsides" (for run); next, "Legion of Condemned."

Palace—"Gentlemen Prefer Blondes" and Publix presentation.

Rialto—"Hunchback of Notre Dame."

Max Lowe, former New York booker but now with Meyer Davis here, came through an operation last week okay. However, he was released from the hospital too soon and had to return for a short stay.

Theatre Guild attractions will now come into the National through the Erlanger offices. Previously these productions brought much business to the Belasco.

Irene Juno, teaching the picture theatre organ for the Washington College of Music, is broadcasting a 15-minute recital weekly through WRC.

This same station, WRC, nightly at 6:30 has a list of "What's at the Movies Tonight." Attraction, location and name of theatre are given for nominal cost. All but the Loew houses, Palace and Columbia, are in on it.

John J. Payette, booker and supervisor of theatres for the local Stanley-Crandall chain, is in Florida. Shortly after his return Payette will marry Harry Crandall's daughter.

Local K-A house is to play Joseph-Josephine, the 50-50 man and woman next week.

NEWARK

By C. R. AUSTIN

Broad—"Saturday's Children."
Shubert—"Diplomacy."
Proctor's—Vaude; "The Secret Hour."
Loew's State—Vaude; "Rose-Marie."
Newark—Vaude; "My Friend From India."
Branford—"Vaude; "Sporting Goods."
Fox Terminal—"Sunrise" and Movietone (4th week).
Mosque—Vaude; "Private Life of Helen of Troy."
Rialto—"The Circus" (3d week).
Capitol—"Two Girls Wanted"; "The Girl From Chicago."
Goodwin—"Shepherd of the Hills."
Empire—"Spooks" (stock).
Lyric—"Hello, Paree."
Orpheum—"Butterbeans and Susie"; films.
Sanford, Irvington—Vaude; "Baby Mine."

"The Circus" seems to prove what "The Gold Rush" indicated, namely, that Chaplin has lost his draw here—at least, downtown. The newest Chaplin has done business, but nothing compared to what Chaplin used to do, and it is ending its run after three weeks.

A verdict for $15,000 has been awarded John J. Colegary in his suit against Olympic Amusement, Inc. (Olympic Park). His claim was for injuries suffered July 17, 1926, while on a park "ride."

The Milburn (S-F) is closed Sundays by an order of the township committee there, which has everything closed but stores selling drugs, papers and milk.

Louis Batiato has purchased the Playhouse, Westfield, from H. L. Becker.

Abraham Kassower has sold the Broadway, Broadway and Elwood avenue, to Charles L. Robinson, who owns the Mt. Prospect and Palace. Work on the new Broadway, 2,000-seater, has only just started.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half, "Countess Maritza"; last half, "The Constant Wife."
Keith's—Vaude-film.
Temple—Dark. Reopens next week with Dewitt Newing stock in "The Barker."
Loew's State—"Gems," stage show, and "Love," picture.
Savoy—"Burleskers," stock.
Empire—"Freckles"-show.
Eckel—"Patent Leather Kid," 2d week.
Syracuse—"Ben-Hur."
Rivoli—"Wagon Show."
Crescent—Vaude-film.
Swan—"Loves of Carmen."
Palace—"Dress Parade."
Regent—"Soft Cushions" and "Foreign Devils."
Harvard—"Way of All Flesh."

Curls Mason and Tom Phillips, producer and straight, have rejoined the Palace stock burlesque at the Savoy and will remain for the rest of the season.

W. Snowdon Smith, owner of the Gurney Building, in which the Empire theatre is located, is reported now interested in the operation of that house, under lease to the Harrisons. The theatre has been finding the going stormy and difficult for some months.

The Medbery Mummers of Hobart College, Geneva, will produce a bill of three short plays on March 8 in the Little theatre, embracing "The Last Straw," "Copy" and "Minikin and Manikin."

The past week on the local Rialto—the first marked by the intensified opposition resulting from Loew's State—brought not a few upsets. One of the most striking was the failure of "The Circus" to last out the two full weeks for which it was announced at the Strand, the Chaplin picture being pulled on Monday, with "Tragedy of Youth" going in Tuesday. The second was the unexpected holdover of "The Patent Leather Kid," which, in for a single week, developed surprising strength at the Eckel. Next to Loew's, the Eckel undoubtedly had the best break at the box office of the week.

All other houses, from the Crescent at 10c. to the others with 40-50 top, felt the Loew's opposition. "The King of Kings," road show at the Wieting at $1.65, was a box-office disappointment, failing to do much until the tail end of the week, in spite of heavy exploitation in advance and newspaper praise.

Keith's felt the Loew cut-in particularly during the matinees. The Temple did starvation business and the Empire was undeniably hurt. Neighborhood houses, too, were affected by the show-going trend to the downtown district.

Manager Otto Schroeppel of the Syracuse is canvassing patron sentiment via questionnaires, embracing five questions. The first asks for an opinion on double-feature programs as compared with a single feature and supporting shorts. The second asks the patron to check a preference among society drama, comedy, melodrama, romance, historical, western and mystery stories. Third lists scenics, cartoons and short comedies for preference. The fourth asks the patron to indicate his four male and female stellar favorites. The fifth requests an expression, favorable or unfavorable, on policy and management.

The Myrkle-Harder Players, in Utica since June 20 last, will close March 10, moving to the Park, Youngstown, O.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—"Criss-Cross."
Indiana—"The College Widow."
Circle—"When a Man Loves."
Apollo—"The Showdown."
Ohio—"The Harvester."

"My Best Girl" (Mary Pickford) opens the Palace, which has been taken over by Loew, March 3. "Dream Garden" will be stage presentation the first week. Emil Seidel will lead the grant concert orchestra and the Palace syncopating band. Lester Huff is organist.

Araby Theatre Corp. will build a new $1,400,000 house at Fort Wayne. A ballroom is planned for the third floor.

The Ritz, new Bloomington, Ind., house, opens Feb. 29 with "Dress Parade." D. M. Wells is manager, with Lloyd Wells assistant.

A. H. Blank, head of Blank Theatres, has been elected first vice-president of the Hawkeye Life Insurance Co.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Hit the Deck."
Majestic—"Play's the Thing."
Teller—"Chicago."
Werba's Rivera—"Some Girl."
Cort Jamaica—"19th Hole"
Mark Strand—"Patent Leather Kid"-stage show.
Albee—"On Your Toes"-vaude.
Loew's Met—"Rose-Marie"-vaude.
Memart—"Battle of Coronel."
Orpheum—"Lone Eagle"-vaude.
St. George—"Salvation Hunters" and "Out All Night."
Fulton (Stock)—"Common Law."
Empire (Bur)—"Speed Girls."
Casino (Bur)—"Night Life in Paris."

Hope in Brooklyn of organizing a theatre for children, to be known as the Brooklyn Children's Theatre, at 10c. to $2.

Early theatre attendance Sunday, with prices lowered for the entire house, is being tried out at Loew's Metropolitan. Open at noon with 35c. to 2 o'clock.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"The 13th Hour and "Loew's Frolics."
Lyceum—"Easy Mark" (stock).
Pantages—"The Sharpshooters" and vaude.
Palace—"The Circus.
Auditorium—Chicago Civic Opera Company.
Lyric—"King of Kings."
Majestic—"A Texas Steer."
Princess—Dempsey-Tunney Fight Pictures.

Bernard Thomas, manager of Loew's Palace here, has been transferred to Loew's Vendome, Nashville.

Chicago Civic Opera Company got $16,428 in two shows here at the Auditorium.

Aron Laskin, manager of Lyceum Stock, has left for Los Angeles, where his mother is very sick.

The Hotsy Totsy roadhouse was padlocked here this week by the Federal Court.

Mike Manton is ahead of "King of Kings" at the Lyric.

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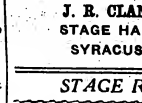

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Two picture names were on the Orpheum bill last Monday night, which headlined no one in particular. Herbert Rawlinson and Buck Jones have sidestepped screen work to play vaudeville. Eddie Leonard, topliner of the week, held over.

Robin and Hood, who were to have opened the show, were in an auto accident, which forced the bookers to bring in the Orange Grove Trio, male harmonists, who had just closed with "The Connecticut Yankee" at the Mayan. The boys were not hitting on all cylinders and appeared more or less lost in their surroundings. Willing workers, however, and doing more than enough. Peg Wynne, as thin as ever, made the most of her figure by turning and twisting it on a few real laughs. She got serious once with a ballad well delivered. After that the show started and ended with the Six Galenos. Doubt existing in the minds of those as to why an acrobatic act was spotted third soon was dispelled. For the spectacular stuff that brings punch after punch, the Galenos have no rivals.

Tough for Rawlinson to follow, but he stepped on and declared himself in which the first couple of gags he pulled. Leo Carrillo, in the front row, broke him up several times, but just the same shilled some laughs for him. Rawlinson's monologue is okay enough without outside help and, besides, he has a personality that will carry him anywhere. A sob ballad—something about weeds and roses—has no place in his routine. It can be eliminated to advantage.

Eddie Leonard's minstrelsy closed the first half in much the same way as the previous week. They liked the blackfaced singers and hoofers, and hung on to Leonard to the last. Carrillo attempted to start something with Eddie, but the old-timer was too smart for him. Buck Jones (New Acts) opened the intermish. The screen cowboy showed that he was one on or off, and there was no mistaking. His horse partner, "Silver," is on the stage with him most of the time. Next to closing was Gaston Palmer, French humorist, otherwise an expert juggler. Never a closing act, but good anywhere else. The kids should go for Palmer's stuff, the adults doubtful. Ida May Chadwick with a peeking good girl flash act were left to close the show. Miss Chadwick, assisted by his Six Dizzy Blondes, put speed and pep in their work that, spotted earlier, might have come in handy. Production is nifty and the gals right on the spot. Full stage layout has more than ample changes with Miss Chadwick putting herself and the others through fast paces.

All told the bills here are still in the making.

Not a strong show at Pantages last week. Enough material with regulation six acts but for first time in long while disadvantageously spotted. Several full stage turns may have accounted for the moves made.

Business about normal first show Monday afternoon. Downstairs getting the usual full play, but higher up still a problem. Name attraction was Francis X. Bushman, Jr. (New Acts) in a spooky sketch that did not spook so much. From the reception he received they seemed to know him. Nifty opener were the Nagyfys, standard fire eaters, always interesting. A lot of showmanship is tied up in the blazing tricks and presented in style different from others. As stage was set full ahead and back the silver sheet came down to intervene with an Aesop's Fable strutting some cuts and nice stuff. Bushman skit followed, then Miss Marcelle, blonde tressed dame, who fooled 'em for a long time under cork. This gal certainly knows her make-up. She yodels a mean blue note in true darktown fashion and delivers. Until she pulled off the wig response was more or less slow, after that something else again. Flash dance act and known here were Caranas and Barker, youthful and capable. Company of five in toto. Team did three routines with best bets tango and varsity drag. Boy-girl comedy dancing couple scored by themselves with the gal clicking soloistically in acrobatics. Song interlude had a tenor with lusty pipes but in need of new numbers. Piano accompanist is a woman not doing specialty.

Next to closing was the Jolly Four, old time minstrels. Nothing in particular outstanding except some falls by George W. Cunningham. More comedy would help. Sandy Lang and Co. were good closers. The skating turn is always a good bet and can be spotted anywhere. Emeralde Sisters know what's what with ball-bearings too, and flash some neat twirls. "Come to My House" (Fox) on screen.

Executive offices to house the Samuel Goldwyn organization at United Artists studios are being provided on the lot by adding second and third stories to the present building. Goldwyn will move over to U. A. about April 1.

"Speakeasy" will follow "Kongo" at the Orange Grove. Casting and rehearsals will begin this week.

Lillian Albertson renewed her lease on the Majestic for two more years.

Edward Everett Horton's first production at the Vine Street will be "A Single Man," by Hubert Henry Davies. Mia Marvin will play opposite Horton, opening March 16.

Sol Cohen Trio (musical) are at the Hollywood Playhouse in the pit for "Interference," which opened there this week.

Wesley Ruggles will direct Laura LaPlante in "The Man Hunt," adapted by Paul Scofield for U.

Eddie Rogers, eccentric dancer, doing picture house and night club work on the Coast, has been given a route over the Pantages Circuit. He opens next week.

Helen Silton, formerly with Shubert Productions, and Jack King, with Elsie Janis for a number of years, have teamed for a song and dance act and will open for Pantages March 5.

Edward Everett Horton produces "A Single Man" at the Vine Street March 15. Mia Marvin is leading woman, supported by Mitchell Harris, Robert Waite, Harriet George, Fan Bourke, Mildred Young, Ann Lockhart and Gloria del Ruth. Maude Fulton is directing.

Al Malaikah Temple completes its scries of 10 operettas at the Shrine Auditorium this week with "Firefly."

Pasadena Community Playhouse is currently showing Sir Arthur Wing Pinero's drama "Iris," with a cast including Charlotte Young, Walter Middleton, Chris Wingrove, Gladys Vander-Roest, Sybil Grove, Louise Hooper, W. Burrwood Jones, Virginia W. Mathews, Dayton Lummis, Delmer Daves, John Bell, Bruce Lane, Helen Biddle, Jean Hall. Playhouse March 6-17 will play "The Lilies of the Field," comedy in three acts by John Hastings Turner.

Charles Goldberg, general manager for T. B. Harms, Inc., is in town on his semi-annual trip.

Gamut Club elected a new set of officers for the ensuing year. Charles C. Draa succeeds L. E. Behymer as president. Other officers are Charles Bowes, vice-president; Charles B. Pemberton, secretary, and Benjamin F. Pearson, Josef Swickard, W. R. Berry, Dr. F. S. Fray, Elmer F. Ira and L. E. Behymer, directors.

Pantages is offering four acts of the usual six at San Diego week of Feb. 27 with no extra shows on Saturday or Sunday. The local Pan house has also cut on its vaude bill. Reduction of stage shows in both instances is due to booking of "Loves of Carmen."

A community theatre group in Beverly Hills elected the following officers: Mrs. Walter Weyman, president; Mrs. Randolph Carter, Edward Hummell, Mrs. Hershel Gee and Mrs. Wanda Davis Phillips, vice-presidents; Misses Betty Hooper and Betty Kirby, secretaries, and Edward Newman, treasurer.

Balboa Beach Amusement Co. announce its new Rendezvous ballroom and picture house at Balboa will be ready this spring when the season opens.

Kenneth McGaffey succeeded Phil Bruner as press agent at the Belasco.

Georg Schneevoigt, conductor Los Angeles Philahormonic Orchestra, signed a new contract for another year with the organization.

Walker Whiteside opens at the Mason March 12 in "Sakura," his new play.

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San Francisco

By JACK EDWARDS

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With more than 1,800 regular subscribers and with a number of successes already to its credit, San Francisco Players Guild entrenched itself among that clientele that craves the unusual, and some of the better things, of the theatre. Currently, the Guild is presenting Sheridan's "Rivals," with what is probably the best cast so far assembled under its auspices. The veteran Emelia Melville is Mrs. Malaprop, and gives a delightful performance. Allen Connor plays Capt. Jack Absolute well, while the Bob Acres of Victor Rodman and the Sir Lucius O'Trigger of Cameron Prud-homme are outstanding. Virginia Phillips is pleasingly sweet as Lydia Languish and Fay Wynne is captivating as Lucy.

Scenically, the Guild revival is somewhat unique. A single set suffices for the nine scenes. This is done through means of an arch, back center, back of which a street drop, an interior, or an exterior drop, brings about the desired effect. Old-time candle footlights with plain tin reflectors give a touch of English atmosphere. "Foots" are lighted by two footmen with tapers, who also act as prop boys. This is all done while the main drapes are apart, and is not unlike the Chinese theatre method, excepting that there is no interference while the performers are on stage.

Reginald Travers directed with the aid of Junius Cravens. Engagement is for two weeks only, after which the Guild will play "In Abraham's Bosom."

Community Playhouse, where the Guild plays are given, seats about 675. Top, $1.50. Regular Wednesday and Saturday mats and nightly excepting Sunday.

Flo Kelly, assistant to Gae Foster, Fanchon & Marco production department, went to Portland to stage F. & M. presentation for Broadway theatre, week March 1.

Hood (Robin and Hood), Orpheum Act, severely injured and forced to cancel Los Angeles Orpheum booking, when an auto in which he was returning here from Santa Cruz collided with a car driven by students, one of the latter being killed. Hood was taken to a hospital suffering injuries and shock.

Horace Heidt and orchestra (Grand-Lake, Oakland) have started recording 14 sides of records for Victor, all for national release. This is the biggest recording contract ever given a Pacific coast organization. The recording is being done here by Roy Shields. Lee Lykens of the Heidt band is being groomed for baritone solo records.

West Coast Theatres KYA programs are being made up largely in response to fan letters, with special preference given to the sick. The twice-a-week broadcasts are usually dedicated to some sick person who has requested certain selections. West Coast Theatres in Oakland are now broadcasting over Radio KLX.

Louis Golden, manager Loew's Warfield, staged an old-fashioned circus parade on Market street as a ballyhoo for the Warfield stage attraction.

Radio Station KYA (Examiner and West Coast Theatres) has been awarded a new wave length by the Federal commission, effective April 1. Recently the station's wave length was increased from 309 to 357.7. On April 1 it will go to 361.2, and at the same time will increase its power from 500 to 1,500 watts.

Goldtree and Biebel will produce for the first time in this country "Love a la Carte," scheduled for the Green Street here early in March. It is an adaptation of a French comedy. The cast will be headed by Ruth Stewart, with James Durkin, late of the Morosco Stock, Los Angeles, directing.

Charles Thall, West Coast Theatres booking manager for Northern California division, broke into print when he advised the newspapers, in response to queries, that under no circumstance would West Coast Theatres book any films of the Hickman trial.

Owen Sweeten and his Granada stage band is currently featuring a waltz ballad, "Endora," written by Charles M. Donald, a convict doing a long stretch in San Quentin.

Vitaphone openings scheduled for this territory during the next few weeks include the Capitol (West Coast Theatres), Sacramento, opening March 3, with "My Best Girl" on the screen; Mission (West Coast Theatres), San Jose, opening March 11, and State, Fresno, March 12.

"Sunny," musical, produced by Gerhold Davis, and which just concluded a three weeks' stay at the Columbia here, has been sold for six nights in Texas and Arizona.

Zelda Sears, author of "The Scarlet Woman," in which Pauline Frederick is starred at the Geary, retired from the cast of "Undertow," which has been running in Hollywood, and will replace Marie Shotwell in local production. The part in "The Scarlet Woman" was written by Miss Sears with herself in mind for the role, but her engagement with "Undertow prevented her joining for the first three weeks. Miss Sears is the wife of Lou C. Wiswell, producer of both shows mentioned.

Jack Brehany, until recently personal manager for Louis R. Lurie's theatres, will turn producer. Brehany is sponsoring a four weeks' engagement at the Community Playhouse, starting March 19, of "Appearances," the brainchild of a former San Francisco colored bellhop.

Marjorie Rambeau opened a season of dramatic plays at the Fulton, Oakland. Currently she is appearing in "Declasse."

Phil Phillips, who handles publicity for West Coast Theatres in Oakland, has tied up with Radio KLX (Tribune) for a weekly broadcast of talent appearing in the West Coast houses.

Al Kaplan, m of c in West Coast theatres in the Los Angeles territory, has joined E. Max Bradfield, new m of c at the T & D, Oakland, for a few weeks. He sits with the band and "specializes," including clowning.

Pantages (San Francisco) and Fox films have tied up with the S. F. News for a screen test contest whereby the News is sponsoring tryouts for local girls with movie ambitions.

U. S. Judge Kerrigan signed an order permitting Harry Burke, former New York newspaper man, and his son, H. W. (Billy) Burke, to remain out of the court's jurisdiction until July 30. They are awaiting trial here on conspiracy charges in connection with the bringing here and showing of the Dempsey-Tunney fight pictures last fall. The two Burkes are now in the East.

Martin Olsen, former night watchman at Pantages, was brought back from Nogales, Mexico, to face trial on the alleged theft of $3,500 of the theatre money from a bank safety vault. Olsen's wife, who returned with him, but against whom there is no charge, said that intoxication following his marriage to her in December, prompted him to take the dough.

Walker Whiteside opened a two weeks' engagement of "Sakura" at the Columbia Feb. 27. After two weeks on the road Whiteside returns here for two weeks i "The Hindu."

Royal, at Polk and California, and Alhambra at Polk and Green, about 12 blocks apart, both owned and operated by T. & D. Junior circuit, are now playing day and date pictures.

August F. Schlaicher has presented the San Francisco public library with more than 1,000 old-time theatre programs, dating back to the real pioneer days of the city.

Joe Sinai, drummer, T. & D. (Oakland) stage band, has been appointed musical director and m. of c. at the Wilson (West Coast), Fresno. Sinai is a brother-in-law of Paul Ash and formerly worked with him.

Pete Conley, local ticket broker, is opening a chain of box offices in the Bay district, chiefly Alameda and Berkeley, and will handle seats for all legit attractions playing here.

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ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum — "The King of Kings" (return).
Eastman—"Beau Sabreur."
Rochester—"The Whip Woman"-vaude.
Fay's — "The Jazz Singer" (2d week).
Regent—"Grandma's Boy."
Piccadilly—"Man Crazy."
Temple—K.-A. vaude.
Gayety—Burlesque (Mutual).

New time schedule went into effect this week at Fay's with the discontinuance of vaude. "The Jazz Singer" (Al Jolson) is held over for second week, with five performances daily.

Encouraged by Canandaigua's success, other upstate towns are going after Sunday movies. Penn Yan wants a vote on the proposition and Newark will have one at the election March 20. This is the third vote in Newark, the Sunday shows losing in 1925 and 1927, although by a narrow vote last year. Canandaigua's first Sunday show last week drew 1,500 more than was expected.

Olcott Beach had its second disastrous fire within a year last week, when fire started in the Castle theatre destroyed the block with $35,000 damage. Last spring an $80,000 blaze destroyed the Albright roller rink, adjoining concessions, and the Episcopal church.

Richard Knost, former Schibe manager in Geneva, has been transferred to the Temple, Fairport, succeeding Elmer Bailey.

Perry Grange at Perry Center has organized the Perry Grange Players, a Little Theatre group, directed by Marie Hawley. Three one-act plays will be presented next month.

Albert F. Hettig, former Rochester druggist, has purchased the interests of George Gamble, Rochester, and Harry Altman, Buffalo, in the Arcadia ballroom here. Irving Fox will manage. Captain Warnack and his Algerians now furnish music, suceeding Ted Ray's Arcadians.

The Schine Theatrical Co., beginning May 1, will erect a new theatre on the site of the Princess theatre in Corning. The house will seat 1,000.

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SEATTLE

By DAVE TREPP

Metropolitan — "Hit the Deck" (legit).
President—"Mary's Other Husband" (stock).
Orpheum—"Blonde for a Night"-vaude.
Pantages—"Pajamas"-vaude.
Fifth Avenue—"The Noose."
United Artists—"The Last Command."
Columbia—"The Circus."
Blue Mouse—"Opening Night."
Embassy—"His Honor."
Liberty—"Girl from Gay Paree."

Joe Danz, owner Embassy and Rialto theatres, has taken over the Liberty and opened it to good biz, with first run feature and stage show, including eight-piece orchestra, at 25c. top. Some of the acts will double at Embassy, and policy will be similar to that house.

Bill Ulmer, Seattle boy, who won northwest "Our Gang" screen contest, has an offer from Christie Comedies. He is now in Hollywood with his mother.

Alex Levin is here as manager of the new Seattle, seating 3,800, open March 1. Bernard Hines is assistant manager. Levin is pioneer in picture theatre ownership and management, starting in San Francisco in 1908. Of late he was manager of S. H. Levin string of neighborhoods in the Golden Gate city. He sold his interests in the Alexandria Egyptian, Coliseum and New Balboa to Ackerman-Harris recently. Jules Poffano, pianist and song writer, opens as master of ceremonies and director of the stage band at the new house. John Barbour will be orchestral director.

Butte now has Vitaphone-Movietone at Rialto theatre, the leading picture house in the town. Tom Shanley is manager.

Edward Ivins, dramatic editor, Lewistown, Mont., Democrat-News, is here en route to Hollywood. He is the author of a short story, "This Way Out," and a dramatic poem, "Reclaimed," scheduled for picture production.

Jos. Sampiera, violinist, heading the Winter Garden orchestra, has been moved to Columbia, Portland, by Universal, to be featured.

Reported Henry Duffy will place stock in Spokane. Plans for Tacoma said to be off, for the time at least.

Sam Seigel, advertising man with Sterling Chain Theatres, Inc. (John Danz), is now publicity manager for the string, with head offices in Strand theatre. The circuit includes Capitol, Palace Hip., Colonial, Strand, State, Florence (downtown pops, second run) and Gala and Roycroft, neighborhoods.

Doris Brownlee, engenue from Portland, has joined the Duffy Players. Miss Brownlee married Eddie Waller, actor, about two months ago.

PORTLAND, ORE.

By SAMMY COHEN

Broadway—"Rose-Marie."
Liberty — "Pleasure Before Business"—vaude.
Oriental—"Lightning."
Rivoli—"Old Ironsides."
Pantages—"Seventh Heaven" (2d week).
Columbia—"Alias the Deacon."

Richard Spier, Oregon Division manager, West Coast Theatres, has brought up from California two expert floor managers to install a new system of seating and handling of crowds at the Broadway.

Eddie Hitchcock is handling the new Publix theatre opening, on March 3.

"The Oregonian," morning sheet, cleaned house recently and gave five vets in their advertising force the ozone. Ray Perry, in charge of theatre advertising, was one of them.

The West Coast Hollywood, which recently has not been connecting, is now plugging a special matinee at 15c.

Henry Duffy, reported arranging with Calvin Heilig, owned local Heilig, to lease the house, commencing May, 1928. The Duffy Players at present are at Warner's Music Box theatre, which is to be razed in May.

Will King is assembling a company for his local engagement at the West Coast Liberty, the early part of March. King, it is understood, will have Lew Dunbar, Bessie Hill and Sylvia and Clemence back with him. "Hermie" King, brother, and at present m. of c. at the Fifth Avenue, Seattle, is to follow Ollie Wallace, into the local Broadway some time in March.

Irvin Wauterstreet is handling Gene Dennis' exploitation.

Bob Blair, formerly with Texas Publix theatres, comes here as manager of the new Publix theatre.

A large new amusement park, to be known as the Hayden Island Amuscment Park, is to be opened, March 25. This park will supplant the old Columbia Beach, which has been a landmark here for many years. Fred L. Boalt, editor, Portland News, is vice-president of the corporation.

Movietone is to go into the West Coast Broadway, commencing on March 2. Movietone is now at Hamrick's Blue Mouse, while Fox News is showing at the West Coast Liberty.

Liborius Hauptmann, pianist, former leader of the Broadway theatre orchestra, was one of the victims in the failure of Overbecke & Cooke, brokers. Hauptmann is now in charge of radio music at the "Morning Oregonian."

DETROIT

Cass (Shubert)—"Blossom Time" (2d week).
Garrick (Shubert) — "Able's Irish Rose," fourth time in Detroit.
Lafayette (Shubert)—"My Maryland"; return engagement.
New Detroit (Whitney)—"Honeymoon Lane."
Shubert Detroit (Shubert)—"Peggy-Ann."
Bonstelle Playhouse — "Wasps' (stock).
Majestic — "Applesauce" (Woodward stock).
Adams (Kunsky) — "The Circus" (U. A.) (3d week).
Capitol (Kunsky)—"The Big City" M-G-M and stage band presentation.
Fox Washington (Fox)—"Sunrise"-Movietone (Fox) (4th week).
Madison (Kunsky)—"Les Miserables" (U) (2d week).
Michigan (Kunsky-Publix)—"Feel My Pulse" (Par) and "Fast Mail," Publix unit.
United Artists (U. A.)—"The Gaucho" (U. A.) (2d week).
Oriental (Milles) — "Little Mickey Grogan"-Pan vaude.
State (Kunsky) — "Wickedness Preferred"-Loew vaude, with Pat Rooney.
Temple (K-A-O) — "The Night Flyer"-K-A vaude.
Cadillac (United) — "Parisian Flappers" (burlesque).
Stock burlesque downtown at Palace, National, Avenue, Loop and Broadway Strand theatres.

Oscar Hansen, exchange manager for Pathe, has been transferred to Buffalo, Henry P. Zapp, P. D. C. sales manager, succeeding.

Film theatre deals last involved the Alcazar, Grand Rapids, purchased by W. W. Brown from Fleser & Callahan, and the Ideal, Ithaca, Mich., sold by C. R. Beachler to W. O. Rippey.

Merritt Jones, treasurer at the Cass, has been transferred to the Lafayette.

David Pelfryman, secretary of the Detroit Film Board of Trade, is compiling a new zoning plan, to supplant the one now in use. Detroit at the present time is the only city with a uniform zoning chart.

Matt Kolb has joined Billy Exton's Broadway Strand company (stock burlesque) as producer.

"Peggy-Ann" will fold up Saturday at the Shubert Detroit. George Sutton, company manager, departed last week, and Charles Burton, doubling until closing. Bust biz for "Peggy" in this village.

Dramatic stock experiment at the La Salle Garden with Bob Sherman Players, not so good, and the Munz white elephant will go stage band this week. Split week policy, feature picture and four presentation acts, Charlie Mack booking. La Sallonians, formerly in the pit, now on the stage.

Pat Dorhan, manager of the Griffin, Chatham, Ont., in town.

NEW ORLEANS

By O. M. SAMUEL

St. Charles — "Anna Christie" (Saenger Players).
Saenger—"The Big City."
Loew's State—"The Smart Set"-vaude.
Orpheum—"Let 'Er Go, Gallagher"-vaude.
Crescent — "The Open Range"-musical.
Palace—Musical-pictures.
Strand—"The Show Down."
Liberty—"Honeymoon Hate."

William Fox, here last week, spoke over WSMB and also addressed a packed house at the Saenger. It was Bill Fox, by the suggestion of Julian Saenger, who first made the announcement of the Saenger's reduction in prices.

Orpheum is having a little trouble with the local musical union. The theatre, now that it has adopted a grind policy, would like to cut down its orchestra, but the union is insisting the house keep to its contract, which has several months to run.

Tulane has been compelled to close due to the scarcity of shows in the South. The theatre has had the shortest season in its history.

BALTIMORE

By BRAWBROOK

Maryland—"The Letter."
Auditorium—"The Firebrand" (E. H. Knopf).
Homewood — "Six Characters in Search of An Author."
Guild—"Patience."
Garden—K-A vaudeville—films.
Hippodrome — K-A vaudeville—films.
Ford's—"Happy."

Marvin Brown has come from Memphis to take over the art department of the three local Loew-United Artists theatres (Century, Valencia and Parkway).

The puppet play, "Professor Topsy Turvey," by Vera Macbeth Jones was staged by the Moore Puppet Players, an organization working in the Tony Sarg style.

Fire on February 17 destroyed the large dance pavilion and Italian restaurant in Carlin's Amusement Park in this city. Until the fire it was not generally known that Harry Van Hoven, connected with the park during its greatest summer seasons, had been engaged by John J. Carlin to again handle the big outdoors lay-out.

Sam Tumin has entirely recovered from his recent illness.

1,100 high school boys from the City College attended special educational film screenings at the Little Picture theatre last week by arrangement with Mr. Machat, manager of the theatre. Two microscopic films, "Little People of the Sea" and "The Ant," plus the German Railroad's picture, "Berlin to Potsdam," were screened. This was a picture house innovation for Baltimore.

BUFFALO

By SIDNEY BURTON

Erlanger—"Wings" (2d week).
Teck—White's "Scandals."
Buffalo—"The Circus."
Hipp—"Honeymoon Hate."
Great Lakes—"Cohens and Kellys in Paris."
Lafayette—"The Siren."
Loew's—"The Big City."
Gayety—"Laffin' Thru."
Court Street—"The Unwanted Child" (stock).

The M. P. Theatre Owners, Buffalo zone, appeared as sponsors for a paid advertisement in the theatrical columns of local newspapers warning the public to beware of fake stock issues concerned with the promotion of theatres and theatrical enterprises.

Jules H. Michael, chairman of the M. P. T. O.; Arthur Da Bra of Cleveland, publicity man for the Hays organization, and Zeta Yumans of Chicago, child labor worker, appeared before the Social Workers' club at the Hotel Touraine here this week in an effort to secure co-operation by the theatre owners and social workers in providing suitable moving picture programs for children. The local owners, through Mr. Michael, have offered to co-operate.

Manager H. M. Addison of the Great Lakes advertised for two couples who would consent to be married on the stage. After the paid had been selected and the names and photographs published in the newspapers, Rev. James C. Crosson, local pastor, broke into print with a vehement condemnation of the procedure. The protest was good for two columns and Manager Addison's reply for two more.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Wings" (2d week).
Midland — "The Dove"-"Marchin' On" (presentation).
Mainstreet — "Chicago" - vaude-films.
Newman—"Feel My Pulse."
Liberty—"That Certain Thing."
Pantages—Vaudeville-films.
Orpheum—Vaudeville.
Globe—"The Jazz Singer" (Lole Bridge Musical Stock).
Gayety—Burlesque (Mutual).

The Liberty gets the second run of "Patent Leather Kid" as soon as the 30-day protection given the Mainstreet expires. The house has adopted a new price policy—15c. until noon, 25c. the afternoon, and 35c. at night.

Ted Weems and band have closed at the Hotel Muehlebach and gone to Hot Springs, Ark., for six weeks before returning. They were succeeded by the Charles Dornberger orchestra.

"Enter Madame," after a successful two weeks at the Kansas City theatre, is followed by Channing Pollock's "The Enemy."

The Isis theatre (Midland circuit), badly damaged by fire a few weeks ago, completely refurnished and decorated, reopens in the early spring.

A new theatre, is announced for the Country Club Plaza several miles from the downtown district, will be a combined shop and playhouse, seating 2,500. The house will be operated by Jack F. Truitt, Los Angeles, lessee.

ST. LOUIS

Ambassador — "The Last Command," Ed Lowry, m. c.
American—"Hit the Deck."
Capitol—"Pitfalls of Passion."
Empress — "Charm," National Players.
Garrick—Burlesque.
Grand Central—"The Jazz Singer," Vitaphone, tenth week.
Grand Opera House—Vaudeville, photoplay.
Loew's State—"The Dove," Teddy Joyce, m. c.
Missouri—"Chicago," stage show.
Orpheum—Vaudeville, photoplay.
Shubert-Rialto—"The Jazz Singer."
St. Louis—Vaudeville, photoplay.

Will Rogers played one night at the Odeon last Thursday night.

Hal Halperin, of Variety, stopped over in St. Louis on his way from hence to yon last week.

Lester Thompson, the noted circus p. a. of former years, is in town ahead of "Two Girls Wanted."

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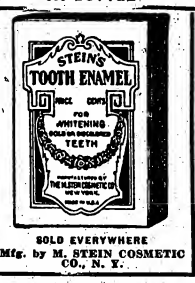

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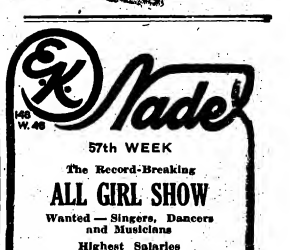

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MONTREAL

By C. W. L.

Princess—"The Vagabond King."
His Majesty's—Dark.
Orpheum—"Take My Advice" (stock).
Capitol—"The Divine Woman" (M-G-M).
Palace—"The Dove" (F. N.).
Loew's—"Alias the Lone Wolf" (Col.) and vaude.
Imperial—"The Irresistible Lover" (U.) and vaude.
Strand—"Law of the Range" (M-G-M); "Stage Kisses" (Col.); "An Artist's Lover" (Warner) and "Hero for a Night" (U.).
Gayety—"Social Maids" (Mutual).

Montreal Theatre Managers' Association is holding meetings these days trying to solve the two big attacks threatening the industry. The "under 16" barring out clause and the "dark Sunday." Nothing definite decided. Half page ads in local press no longer anonymous, but over signature "Retail Manufacturers' Association." All sorts of letters in papers, mostly against Sunday closing and shutting the teen age fans out.

Announced here the Palace theatre sold to Famous Players for $175,000. It looks like a cheap price but may be only fulfillment of some legal requirement since it has been long known the house was under F. P. management.

Despite attacks on movies in this province, a new house will shortly open in Three Rivers, about 100 miles from here up the St. Lawrence.

Capitol theatre, after trying out short vaude with orchestra on stage, has pulled latter back into orchestra pit and is now talking of bringing Public Presentations after Lent. So far only hitch is railway arrangements, Boston run leaving that city at 9 p. m. for Montreal which would be too early for finish of show there.

DENVER

Aladdin—"Jazz Singer" (3d week).
America—"Cohens and Kellys in Paris" (2d week).
Broadway—Dark.
Colorado—"Sailors' Wives."
Denham—"The Green Hat" (Inde stock).
Denver—"The Divine Woman"; stage show, "Steppin' High."
Empress—"The Jelly Bean" (Inde musical stock) and "The River of No Return," Inde travel picture.
Orpheum—Vaude, John Steel, tenor, and Johnny Burke.
Rialto—"Old Ironsides."
Victory—"Silver Valley" (1st half).

Fanny Brice, who played Orpheum here last week, told a reporter that she had been signed to make a Vita picture for Warner Bros. Production on the story, as yet unwritten, probably will start in June, she said.

Mrs. Mary Specht has obtained divorce from organist husband, Francis V. B. Specht, now in Seattle, Wash. Spechts were married in Denver on Nov. 2, 1927, and lived together only six weeks. Alleged failure to provide, plus alleged cruelty.

Dog racing, which got quite a start in Denver last summer, has received possibly a death blow at the hands of a district judge, who declared it illegal and sentenced the track owners to jail. They will appeal.

Jack Dempsey and Estelle Taylor, his actress wife, will come to the Pike's Peak region in March as guests of Spencer Penrose, millionaire sportsman.

Jack Sinclair's famous Dodge City cowboy band, organized when the west was really wild, was shot by newsreel men in Pueblo last week, where Sinclair is a member of the police force. Captain Jack, veteran peace office, is the only one left of the original band.

MILWAUKEE

By HERB ISRAEL

Davidson—"2 Girls Wanted" (Legit).
Empress—German stock.
Gayety—Mutual Burlesque.
Alhambra—"That's My Daddy."
Garden—"Sorrell & Son" (2d week).
Majestic—"San Francisco Nights"-vaude.
Merrill—"Baby Mine."
Miller—"Foreign Devils."
Palace—"Let 'Er Go Gallagher"-vaude.
Strand—"Flying Romeos."
Wisconsin—"Divine Woman."

Joe Lawrence and John Levin, Chicago, have taken over the Golden Pheasant, roadhouse, from Max Maglio. Barney Glatt has the band.

"I Lost My Heart in Heidelberg," German film, was shown at the Auditorium last week. It follows close on M-G's "Student Prince," but got a big play from the Germans here.

Padlock proceedings have been started against the Frisco Inn, cabaret, which was raided a few weeks ago.

D. F. Kelliher is building a new movie house at Delavan. He recently sold the Majestic at Lake Geneva; Grand at East Troy and Plaza at Burlington to the Community Theatres, Inc., new small-town syndicate organized here several months ago.

Leases totaling $200,000 have been signed by Fox and Metro-Goldwyn for space in the new Film Exchange building here.

Incorporation of the Parkway Investment Co., for the building of picture houses in Racine, was announced last week by Frank P. Marino, Joseph Dominik and John Rallo.

Racine is now virtually controlled, from a theatre standpoint, by Midwesco and Universal.

FOX'S COSTUMES

(Continued from page 1)

Mostly imported models will drape the Fox stars and featured players, with Sheehan having decided that all Fox films calling for "clothes" will get clothes as is. The engagement of the Collins' stamps this as a fact. No terms are reported.

First Fur on Dress

Outstanding among the class modiste shops, Harry Collins established himself as an extremist some years ago, when he furnished Julia Sanderson, then in a Frohman musical, with the first gown ever ornamented with fur. Miss Sanderson protested against wearing it upon the stage. She said it would make her look like a masquerader. It was only through the insistence of her manager that the star was finally prevailed upon to carry the gown that had a wide band of chinchilla around it.

It cost $650 in those days and could not be duplicated in present times under $2,000.

Millie Leonard, who withdrew from the Wilton Agency some weeks ago to open her own agency, has closed the latter to go with Johnny Collins' office.

Wakefield, Laconia and Burke theatres, operated by Bolty Bros., in the Bronx, have added one day presentations booked by Stern and Green.

Cast Changes

Peggy Wood out of "The Merchant of Venice" at the Broadhurst with a heavy cold. Eleanor Stewart replaced her. Miss Wood is due back this week.

Rochester, Rochester, N. Y., has been added by the Sun Agency, New York. Five acts on a split week.

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Garham Wm
Gibsons Nav
Gifford Wm
Gilbert Bert
Gridley Rae

Hamblet Vieve
Hammond Al
Hart Lylo
Harter Kathryn
Hassen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley
Holmes Fred W

Iverson Fritzie

Jacobs Chas

Kawakami Aida
Kinsey Kathryn
Kinsey & Evans

Larry's Ent
Layton Noah
Lee Mrs
Lee & Cranston
Lee Harriett
Leslie Dora
Lester H & O
Long Tack Sam
Long Wm

Macey & Madeline
Macey Walter
Marvin & Van
McDermott Loretta
McDondal 3
McElga Aubrey
Mole Joseph
Moore & Monteze
Morgan Chas A
Morris Elmer

O'Brien Edna
Owen Dick

Paggette Paddy
Palmer Hy
Patte Aerial

Pymm F & P

Ray & Dayton
Reed & Lucey
Regent H
Renault Frances
Riley Joe
Robinson Charlie
Rogers Jack
Rogers & King
Rome & Dunn
Ross & Gilbert
Ross Katharine
Rothchild Irv
Royal Danes
Rubini & Rosa
Russo Mabel
Ruth Mary

Seymour Grace
Shannon Helen
Sharp Billy
Shaw Rita
Sherry Edith
Siggle
Smeck Roy
Spencer Paul
Steinbeck Bruno
Sylvester & Vance

Thornton Richard
Tingley Lillian
Tip Tops 8
Turner Townsend

Ubright Dottie
Uyenos Japs

Vance Fred
Veil Marge
Vespo O & M

Waldron Jack
Wayne Clifford
Weise Bruno
West Irene
White H K
White Pierre
Whitman Flo
Dixie Williams
Wilson Geo P
Woody Arch
Wright Geo
Wynn Ray
Zeigler E & H

THE RAGE OF PARIS

DOLLIE AND BILLIE

STARRING AT THE MOULIN ROUGE

"'Two souls with but a single thought, two hearts that beat as one.' Billie-Dollie, dual personality, irresistibly comic. 'It' carries clowning to the highest power. Dollie-Billie dances amazingly and amusingly, and sings very originally. It is a double star that gives lustre to the new bill at the Moulin Rouge."
—"DAILY MAIL" (Paris Edition).

"Dollie and Billie, American sisters of talent, incorporate all the fantastical imagination of the first pictures of MacSennet."
—"L'INFORMATION."

"There are two pretty poupees anglaises, Dollie and Billie, a couple of real little clowns, graceful yet full of fun."—"LE GAULOIS."

"Dollie and Billie, with their delightful and charming fun which won them a triumphant success."
—"EXCELSIOR."

"Billie and Dollie are deliciously full of pep. The divers phases of their act cannot be recorded in a few lines, and we take off our hats to them."
—"LE PETIT JOURNAL"

"Charming Dollie and Billie sing like a bird; they are full of gaiety, with the sense of humor we are not accustomed to find in such young ladies."—"LE FIGARE."

"Two frail little dolls, with blonde curls, graceful while brimming over with antics, Dollie and Billie, of incomparable clown-like fantasies."—"LA LIBERTE."

"'Paris aux Etoiles!' What a luxurious show. Again the Moulin Rouge adds a jewel to its world renown. Dollie and Billie sent us into raptures and proved their title of big stars."—"COMOEDIA."

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